

# SLEEDS STUDENT

UNI BRACES ITSELF FOR RENT STRIKE AT

# 'FAULTY' TOWERS

**I**rate residents are staging a rent strike in protest at the catalogue of disasters that have plagued their hall.

The strike was called following a barrage of problems, including flooding and mice, at the brand new Sentinel Towers.

Residents are demanding a reduction in rent and in the length of contracts.

But the university is refusing to negotiate a rebate despite admitting the problems in a three page letter to residents.

The students have rejected an offer of one week's rent and a microwave per parlour compensation from Carl Potter, the director of Residential and Catering Services.

The students are demanding a reduction in their rent from £51 to £40 and rent to be charged for 39 weeks instead of 52.

Leeds University Union is supporting the residents. Ceri Nursaw, LUU Welfare Secretary, remarked: "The rent at Sentinel Towers is more than the amount of the full maintenance grant."

Resident Clary Ng said: "People here do not think it goes far enough. Many of the problems here still have not been fixed. The fire alarm goes

off all the time still."

Residents are being urged to pay their rent cheques into a holding account opened by Leeds University Union and the union will then negotiate with the university on behalf of the students. This way, residents avoid being automatically evicted for not paying.

Jason Proctor, first year medical student and resident said: "The rent strike is definitely right. Sentinel Towers is nice place but it is just not worth the money. £51 per week is too much, it amounts to more than the entire grant.

"There are just so many little things wrong. For the amount we are paying you don't expect to find mice in the kitchen and the fire alarm going off all the time."

Ceri Nursaw said: "We have already discussed it with our solicitor. We are demanding as compensation £51 for the two weeks disruption at the beginning of term. We are going to go all the way on this one."

She added: "The account we have set up is to prove that the students are able to pay the rent but do not want to."

At a meeting on Monday, 52 out of the 60 students that attended voted for the rent



Sentinel Towers is plagued with problems and sky high rents were the last straw

strike.

Some of the blame has been attributed to the policy of last year's Exec. They knew that the accommodation was £51 and for 52 weeks, but did not protest at the time because they assumed that only post-

graduates and overseas students would be living there.

However, there weren't enough to fill the complex so the rooms were allocated to first years. On top of rent which is £300 greater than the full maintenance grant,

residents are expected to pay "energy costs", which have been quoted as at least £50 for this term.

The Director of Residential and Catering Services, Carl Potter said "We have done everything we can, but some

things have been out of our control. We have never offered a free week's rent before and overall we have been very sympathetic

Reporters: Sam Rose, John Revill and Martyn Beauchamp.

INSIDE: CHESTNUT AVENUE THE MOST BURGLIED STREET IN BRITAIN? SEE PAGE 5



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**POLICY**

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# Who you gonna call?

**G**hosts have been left to roam the streets of Leeds 6 unhindered this Halloween, it was revealed this week.

After, Leeds University's very own 'Ghostbusters' admitted that this year they will be leaving students to fend for themselves - because of early Monday morning lectures.

But during the week the Leeds University's resident ghostbusters, the Ghoul

By Amelia Hill

Society, will take you on a journey to chill the very depth of your souls.

Apparently there are over 25 ghosts in Leeds worth investigating.

Mark Carter, President of Ghoul, says that the ghosts tend to adopt the characteristics of the house they occupy.

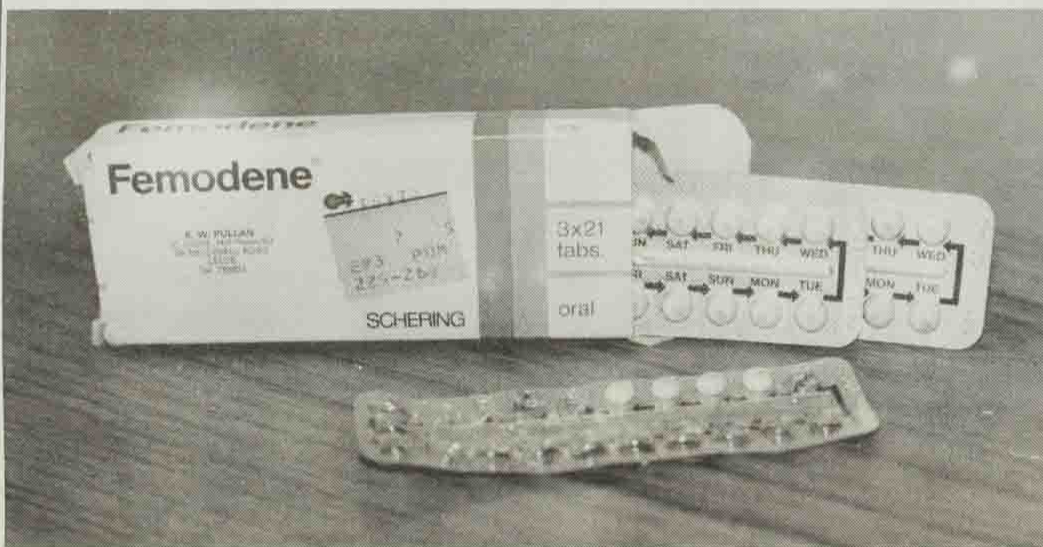
"One ghost smokes dope

and blows smoke rings in the kitchen of a student house in Hyde Park" he said.

Other spook spots include a toilet in Richmond Mount where student's heads will mysteriously be wept upon and a locked room where the chilling sounds of Depeche Mode can be heard.

So when on this dark, dank Halloween night you hear strange moans from deserted attic rooms, who you gonna call?... 'Ghoul'.

# Bitter pill for women



Pic: Ed Crispin

**T**he two Leeds Universities are to co-ordinate an awareness campaign following controversial new government proposals to phase out free supplies of certain oral contraceptives.

The types of pill that could be affected, such as Marvelon, Semodene and Minulet, are popular among young women, and particularly students.

If implemented, the plans would mean that the safer, lower-dosage pills would be removed from the prescription lists and would instead be available over-the-counter from pharmacies. Doctors would then be under pressure to encourage women to change to older but

By Gareth Hughes

stronger pills, which are potentially more harmful.

Medical expert Professor John Guillebaud said: "People react differently to the same medication. We need to be able to offer them a choice". Not only would some female students be forced to take a type of pill unsuited to their needs, but it is also feared that the new proposals could precipitate a sharp rise in unwanted pregnancies.

Women wanting to continue using the safer pill would no longer be able to claim exemption because of student

status and may have to pay up to thirteen pounds for three months supply.

Amber Dalton, a Second Year French student, at Leeds University, reacted angrily to news of the proposals: "I am outraged. Birth control should be available to everyone, no matter what their circumstances."

Anyone interested in protesting against the government plans should attend a meeting at the LMU at 1pm on 4 November. Ann Furedi, of the Birth Control Trust, will also be speaking about the proposals during Healthy Sex week at Leeds University, which starts on 15 November.

See Spotlight Page 7

# Uni hall wash-out

**A**n annual scavenger hunt held at a Leeds University hall of residence ended in chaos when gallons of toilet water flooded a corridor.

Bemused students at Charles Morris hall watched as the water poured down a staircase before reaching the Junior Common Room.

First year student Tim Pollard remarked: "The water came out of the cistern and hit the ceiling. It flowed down the corridor, down the stairs and into the J.C.R."

By Charlotte Lomas

The damage was described as "adequate enough for concern" by one sub-warden, who went on to deny the rumour that the ball cock had been stolen as part of the scavenger hunt.

"Something went amiss independent of the scavenger hunt," he said. "We're still waiting for the report from the plumber. It was an unfortunate situation and we're still trying

to ascertain its cause."

Residents remained convinced that the events were related. Student Will Benedikz said: "People were trying to nick anything - traffic cones, For Sale signs and even a MacDonalds chair.

"The chair in question was allegedly returned after the student thief was caught on video camera."

A resident who preferred to remain anonymous said: "The Hall is really embarrassed about the whole thing."

## Handy hints for students

Jan MacLellan, Leeds University Union Housing Welfare Officer has compiled a list of top tips to help students cut down their bills this Winter, writes *Matthew Roper*. He advises hard-up students to save on heating costs by using draft excluding tape on doors, plastic sheeting for DIY double glazing and tin foil on radiators to reflect heat back into rooms. Other suggestions include cooking communally to cut down on gas used, and using showers instead of baths. For more information on how to cut down on bills, contact British Gas on 0274 733311, or Yorkshire Electricity - 0345 222122.

## Anti-harassment Week

A major public awareness campaign - The Leeds Anti-Racial Harassment Week is to be held throughout the City this week. The campaign is being run by the Leeds Multi-Agency Racial Harassment Group to combat the rise of racism across the city. Leeds Anti-Fascist Action, a member of this group is currently working with Leeds University and LMU, as well as Welfare Services to improve the support available to students who have been victims of racial harassment. They also aim to ensure that all incidents are reported so that it can be combated. Events planned include a 'Rock against Racism' concert, and 'Wrestle against Racism'. The week will end with the signing of a special signing of an Anti-racism charter.

## OGM Success

The much-publicised record of student apathy was put on hold this week when the latest Metropolitan University OGM was declared quorate, writes *Paul Greenough*.

Under discussion were the issues of racism and government proposals for student union reform. The agenda attracted the first quorate audience of the year.

Elaine Ratcliffe, VP Education and Campaigns at LMU, said: "I'm very pleased at the response to the OGM - the issues under discussion obviously concerned students.

"I hope that the next OGM - when the agenda will include government plans that restrict a GP's prescription of the low dose pill - will be equally as popular."

## Rag on the Run

With hangovers from the Beer Festival still hurting, Leeds Rag maintained the momentum this week with another night of charitable liver-bashing, writes *Liz Weselby*.

Three hundred and eighty people organised themselves into fifty teams to embark upon the renowned Otley Run.

Despite an approximate 3,000 pints being consumed, only £250 was actually raised. But Paul Knight of Rag remained positive: "The prime objective of the event was not to raise money, but to promote awareness. This year's Otley run was the biggest yet".

With tantalisingly few tales of embarrassment, and a "surprisingly small amount of chunder", the evening was obviously a clean success.

## Prices "to rise"

Union bosses have claimed that prices will rise if the University continues with plans to contract out the catering services at Leeds University.

Sutcliffe's, a division of Granada PLC, have recently taken over the catering at Park Lane College and Goldsmiths. According to Phil Booth, UNISON spokesperson, prices rose at Park Lane college following the take-over by Sutcliffe's. "The price of milk rose from 36p to 44p, toast from 12p to 18p, and apples from 20p to 40p, a 15% price rise. However, the most notable increase was in the price of the popular 99p breakfast, which now costs £1.78.

## Fire Alarm problems

Problems with Leeds University Union's fire alarms have continued this week, writes *Richard Fletcher*.

On Wednesday night the alarms were accidentally triggered by sensitive smoke sensors in the Riley Smith Hall. The Union was cleared in under ten minutes, despite a problem with emptying the Riley Smith Hall. Approximately four hundred giggoers continued oblivious as the band played on drowning the alarms.

The new fire alarm has been plagued with problems since it was installed in September.

**Leeds Student still needs new staff. If your interested in writing for your student newspaper pop into either our Leeds University Union office or LMUSU office.**

# From blind date to blind hate

It's not often that a Leeds student appears in front of a nationwide audience of 19 million people. But for Joanna Burton, a second year History student at Leeds University, an appearance on everyone's favourite TV show, *Blind Date*, has meant celebrity status among Leeds' TV addicted student population.

Joanna described reaction to the show as: "Unbelievable. Complete strangers have been stopping me in the street to ask me about it. Everyone wants to know what Cilla was like? who snogged who? All the dirt."

Joanna was selected from 6,000 date hungry applicants, getting through two auditions

before finally being chosen to appear on the show.

However the date didn't go too well for Joanna. Forced to choose between three less than gorgeous 'hunks', she plumped for the one with the nicest name.

However, when the screen went back Joanna was not impressed by her dream date: "It was a total shock. I was trying my best to look pleased. But all I could think was that no one could be that ugly."

According to Joanna, Cilla was not a lorra laughs either: "The less said about her the better, she didn't take any interest in us at all. The only time I spoke to her was during

By Matt Roper

the show. She had her own personal floor manager and staff. Everyone just grovels to her."

Joanna picked out a trip to Sweden, which would normally have been her perfect destination - if it hadn't been for her date.

"He was drunk and obnoxious all the way through the date," Joanna said. "He was very arrogant, totally in love with himself. When we went to a club on the first night, he cleared off with two Swedish girls to an all-night party and didn't turn up until

breakfast the next morning. I thought he had been beaten up.

"He seemed to think that I would want to carry on the 'relationship'. He said that he found me physically and cerebrally attractive, but in the end he was just obsessed with himself.

"I think it's safe to say that this will not be another Blind Date marriage."

Joanna was also disappointed that she didn't have more time to enjoy herself during the trip: "The whole date thing is very artificial. You never have any privacy because there are always ten crew members going around with you.

"I was very worried about slugging him off to the camera. But a lot of the stuff you say about each other at the end is scripted."

So what of the question everyone wants to know: how much shagging goes on? According to Joanna there is plenty of dirt to spill: "There certainly are rumoured orgies. You can tell which couples have shagged straight away by the way they talk about each other on TV. Everyone gets 'together' at the parties after the shows - if you understand me. But that is totally separate from the actual show. In the end it's a good way to meet people.



Not a happy ending for Joanna

## Govt minister visits Leeds Housing week

A government minister was confronted by angry demonstrators when he visited Leeds University Union on Wednesday.

Tim Boswell Under-Secretary of State for Higher and Further Education was confronted by Ellie Dashwood of the Revolutionary Communist party as he tried to get to a meeting with sabbatical officers from LUU and LMUSU.

He refused to give any assurance that he would attend a public meeting of students in Leeds to discuss Government policy towards higher education when he visited Leeds University Union on Wednesday.

As the Leeds University VC, Alan Wilson looked on helpless. He added that he was unable to undertake to address such a meeting because he had "over 102 higher education institutions to look after".

When pressed about the financial problems of students such as frozen fees and top-up grants, Boswell said "I talk to my family."

He urged those who had complaints to write to him, and that he would do his best to consider what they had to say. He maintained that students

By Sam Mountford

could come to Parliament.

Ellie Dashwood of the Revolutionary Communist Students said that she was not surprised by Mr. Boswell's response and that it was "a classic MP's avoidance of the issue.

In the half hour meeting with sabbatical officers from LMU and LUU the minister discussed the planned reforms of student unions.

Mark Walton, Communications Secretary, said: "I felt that it was almost a waste of time, it was just a PR exercise for him and he wasn't interested in hearing our opinions.

"He evaded any difficult questions that we put to him, by either arguing that we had misunderstood the consultation document or claiming that for legal reasons he could not answer. He also took the liberty of selecting who he wanted to speak and so avoided those he thought were difficult."

As well as discussing the effect of the reforms on RAG and societies Boswell compared student unions to trade unions in Franco's fascist Spain or communist Russia.



Tim Boswell meets protester Ellie Chadwick

Pic: Ed Crispin

## Firework havoc in Leeds six

With November 5th a week away, the sound of fireworks has become commonplace throughout Leeds 6, writes Howard Hockin.

Not all people are filled with traditional Bonfire Night cheer however, as local children have caused mayhem in many streets with their annual assortment of bangers and rockets. Windows have been smashed and residents intimidated by penny-for-the-

guyers.

Although by law there are strict guidelines on selling fireworks to under 16s, children as young as five have been playing with them in the area.

One house in Chestnut Avenue lost its roof tiles when numerous low-flying rockets were fired at the house; and bangers thrown are often thrown at passing people, or placed under police tyres.

Andy Burne, second year

Geographer at Leeds University, said: "I ordered a pizza last night, and when the deliverer arrived, he had been chased by little kids throwing rockets at him."

It's not only children though who are causing the problems as some students are determined to have some fun of their own. One resident of Eberston Terrace admitted that he regularly fired rockets at the houses opposite - roll on November 6th!

Launched a winter safety initiative to improve standards in private rented accommodation in the city, writes Al Gardner.

The campaign aims to remind owners and managers of properties of their responsibility to maintain standards in basic services. Amenities such as baths, toilets and emergency arrangements are among those deemed crucial. Safety Campaign Packs will be sent to landlords to remind them of their obligations.

Environmental Health inspectors are combing Leeds bedsit land issuing orders to landlords to raise property standards, and closing down houses that are judged to be unfit for habitation. Last month alone, two abandoned houses were compulsorily purchased from their landlords to be brought back into use as rented accommodation, while closure orders have been issued on some basement flats.

Environmental Health officers point out that they are not seeking to hound landlords out of business, but to encourage them to maintain their property at a reasonable standard and to upgrade it if necessary. The Campaign for Bedsit Rights

claims three people die in fires in bedsits and shared houses every week

● Smell gas? Then go along to LUU's Housing Week, writes Tim Gallagher. The events will run from Wednesday 3rd to Friday 5th November in the Riley Smith Hall and include a series of talks on student rights and safety for those living in private rented accommodation.

The week is deemed particularly relevant following the deaths of two Liverpool students, poisoned by carbon monoxide from their gas fires, last March.

Representatives from West Yorks Fire Service, the Gas Consumer Council, Yorkshire Electricity and West Yorkshire Police will be giving lunchtime talks.

Ian MacLellan, LUU's Welfare Housing Officer claimed that although most students are now comfortably settled in their digs, some are still having problems.

He urged students not to allow themselves to be wanked over by their landlords: "Students living with bad housing conditions don't have to put up with it," he said. "They should find out what their rights are and how to exercise them."

Leeds Metropolitan University Student Union

Oppose the Government's proposal to limit the availability of contraception

Thurs 4th Nov 1pm, City Site, Ents Hall

# Women stranded at union

The Leeds University Union women's minibus service is again under attack following a weekend in which students were left stranded by the temporary cancellation of the service - for the second time this month.

This disruption is the latest in a line of troubles which have plagued the service since September; the service failed to run at all one weekend earlier this

month, a cut that left many women to walk home by themselves.

LUU Financial Secretary, Elliot Rueben, said: "Last weekend we only had five drivers to start with, and then every one of them fell sick with the flu."

LUU has come under fire for its decision to take out an insurance policy which lifts the minimum age of drivers to twenty-five, leaving a desperate shortage

By Catherine Needham and Martyn Beachamp

of eligible applicants. Had younger drivers been allowed last weekend, the service would not have been cancelled.

Second year student Liz Magree said: "I object to putting myself and other people in danger in an attempt to cut costs. It's just too dangerous."

Rueben again defended

the Union's role. "The insurance premium has rocketed from £27,000 to £82,000. We considered this unacceptable, and so changed the policy," he said.

"We've had lots of applicants for the driving positions - but that doesn't necessarily mean that they're all suitable" he added.

But students have reacted angrily to this latest cancellation of a service

which they feel should never be disrupted. One female student said: "The whole thing is disgraceful and dangerous. What if one of us had been attacked while walking home on our own?"

Sara McDonnell, a second year English student, said: "I waited for the minibus on Friday night as I had no money for a taxi home. When it didn't come I ended up staying the night with friends."

## OFF CAMPUS



## Splitting Embryos

Identical babies could soon be born years apart following a medical breakthrough in America.

The process involves splitting a human embryo to produce clones which, in theory, could be implanted one by one to produce twins, triplets or even quads. Although the experiment has sparked a row in the medical world the breakthrough could have its advantages. If a first child needed an organ transplant a genetically identical twin could be produced to keep it alive.

## It's The Real Thing

Russian scientists have come up with a new drink ready to rival fizzy drink giants Pepsi and Coca-Cola. The sparkling beverage contains ground reindeer antlers and ginseng.

## No Joke

Recent research into the number of wasteful emergency phone calls reveals that one young boy rang 999 when his mum gave him Weetabix instead of cornflakes for breakfast.

Officers in Taunton, Somerset, meanwhile received a call from a man complaining that his fish and chip shop had opened five minutes late. A spokesman said: "We get plagued by nuisance calls."

## Church brawl

Three feisty protesters were arrested in a brawl at a church service in central London this week. The Ethiopian Christians were rebelling against the appointment of a new patriarch, Aba Paulos. The scrap was witnessed by an aide to the Archbishop of Canterbury, who was a guest at the service.

## Loopy Gran

To celebrate her 85th birthday Gran, Ruby Landgon, took control of a Cessna plane and daringly looped the loop over the Isle of Thanet, Kent. The danger loving pensioner said: "It was totally thrilling."

## Balls Up

A poor juggler who placed his nine balls on the ground while using a cashpoint in Winchester, Hants was in for a hard lesson in the evils of human nature. A thief nicked his balls.

Compiled by Florence Wilson

## Reform imminent

By Simon Greenhalgh

Critics, supporters, and the remaining mildly interested membership of the NUS will soon have a better idea about the future of their unions.

The consultation period for the Government's planned reform of student unions is scheduled to end on November 1st, and an official announcement is expected in the Queen's speech.

The impact of reforms may well be delayed by a heavy parliamentary timetable, and expected resistance to any changes. However, John Patten has pledged to: "do something about the National Union of Students"; highlighting a commitment to reform the last remaining closed shop.

The end of official consultations may be concluded in November, but future 'foot stamping' debate is certain to follow.

## Rag raiders hit "gay Paris"

By Alison Wragg

Leeds students are busy preparing for this year's Paris Hitch, all competing to complete the quickest journey possible to the French capital.

The current record stands at a storming five hours, although the average remains around the half-day mark. Yet the long-standing record could well be under threat this year with the 1993 hitchers facing the added incentive of a mystery prize awaiting the first arrivals.

In response to fears that hitch-hiking is now too dangerous, Myles Bremner, coordinator of the event at both Leeds Universities, said: "Women are required to be the last in, and first out, of vehicles," he said.

"All hitching must be done in pairs, and information booklets are issued prior to the event, along with emergency contact numbers."

He added: "It is the biggest and best sponsored hitch in the country. No student should



Falling asleep on the way home from last year's Amsterdam hitch

leave Leeds not having done it."

Those interested in helping Rag reach their target of £15,000, prepared to be absolutely knackered, and are free on November 26th, are advised to go to the Rag

Office for either enquiries or registration.

The hitch costs include a £20 deposit, £8 return ferry ticket and a £22 coach ticket from Paris to Leeds.

If you raise £100 for Leeds Rag in sponsor money, the

hitch can be had for free. If £50 is raised, the deposit is returned.

A Paris Hitch reunion will be held on Wednesday, December 1st, in the Harvey Milk Bar, coupled with a French wine promotion.

## Know your rights

Elaine Ratcliffe, VP Education and Campaigns at Leeds Metropolitan University, launched a campaign this week to inform students of what they can do to help prevent Government education reforms being pushed through, writes Rebecca Cunningham.

The campaign includes an information stall, which was at Beckett Park on Wednesday, Brunswick on Thursday, and is at LMU's City Site today.

The stall contains a display explaining the Government's proposals and their effect on Leeds Metropolitan University Students' Union.

Ratcliffe aims to provide students with information on how to help the Student Union, promoting action such as signing petitions and writing to local MP's.

## Soccer star retires

By Vincenzo Pelosi

Bernard Hart, a fourth year Russian student at Leeds University, was a year ago described as the "midfield general" of the double championship winning Charles Morris football team.

But an enforced exile in the football wastelands of the Ukraine has reduced Hart to life on the soccer scrapheap.

Hart said: "A year of obligatory vodka drinking and cheap champagne has certainly taken its toll. Football was my passion but after five abysmal performances for Leeds Medics & Dentists I've decided to hang up my boots for good."

Three games a week was the norm for Hart in the first two years of his university life, but now, despite frequent pleading

phonecalls from his ex-captain, he refuses to re-enter the soccer world.

Peter Chipchase, close friend and long-time teammate said on the departure of this much loved playmaker: "There can only be one loser at the end of the day and that's the game of football."

"Obviously the news has sent shockwaves in the Yorkshire District League. Personally I'm as sick as a parrot but you've got to respect the lad's decision."

This sorry tale is sadly just one of many cases where our budding English players lose their way in foreign climes only to return to realise that the game they once loved has sadly lost its appeal.

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A WEEK OF CRIME AND VIOLENCE IN LEEDS 6

# THE MOST BURGLED STREET IN BRITAIN?

In the week that Chestnut Avenue, Leeds 6, was dubbed the 'most burgled street' in Britain, *Leeds Student* looks at two examples of crime and violence in 'studentland.' Violence against students living in Leeds has been rising for years as Leeds 6, home for the majority of students, has deteriorated from a once leafy suburb into a ghetto of poor quality rented housing. The inevitability of burglary has turned the area into an insurance blackspot, with insurance companies refusing to insure Leeds 6 residents or charging them the same premiums as those living on the infamous Moss Side estate in Manchester. Violence and harassment of students is now commonplace and only the worst cases raise the eyebrows of fellow students.

## 'You'd go to the pub and expect to be robbed when you got back'

Students living in Leeds 6 have been alarmed to discover that they are living in what has been dubbed 'Britain's most burgled street.'

Chestnut Avenue, lying at the heart of student bedsit land in the Hyde Park area, has the dubious distinction of being the most burglar-friendly road in the country.

Of the 58 houses in the street 44 have been burgled in the last ten months alone.

And local police are convinced that the actual number of incidents is even higher in what crime experts have described as "a playground for thieves."

"The true figure will be much higher," one detective is reported to have said. "Many

more houses will have been burgled but not reported to the police because people who aren't insured feel they don't need to."

The street is believed to offer such easy pickings to local thieves because of its blanket student residency. Fleet-footed burglars devote substantial time to studying the make-up of a street and the movements of its vulnerable residents.

The detective continued: "There are gangs of youths who hang around and wait for students to go out and then use brute force to break in. They just kick the doors down."

"It's got to be the most burgled street in Britain. It's frightening," he added.

Frightening tales of student vulnerability in Chestnut Avenue have become legendary.

One resident, who asked not to be named, said that on the night of the England-Holland world cup qualifier the street was burgled fourteen times.

Mark London, a third year English student at Leeds

University and former resident, said: "We had to move out because we were burgled seven times and our landlord refused to fit a burglar alarm. It got to the stage where you'd go to the pub and expect to be robbed when you got back." Although residents may be resigned to a life of insurance claims based

on escalating premiums, many refuse to accept that the local police are doing everything in their power to help the situation.

Gareth Stanought, a second-year theology student and current resident, hit out at police presence in the area.

"What the hell are the police doing about this

problem? I can't remember the last time I saw a police car down this road.

They may argue that there is an extensive plain clothes presence here, but surely what we need is a blatantly obvious and preventative police influence in Chestnut Avenue."

Another resident, who asked not to be named, turned his anger on his landlord. "He obstinately refuses to fit us with a burglar alarm, arguing that it wouldn't make a difference! I can't enjoy myself when I'm out and the house is empty, and even when I'm in I feel uncomfortable. It's a nightmare."

The West Yorkshire police press office told Leeds student that it is doubling the number of officers in relation to this problem, but it was reluctant to speculate on whether the street is the most burgled in Britain.



Chestnut Avenue: Britain's most burgled street?

Picture: Ed Crispin

## Suprise attack at Newlands

A second year Computer Science student was pushed, kicked and spat upon outside the Newlands Pub as he walked home last Thursday night.

Describing the attack the victim said: "I was just walking along when a guy stepped out in front of me and spat at me."

"I tried to get past but he pushed me into the road and demanded money."

"He was obviously on something. As I made for the pub he started to kick me."

"I felt powerless to act because he was with a gang of eight others who were all shouting encouragement at him."

"The landlord of the pub was sympathetic but I was told by one of the locals that if I got

attacked around here I just had to take it."

The incident is the latest of several attacks which have led to concern for the safety of students.

Welfare secretary, Ceri Nursaw urged victims to report any attack which takes place. She said: "Both men and women are getting assaulted but aren't reporting it, either because they don't think it's serious enough or are scared of repercussions."

We've recently spoken to Milgarth Police about such attacks and they need people to come forward so they can step up patrols in dangerous areas."

In the meantime she recommends that students avoid any areas where there is anti-student feeling.

## Complacent assault: 'He just walked calmly away'

Last Tuesday evening at about 10.45 a postgraduate student at Leeds University was attacked while getting into her car.

Ruth's car was parked directly outside her house in

Walmfley Road, Leeds 6. She was only going from her front door to the car, but as she opened the car door a man grabbed her.

She tried to close the door but the man, aged about 25, stopped her and tried to get

into the car with her.

Ruth screamed and her friend who had been getting into the passenger seat came running round to help her.

She managed to drag the attacker off but instead of running off he walked

complacently away.

This is yet another example which highlights the dangers for female students in Leeds.

Ruth was not alone and she was only walking about 10 yards to her car.

Reporting team: Martyn Beauchamp, Charlotte Lomas, Phillip Baker, Tim Gallagher, Rebecca Cunningham

# I'm just glad that my parents loved me....

There is nothing worse than someone with an ego. The person who strolls in and suddenly you realise their personality has filled the room.

Back in this loathsome office there is no clearer example than some of the "journalists" who produce this outsized beer mat.

It has long been my opinion that *Leeds Student* takes itself far too seriously.

Like many university societies petty office politics and personal advancement is

number one on the agenda. There are exceptions but they are rare.

At the time of writing the editor is pacing up and down the office with ten cigarettes hanging out of his mouth. Like many students he is pretending. He is pretending he is editor of *The Sun*, not of some minor student paper which most of us read on the toilet, and only then if we are really bored.

I can exclusively reveal how he gained his position. It has nothing to do with ability. It has everything to do with small-

## Rupert Hamer on Friday



minded political manoeuvring.

He offered the deputy editorship to the smarmy Sam Greenhill, oddly now deputy editor, if he agreed not to stand against him in the election.

The only reason that I am writing this column is that I also

agreed not to stand.

The assistant news editor, the dim but cheerful John Revill, who has just handed me a pint, managed to be promoted by... um... er... well, buying people pints.

I could mention a few other

anomalies but egos are like balloons. One little puncture and the result is a shrivelled wreck.

And why do people behave in this ridiculous self-seeking way? It's psychological. They were denied that vital parental love during their formative years. It is one enormous cry for help.

Cliques are a fact of student life. They form amazingly quickly and only fall apart after three years when people realise that they never liked each other anyway.

Like most clubs they are designed to protect those within

and keep out anyone who doesn't quite fit. The result is complacency and self-satisfaction. With no one around to ask any awkward questions everyone can go home tired but happy after a day's 'mutual masturbation.'

And if that's not enough they can always talk dirty over the phone to each other about how so-and-so is totally incompetent and should be sacked, etc, etc.

As for myself, I'm just glad that my parents loved me.

## LUU Minibuses - Any Questions?

Dear Editor

Since there is some confusion over the situation with the union minibuses, I thought I would write to clear a few things up.

Three weeks before our policy was due for renewal, I received a letter from our insurance brokers saying that our insurance premium had been raised 'slightly', in this case meaning from £27,000 to £82,000. This is not a figure that this union could afford even if it wanted to and even if we could, it would be irresponsible to just throw money at a problem and hope it goes away - it doesn't and it

hasn't.

The problem is that no insurance company wants to insure drivers under 25; students; minibuses; all of the above who have lost £53,000 in 3 years. I approached in the region of 40 to 50 different companies, agents and brokers. Only seven even agreed to talk about it; of those two told me to get lost after ten minutes and a further one after about a day. After some bargaining with the original company, a slightly reduced figure on the basis of the changes you will now be aware of - no other company gave us a workable offer - most said only if all drivers over 25.

The truth of the matter is this - if we make the same amount of claims we have done in the past, next year we will have no minibuses at all. Bear in mind that of the 10 or 15 other universities I spoke to none had a service anything like Leeds Universities, and any that allowed societies to use this service would only permit 25+ drivers.

I think it is also fair to add that changes made were nothing to do with John Rose - "Coincidentally last year's sport secretary" - and that not only are sports drivers 21+ but also action drivers. Why? Because sports contribute a large amount towards the hire

and insurance of their buses and both of those groups don't have the same accident records as Societies and women's minibuses; consequently no one wanted to insure those two with under 25 drivers.

All I can do is apologise to those societies which will suffer; but I hope you can understand that we didn't have a choice about this - there is only so much money in the pot; it's not about choosing money over service, but simply choosing to have a service at all. Any more questions, feel free to come and see me in Exec.

Love, Elliot Reuben  
LUU Financial Sec

## Leeds Student .... probably the most unpopular paper in Leeds?

Dear Leeds Student

We are writing in reply to your article in the latest edition of *Leeds Student*, in the hope that you will allow us to set the record straight on a number of unfair accusations levelled at *Nightline*.

Of the 28 nights we have been running this year, there have only been 3 nights when we have been unable to provide a normal service, whilst your article, especially the final paragraph, implies that the entire service is completely out of action completely.

Your comment that 'there has been no attempt to publicise the fact *Nightline* cannot currently provide the advice and support callers expect when they telephone is inaccurate.

It was impossible on a tightly-restricted budget, and at a very short notice, to advertise the fact that every small number of nights would not be covered. We believe our answerphone message, which is only ever switched off when phones are in use, fully explains why we are unable to provide the full service.

Your article does not make it

clear that our answerphone gives explanation, apology, and the number for the samaritans.

Because of your article, a far greater amount of money has had to be spent repairing the damage caused by its misrepresentation of the facts.

We would like to apologise to those callers who tried to use our service on the 3 days in question, and reassure all concerned that, now intensive training has finished, the situation is very unlikely to arise again.

We started off this year with a very small number of members, most of whom were heavily

involved with training and its preparation. In this situation, the responsible attitude towards our callers is surely to realise our limitations and attempt the fullest coverage we can give, without putting on someone who is so emotionally and physically drained from training and working the phones that they may not be up to the high standards we have set ourselves. How would *Leeds Student* have treated it if a caller had rung up one of our exhausted trainers and been inadequately dealt with?

Yours Faithfully  
The *Nightline* Co-ordinators

Dear Sir

I was favourably struck by the inaccuracies in Rupert Hamer's article "Anyway, I know that Jesus loves me".

After all one has to feel rather gratified by any article that infers one is "incredibly good looking"

"Embarrassingly naive" however, can describe only Rupert himself who has clearly invested little more than his very limited experience in this article. If he had, he would have realized that there is no such thing as an exclusively "handclapping guitar playing breed" of Christain; it is simply one form of expression. Whether

they play the guitar or church organ, all christains discover their faith through intellectual processes and not as Rupert supposes "personal crises".

One can see however why the author might have such a preoccupation both with good looks and personal crises - nice photo Rupert.

"Ridiculously Happy"  
Leeds

Dear Editor

Having attended the march and been left confused and searching for answers on how to fight racism, I hoped your paper might offer an alternative to the knee-jerk sensationalism touted by the

popular press. You partly achieved this by using eye witness accounts to describe the confusion and mutual antagonism between some protestors and the police.

However your condemnation of the 'majority' of the demonstrators ... as people who could, return home; removing their Anti-Nazi league badges, impress their friends with tales of police brutality and get on with their lives' frankly sickens me.

I am not a member of an ethnic minority, or under threat from the BNP or any other fascists, so are you saying that I should not protest with, and for, those who are?

Views such as this will only serve to alienate the 'majority' and

create apathy. People should be encouraged to think about racism, even if all they do is wear a badge and read a leaflet, at least they are aware.

No matter how confused the politics, the 'majority' of people on the march believe in equal rights, which is the fundamental point that your paper seems to have missed. be positive.

Peter Mallard  
TASC

**Due to constraints on space, a large number of letters have unfortunately not been published this week. Leeds Student apologise to those who have written in .**

## THE DIARY

Unfortunately the piece that the *Diary* had planned to run in this section has had to be withdrawn. We apologise

of winning the grand prize of a trip to New York, Elliot replied that the only reason he would visit the Big Apple would be to check into a rehabilitation centre. The *Diary* wonders whether the increasingly public drug habit of LUU's Financial Affairs Secretary is affecting his judgement; after all why else would he make such stupid comments to a journalist - particularly when he knew that the conversation was being recorded.

While on the subject of LUU, the *Diary* was confused by the remark of an Exec member, who claims that John Rose has been nicknamed the 'Teflon man' - or to put it bluntly, no shit ever sticks to him.

To LMUSU where union President, Warwick Taylor, seems to be experiencing a gender crisis. The *Diary* spotted El Presidente climbing aboard the union's women's minibus at Beckett Park and insiting that the driver drops him outside his front door. Having barged his way onto the bus the bemused driver and female passengers had to then endure ten minutes of Warwick informing them about how important he was.

The *Diary* can reveal that the identity of the phantom scribbler who added glasses and moustaches to the awful pictures of LUU Executive in the union foyer ..... none other than RAG sabbatical, Myles Bremener.

The Editor  
Leeds Student  
Leeds University Union  
P.O Box 157  
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Letters should be addressed to the Editor and clearly marked for publication. The deadline for letters is the Tuesday preceeding publication.

# The University has dumped its problem on the innocent

The decision by residents of the beleaguered Sentinel Towers to go on rent strike can only be applauded.

Since Introweek, complaints about this so called "plush" hall have been made in a seemingly never-ending torrent.

The Director of Residential and Commercial Services, Carl Potter, has written to every tenant, apologising for any inconvenience caused. He has only offered

each resident a measly £51 - one week's rent - as rebate for problems which still have not been put right despite the fact that it is the end of week four.

Anyone paying the inflated price of this hall - £300 more than the maintenance grant - should not expect to find mice in their kitchen or to have their rooms flooded out because of faulty showers.

On top of this fee they are also expected to pay "energy costs".

## SLEEDS STUDENT

If the building was not ready for students then it is the fault of Carl Potter, no one else. Students agreed to pay rent for fully functional rooms.

If the flats were not ready to be lived in then residents should not have to pay until they are. It is as simply as

that.

But this is only the tip of the iceberg. Many students have complained that they were "dumped" in Sentinel Towers because the university authorities were unable to fill places.

Many say they did not specify Sentinel Towers as

their first choice of accommodation yet it was the only place they were eventually offered. Applicants say their requests for alternatives were denied.

As a result they have found themselves having to live way beyond their means. The financial pressure on students is bad enough without the university authorities helping to topple already hard-pressed people over the edge.

It seems that some of the blame could be directed at

last year's Exec who did not complain because they believed places would be filled by post-graduates and overseas students who could afford the fees.

But this does not excuse the Residential and Catering Services from using first years to prevent embarrassing vacancies.

If the university could not fill the hall with people who could afford the rent then it should solve the problem itself, not dump it on innocent people.

# Splitting headache

## SPOTLIGHT

The government is talking about sex. Gareth Hughes and Anne Duncan peer under the covers to discover what is happening on the contraceptive front.

What would you do if faced with possible pregnancy in your relationship? How would you react? Who could you turn to?

Two developments have taken place in the past week that may affect your decision. From early next year, the 'morning-after' pill will be more readily available.

Meanwhile, the government announced last week that it is looking to remove certain types of contraceptive pill from NHS prescription lists.

Surprisingly, despite years of sex education and media coverage, many students still find themselves in situations that they are unable to deal with. If a condom bursts or comes off during withdrawal, the

question of what to do next is vital.

Only recently, a distraught female student rang the Exec office at Leeds University Union to ask where she could get the morning-after pill.

Unfortunately the officer on duty did not know and could only suggest the student contacted the Citizen's Advice Bureau.

Now, the government has decided that the morning-after pill ought to be available over-the-counter at every local pharmacy for £2.50 a pack.

Presently, the morning-after pill must be prescribed by a doctor and in certain situations some doctors will not do this if they consider the woman has acted irresponsibly.



This time, they were lucky. But what do you do if you discover a little spilt?

The morning-after pill can be taken up to 72 hours after sexual intercourse has taken place. It should only be used, however, in urgent situations because there may be unpleasant side-effects, including sickness and vomiting.

In a less welcome move, the government is proposing that safer, but more expensive, forms of the pill should be removed from prescription lists altogether.

To continue using these types of pill, women will have to pay up to £13 for three

months supply or switch to older and more dangerous types of pill.

Unwanted pregnancies are more common than people think.

Condoms are only 85 to 95% effective and are not recommended to prevent pregnancy alone. Spermicidal creams, which should be used in conjunction with the condom, the femidom and the cap are often forgotten.

Despite this, many students still rely solely on the condom because of fears of HIV and long-term use of the

pill.

Femidoms, the newcomer on the scene, are more effective but they are cumbersome and expensive to buy. They are, however, reusable, though they have not yet taken off in the UK.

In the past, medical experts have linked the pill to thrombosis, cervical cancer and breast cancer.

Of course, modern low-dosage pills are far safer than older forms. In America, during 1988, six women died after taking penicillin; none died as a result of taking the

pill. There has also been no definite link made between breast and cervical cancer. However, it has been proven that the pill protects against ovarian and endometrial cancer.

The proposal to drop the safer type of pill is therefore ironic at best, dangerous at worst.

Anyone seeking further information about contraception should contact The British Pregnancy Advisory Service on Leeds 443861.





## Daughters of the Dust

MGM Cinema

If you have a story to tell, one of the things to be considered is how you're going to tell it. *Daughters of the Dust* director, Julie Dash, challenges notions of what cinematic storytelling can be whilst black cinema struggles to find a dialectic that works for it.

It is 1902, and the Peazant family, descendants of African slaves, are preparing for a move north away from their home on the sea-islands of Georgia. The matriarch Nana conflicts with her daughter-in-law Haagar, over the preservation of identity and experience as they picnic on the beach the day before they leave. The large and predominantly female family are all forced to choose between mutually exclusive categories - stay and remain unique, or engage in the struggle for integration on the mainland.

The narrative of this piece is fragmented, and non-linear and it is this aspect of the film which lends it the considerable originality it has. We start with Nana's life as a young woman so the bulk of the film is a flash into the future, where another flash forward illuminates the presence of an unborn child.

*Daughters* serves as a brilliant expose of the struggle to find a means of expression - everything works in terms of symbol, metaphor and disguise. Couched inside Arthur Jafa's sensuous and pictorial cinematography, the film is a metaphor for itself: as Nana's voiceover says, 'I am the utterance of my name'. Not only is this film a rare and delicious visual experience, it is a valuable new expression of identity.

Liz Ekstein

## The Real McCoy

West Yorkshire Playhouse

*The Real McCoy* is a light hearted, low budget comedy which sees Kim Basinger as a mother with an unusual profession - bank robber! Karen McCoy has just emerged from prison after serving a six year sentence for robbery. She really wants to begin a normal life but her ex-convict tag means she is unable to find decent work or regain access to her now estranged son.

The romantic interest, as well as most of the comedy, is provided by Val Kilmer, who plays a blundering robber much in awe of the infamous McCoy. Terrance Stamp is unconvincing as a sinister criminal who attempts to entice McCoy back into her old profession: when gentle persuasion fails he resorts to kidnapping her son as a means of blackmail.

The limited resources available are apparent in the spartan number of action locations, which lends the film a synthetic feel. The plot is essentially formulaised and characters portrayed with only a minimal amount of depth. But as an action comedy it is highly successful, with many moments of genuine humour. It is unfortunate that it was almost entirely overlooked by the American public and looks destined for a similar fate at the British box office, since it deserves to go out with a small bang, not a whimper.

Blathnaid Mahony

## Irish Reels

Art Gallery

Opening with a lively conversation between Shane Connaughton (screenwriter 'My Left Foot' and the 'Playboys') and Hugh Linehan (editor Film Ireland) ostensibly about cultural expectations and Irish cinema, *Irish Reels* comprised a series of lectures complementary to the Film Festival theme of 'Ireland and Cinema'.

Six lectures followed in palatable sizes ranging from the conventional and more specific such as Dermot Cavnagh's (University Northumbria) analysis of an adaptation of John B. Keane's 'The Field' for cinema, to more open-style debates between speaker and audience on media portrayal of such favourites as politics and sexual politics in Eire and Ulster.

Personally, I found Martin McCloone's (University Ulster) presentation on the representation of terrorism/freedom fighting to be the most thought-provoking. Using three Northern Ireland Office public information ads resembling Coke/Levi style campaigns with the obligatory sure-hit sound tracks and a hefty smattering of bloodshed, McCloone showed how the image of the hooded, simian terrorist was being replaced by the better-looking, Hollywood style anti-hero. These ads seemed to be appealing to women specifically to 'shop your neighbour'.

The presentations didn't strictly keep to the promise of defining images in Irish cinema but inevitably fell into debates over the Northern Ireland issue itself. Lacking any special publicity, the event was embarrassingly badly attended for a two-university city with a pride of 'Irish Night' loyalists.

I left not knowing a great deal more about how Ireland should or should not be portrayed in cinema but with a heightened awareness of the tensions and dilemmas inherent in 'Ireland' and quite honestly feeling appalled at the state-sponsored adverts the Irish have to put up with.

Natalie Bright-Bard

## A Bout de Souffle

Hyde Park Cinema

Directed in 1959 by Jean-Luc Godard, *A Bout de Souffle*, meaning breathless, is a classic French film. On the run from the police the central characters still find time to philosophise on life, death and sex.

Set in a Paris of cafes, crooks and students, the resulting film is simply as stylish as hell. Jean-Paul Belmondo plays the amoral and endearing Michel who commits petty crimes with childlike exuberance and whose downfall is brought about by love. Jean Seberg is the beautiful American student who is the object of his affections. She can't decide if she's in love or not and turns him into the police to find out - with fatal results.

The whole is set to a jaunty 50s cartoon-style soundtrack and Godard himself plays the police informer. Don't see the tacky Hollywood remake with Richard Gere, go see the real thing instead.

Eleanor Rose



## Mac

Odeon Cinema

Remember the monotonous, drizzly rain at the beginning of term? Then you'll understand how I felt watching *Mac*. I just wanted it to end. It's about three Italian-American brothers and a building site that becomes a 'labour of love' - though it certainly was hard work!

*Mac* is one of those films you can't get inside. The beginning is a muddle of arty shots, flashbacks, banal dialogue and moody moments with no sense of story. By half way through I didn't have a clue what was going on - fine if it's an Agatha Christie 'who-dunnit', but unfortunately this was more of a 'why-do-it-at-all'. I kept waiting for something (anything!) to happen, but the biggest drama was when the film broke down. By then I'd given up hope.

Some scenes were funny with 'special' moments of male bonding (with each other, yes, but also with cows, and with cement) and a wry look at life, but they weren't worth sitting through one and a half hours of nothing for. Having said that, others in the audience (mainly the over fifties) seemed to find it extremely amusing - I wish I had whatever they were having with their popcorn!

It took director/writer John Turturro 13 years and a 'mammoth effort' to get *Mac* on screen, and sadly it shows. If it were a toss up between *Mac* and cleaning the cooker, personally, I'd give the film a miss.

Vicky England

## Ruby in Paradise

Hyde Park Cinema

*Ruby in Paradise* is a film about coping. The heroine is a young American girl who has escaped the rough environment of her Tennessee home town "without getting pregnant or beaten", only to land in the stagnant situation of a wintry Florida seaside resort. The pace of the film starts slow and accelerates, mirroring the transformation of the sleepy ghost town into a resort throbbing with life, as summer approaches.

Just as she has managed to secure her shopgirl job, a flirtation with the manageress' slimeball of a son leaves her not only humiliated (she realizes that she is one in a long string of flings) but also ultimately costs her her job. Ruby's second boyfriend is apparently every girl's dream: caring, sensitive and intelligent, but is not capable of understanding Ruby's own priorities. It's an interesting point in the film, as we see how well-meant comments and gestures can nevertheless sound patronizing and superior from the needy person's point of view.

This is one of the best independent American films I've ever seen. It can be slow, but never boring, and it gets you involved, raising interesting questions about how "dead-end" a job can be if it's done with efficiency and enthusiasm. Beautifully shot and excellently acted, this story of a sensitive, determined "mere" shopgirl is really worth watching, so if you're into thoughtful, finely tuned filmmaking, make sure you don't miss this one.

Rea Podas

## La Belle Vallee

Odeon Cinema

After the screening of his largely Gaelic language film 'La Belle Vallee', director Paul Turner defended what he called its "narrow cultural references".

Actually, it would be rather hard for any film made from a Welsh perspective to have purely Welsh references, because as *La Belle Vallee* demonstrates there is so little in that country's cultural experience that is sheltered from English influence. Set in the wreckage of a mining community huddled around a recently closed pit in South Wales, the film observes the subsequent deterioration and dissipation of a fragile family unit with unflinching honesty. Kevin, an unemployed miner, leaves his girlfriend Sian and her two children and ends up homeless. The children turn to alcohol and joy riding. Sian seeks comfort in the exotic embrace of Nahuel, a Gaelic speaker from Patagonia, an ancient Welsh settlement in Argentina.

'The Argentinian-Welsh perspective is a typically Welsh perspective. During the war we received many reports from Welsh Patagonians. It also allows a comparison with a time when things were so bad in Wales that its people crossed the world to settle in barren plains at the feet of the Andes and farm - no prizes for guessing - sheep.

The use of Gaelic didn't exclude in a negative sense, but made me feel like I was peering into another world, and one which was constantly referring back across to mine. This mysteriously failed to excite Channel 4 programmers who refused to buy the script until Turner won the Royal Television Society Award for a previous direction. If you missed it at the festival, catch it on the box - for something Channel 4 should show more of, it's been long hard slog getting it there.

Juliette Garside

## Once Upon a Forest

MGM Cinema

An animated film about rodents in a wood, is not one I would normally take the time to see. However, Hannah-Barbera's 'Once Upon a Forest' is not only entertaining, but important.

We are served up a dose of cute, not-always-identifiable, woodland 'firlings' who reside in 'Firling Forest'. When a lorry carrying toxic poisons overturns and explodes, their pastoral idyll is polluted. All the mummies and daddies are temporarily gassed, along with Michelle, the youngest member of the gang. Thus a quest to find special herbs from a far off meadow ensues.

This dangerous mission which involves crossing a road(?!), dodging greedy eagles and being brave in the face of cynical, marsupial bullies from a neighbouring forest, is boldly undertaken. And needless to say the firlings succeed. The music is great and while the environmental messages are suitably subtle and simple for the audience this U rated film attracts, they are direct enough to meet its older viewers with equal poignancy.

If our world is ever going to be 'saved', then this kind of cinematic animation is vital culture for our younger generation and, surely, not beneath our own dignity. As someone once said, 'I believe the children are our future, teach them well and let them lead the way.'

Sara Buys





# Piano forte

The Piano  
Showcase Cinema

**O**bliquely titled, *The Piano* is large and unwieldy in name only. Jane Campion's heart-bruising and already highly acclaimed period piece has all of the social mores and none of the inhibitions of the Victorian colonies - the two things combining to provide the tautest exploration of sexuality and obsession this side of Madonna's leather bra. Also shot in vast-ovision, the cinematography will provide dreamscapes for haunted film-goers for many years to come.

Ada, played by Holly Hunter as you've never seen her before, is a Scots woman who has been wilfully mute since the age of six. She is sold into an arranged marriage by her father and travels to New Zealand only to find herself unmet on the beach with just her daughter, her piano and some sixty foot breakers for company. Her husband, when he turns up the next day, refuses to take the piano on the long haul inland, so it is appropriated by his estate manager, Baines, and sold back to Ada one key at a time in return for sexual favours.

Although the initial arrangement apparently turns Ada into a whore and Baines, played by Harvey Keitel, into a fool, Ada retains her sense of isolation and self-possession until Baines, smitten, is unable to live without her. Sam Neill as the husband portrays a slow descent into frustration and jealousy with the kind of anal retention usually only associated with oysters, and everything in the film gets overtaken by the magic that Campion weaves.

Whereas most "gritty" films about nineteenth century women start sadly and end tragically, this one transforms the trials of Ada into advantages (for instance when an attempted rape is thwarted by her cumbersome clothing). It expresses an optimism about the lot of women, which sits excitingly by its technical and artistic brilliance and means that this is one of a kind; though hopefully not for long. Intricate without being fussy, erotic rather than pornographic and epic without appearing stately, dull hearts and minds might remain unmoved. But dull hearts and minds - I'm not talking to you.

Emma Hartley



## 'Forbidden Planet' Grand Theatre

**D**isappointing? Yup, you could say that. You could also say, "What a pile of over hyped trash." The encore - cum - dance extravaganza is just about the only feature worth recommending, but bear in mind you have to sit bored out of your brain for two hours before you reach this bit.

To be fair, *Return To The Forbidden Planet* is technically and musically stunning, easily holding its own against its West End counterparts and as a concert, fine, it could have worked brilliantly. But, played as a live comic strip of the *Batman* genre, it never really makes it off the page and out of a very flat second dimension. Dubbed as 'Shakespeare's Forgotten Rock 'N' Roll Masterpiece', the Shakespearean wordplay is amusing, but belongs to that brand of humour which only ever encourages a faint smile, never uproarious laughter. And the pauses between gags are far too long.

As a kind of cult thang, musicals like *Return To The Forbidden Planet* and the *The Rocky Horror Show* have a secure base of frenzied fans wherever they play. Whoever thought British audiences were reserved, think again! But I suspect that a lot of people were left, like me, wanting to be able to respond like the fans, but not finding anything there worth responding to.

Emma Stokes

## Reduced Shakespeare St. Georges Hall

**N**ow darlings, when one is involved in the theatre there is no greater challenge than performing *Hamlet*, but playing it once, then faster, quicker still and finally backwards must surely entitle you to be called the "mother of all luvvies". This is how the Reduced Shakespeare Company (RSC-geddit?) attacked their finale, albeit with a greatly abbreviated form of the bard's tour de force.

The RSC's irreverent tribute to Shakespeare involves them performing his entire catalogue of plays in less than the time it normally takes to see one. Consequently, the

history plays chronicle the War of the Roses as an American Football game between the Yorkists and Lancastrians (including King Lear being sent off for being a fictional character). The comedies are amalgamated into a single play by fusing their common plots of unrequited love, mistaken identities and "mindless bimbos", whilst *Othello* is performed in rap.

The show is big on audience participation, but hardly bothered by textual accuracy, and would probably cause a coronary to any English students present who were concerned with iambic pentameters or the question of monarchy in the tragedies. The humour is sometimes subtle but often completely riotous. There's no pretence that we are actually watching a play, this is a show in the old fashioned sense of the word.

The RSC have hilariously crafted Shakespeare's plays into a superior form of pantomime, as well as gently mocking our intellectual fixation with the bard. Go and see it, I guarantee you'll leave choking with laughter and unable to look seriously at a man wearing tights again.

Akin Ojumu

## Nostalgia Civic Theatre

**R**emember the classic songs of the 40s when we were at war? The light rock and roll years of the 50s? Well, no, actually. The songs and prevailing mood of Showstoppers' nostalgic variety show were catchy and familiar but they were recreating the good 'ole days that I never had the first time around. The amateur status of the cast was evident in the unsynchronized dance routines, the sometimes gaudy leotard costumes, and the muffled sound of singing in unison, as well as a rather school-playish self-consciousness in many of the performers.

I found myself very much a spectator; appreciative of the emotions awakened in the audience, moved by the fellow feeling predominating, but unable to be personally involved. Old favourites such as "It had to be you" and "As time goes by" were for me first and foremost associated with "When Harry Met Sally" and the sentimental BBC sitcom, but I was aware of the very different memories

and links they held for the audience.

The whole show gave rise to opposing emotions: patriotic admiration for the *Dad's Army* troupe rendering "There'll always be an England"; repulsion at the glitzy American-style presentation. The excellent solo singers, however, inspired both a longing for that bygone romantic era, and a recognition of how embarrassing and naive the songs are for our, perhaps more cynical, generation.

Maya Socolovsky

## Darwin's Dead Herring Studio Theatre. LMU

**A** tale of evolution contrived by Darwin, the perverse teacher's pet of the Heavenly Creator with his warped ideas about sex and the literal 'Big Bang'. We're not talking conventional sex here (whatever that may be), since this is a production by Faulty Optic, a mechanical theatre company which employs animated figures, soft toys and weird inventions. So what we're actually talking about here is cuddly toy sex.

Picture the set. To the right an interpretation of Heaven, remarkably like the *Blade runner* 'room of weird contraptions' scene where the athletic Priss meets her unfortunate end. On the left a representation of Earth, remarkably like the set of *Bagpuss* from archive kid's TV where that wise, wooden bird would tell those wonderful stories. The action leaps from scene to scene as Darwin's bizarre mutations are dispatched from Heaven to Earth and accept whatever fate awaits them.

With no spoken word, *Darwin's Dead Herring* relies heavily on an eerie and engaging soundtrack coupled with simple, effective lighting which serves to stir the imagination. The animated figures demonstrate realistic human mannerisms in both choreographed and improvised scenes, but at nearly ninety minutes long, it's all a bit too much - you can only be entertained by mechanical knick-knacks for so long.

What results is a nightmarish fable of atmosphere and absurdity which would appeal to the philosophical, or just the plain abnormal amongst you.

Ian Newman

## cogito

**T**here is a moment, actually about 5 minutes, in Tarkovsky's film *Andrey Rublyev* when two of the main characters are digging foundations for a monastery: the camera stays on these two and then slowly rises. The scene above the ditch is of a large religious procession, filing out of a nearby castle. The point being that the effect is one of the world going about it's business no matter what the camera chooses to show us.

The above statement raises a few questions: What is the film maker trying to achieve? Will the response be a universal one? Is any structured and constructed form ever more than just art? Who cares anyway?

To answer these questions could take forever. Each director has his own motivations, each cinema-goer their own prejudices and expectations, all of which makes the water muddier than a communal bath in a rugby changing room.

Taking one director, Peter Greenaway, and one film, *The Baby of Macon*, we may be able to find some explanations. *The Baby of Macon* is a visual masterpiece, a renaissance oil painting brought to life, but critics from papers as diverse as *The Telegraph* and *The Mirror* have cried foul at the treatment of sensitive issues. Greenaway suggests this has led to audiences staying away; two London cinemas failed to complete their runs because of low attendances.

Obviously the response evoked from this criticism is not in line with the desires of the director. He is not naive enough to believe that no-one will be shocked or offended by his film, but his wish for "virginal" audiences, untainted by preconceptions, is a genuine one. The problems here are obvious, even in offering a title you allow prejudice to creep in (when George Michael entitled his album *Listen Without Prejudice* he stepped onto a new plateau of forlorn, naivete).

*The Baby of Macon* deals with child exploitation and institutional rape: these subjects and their treatment have been largely responsible for the moral outcry. The director's intention is questioned as various attempts are made to justify or condemn what are ostensibly individual interpretations of the film, based, one might assume, on cultural, moral and political backgrounds.

Greenaway takes the stage nearly as often as his film. Appearances on *The Late Show* and a series of debates/screenings worldwide show a rare dedication to the film and it's audience.

In a recent press conference for the new film he consistently expressed the hope that his audience agreed with him about almost every issue and offered concise answers for those who he felt had missed the point.

The first worry this raises is the effect of the film as an independent medium. Can Greenaway allow his "baby" to walk on it's own. If there is a specific message, who is it for and, if the individuals or organisations don't get the message, does that invalidate the film as an artistic creation?

I believe not. Freedom of interpretation is the vital element of cinema, if not all art. Didacticisms not only serve no purpose but fail to adhere in most cases. Perhaps the only solution is to create 'virtual cinema' that is able to adapt to each individual, invalidating criticism and assuaging controversy. Sound a bit too much like the real world? Nah...

Stuart Davies

# SPACEMAN FREE

Legendary lazy guy Jason Pierce is LYING in his chair. Not exactly known as a workaholic, his band Spiritualized have managed to produce just one album almost two years ago and the next one might not be ready for another couple. Jason deadpans that he was "Not at all surprised" at the album 'Lazer Guided Melodies' being in the NME's top 100 of all time, and neither was I, "but it's only the NME isn't it". Currently promoting their 'Electric Mainline' EP and touring with loopy Americans Mercury Rev, it's two of the best bands of our time.

"Yeah, it's a good combination. The idea, I guess, was to have bands that would have a similar audience. We want people to be into the whole show, not just one band. We want them to come and see the whole thing and really get off on it. A lot more people are getting into it and coming to the shows than before. I've seen Mercury Rev a few times; they're a bit more freer, more jazzier than we are. We all love them dearly.

Their live album, 'Fucked Up Inside' was released in the summer as a limited edition mail order thing and it showed just how their sound is completely transformed live. The sheer power and energy of the whole thing is incredible, although strangely Jason is not quite so happy; "I wasn't that happy with the live album in that it had quite a lot of freeform jazz. We've tightened up a lot more now, and we're much more minimal. We sound much different live to on record. I think we're a lot more dynamic and electric, it all feels a bit rawer and a bit more garagey. Some of the new album and stuff will be a bit more like the live stuff, as we're actually playing live in the studio, whereas Lazer Guided Melodies was much more constructed.

"But that's not why we did the live album. That was basically just a record of what we were doing in the States; it's not the best live album in the world, and it's not the best

Stephen Dick made a pilgrimage to Bradford, tuned in, turned on and dropped out with respected slacker Jason Pierce and his band Spiritualized

a man of wisdom, he ticks the garlic bread but I must digress, "Have you written any songs for the new album?"

"Yeah, there's a lot of stuff ready. Some tracks are complete and others are very close. We've been doing it very lazily, but after the tour we're going back into the studio. That's partly why we're doing this tour, to see how the stuff we've recorded sounds live. We have a few radically different versions of the same songs, because we found that as we started to do the songs we'd recorded they changed dramatically when we played them live, so we may find a way of putting out a few different versions of the same tracks. Yeah, we're really pleased with them.

"Actually, 'Medication' may end up on the album as well, we've done that a few times. The album will probably come out in er, nineteen-eighty something. Oh no, I'm in the wrong decade aren't I. 1997 apparently."

The new songs are certainly something to be pleased about. Like 'Take Good Care Of It' and 'Good Dope, Good Fun', these are melodies guided by some magical force, just like Luke Skywalker.

"Well we're not waiting to see how much applause the songs get before we put them on the record, we're not fieldtesting them. We were going to do a questionnaire - hand out bits of paper at the end of the show and ask what people thought of them, which were the best, and whether they could suggest any changes."

Unfortunately it looks as if it's going to be a long time before we hear anything else from Spiritualized. Pissed off with the way the last single was handled, they couldn't fire their record company so they fired their manager, keen on making a fresh start. But if their recent output and tonight's show is anything to go by, it'll be well worth the wait.



## Pele Duchess of York

Lesson in lad-rock. Liverpool, as we all know, has a freehold on those groups of jolly young men churning out perfect pearls of pop, and tonight a couple more turned up to storm the Duchess.

Pele are not a band to cynically observe while lounging at the bar. You need to finish your pint, get down the front and dance like a mad bastard. So, what disappointment when their enthusiastic opening "1-2-3-4" degenerated into a maudlin ballad that sounded worryingly like The Wonder Stuff (they've got a fiddle player, see). This didn't last for long, and they swiftly returned to what they do best: jump-along anthems.

Are Pele a lad's band? Well, take the name. Lads like football, right? And whose the greatest football ever? Easy this, innit? And "The Drinking Song" must elevate Pele to the pinnacle of their genre. In it, the aggrieved singer is dumped by his girlfriend for a Tory voting, Man. Utd. season ticket holding scumbag. So, "I did the bastards car." All to a typically impeccable tune.

It's not all lively pop-by-numbers. To their credit, Pele know how to change the pace effectively (in "Oh My Lord") and address issues (in the BNP-baiting "Swinging from a

Tree"). Still, there's always those tedious types ready to call this type of music one-dimensional, static and unoriginal. It's none of those, just fun. Ignore them. Pele are the anti-Pink Floyd, and I can't say fairer than that.

Chris Mooney

## Cloud 9 Millenium (Acid Jazz)

Behind a kitsch sleeve looking like a hybrid of Japanese comics and Jeff Koons' "art" lies.....well, quite a lot. The list of players reads like a footy programme, and makes it look as if it's a, like, wow, laid-back, muso's cool-ective sort of album (maaan). Which it is. And which, often, is a warning of an exercise in tedious dross.

Not so fast! Some research saves this from a lambasting on those grounds. Leader Mark Brydon certainly has paid dues. If the name means little, it's because he's been a backroomer on House tunes when the artists were even more anonymous than now. Having been a participant in Sheffield's House scene, co-producing Krush (one of the first UK acts to put out a house track in the halcyon era of '88), he also co-founded '80s funksters Chakk. But most notably, he was part of the FON studios team, becoming a sought-after remixer in the

late '80s.

But you see, all this sideline work has meant that, well, he got frustrated and this LP is basically him doing something about it. It's been said that Acid Jazz is becoming a UK Motown with a formula sound, and if so, this album sidesteps all that by a good few feet. Sadly, the more soul-orientated tracks are often happy to cop out by falling into a groove and jamming, but the rest is all cheeky keyboard textures, crisp percussion and cascading b-lines.

While it's an admirable effort, the buzz on this LP does drop slightly toward the end after a smashing opening septet, so best get the CD because of the two extra mixes: "Peace and Love" is miles better off without the cliched idealist lyric and a gorgeous snare effect added. "20/20:Mad Dog Mix" starts as a cheesy Bontempi organ workout, but when the Caribbean/Brazilian percussion kicks in, it's smart!

This will be a hit with the more conservative ranks of the Dig! crowd and more leftfield M-People elements. The bass, which is the soul of this album, should warm you on those cold, lonely nights in one of the sad igloos that most of us live in. On the other hand, why not buy a copy and leave it in your suitcase for next year's travels, giving yourself a real summer classic when you least expect it.

Marc Starr

### CRASH!

#### Recommended Jazz Funk Reissues Compiled by Matty and Steve at Crash

- |                       |                       |
|-----------------------|-----------------------|
| 1 Tower of Power      | Urban Renewal         |
| 2 Lou Donaldson       | Alligator Boogaloo    |
| 3 Lonnie Liston Smith | Think!                |
| 4 Grant Green         | Carrin' On            |
| 5 Beaujolais Band     | Talk Talk & More Talk |
| 6 Jimmy Mc Griff      | Electric Funk         |
| 7 Candido             | Beautiful             |
| 8 Duke Pearson        | Sweet Honey Bee       |
| 9 Moacir Santos       | Saudade               |
| 10 Flora Purin        | Milestone Memories    |

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all that's top in the world of  
pop



# harvey bawl clangour

**PJ Harvey**  
4 Track Demos (Island)



**I**t ought to smack of a record company cash-in. An LP of demo versions of 'old' songs, padded out with 'previously unreleased' material (which usually means a handful of rehearsal room doodlings too crap for the last album). Maybe it is, but sheer quality screams from every groove of these songs and the '4 Track Demos' does justify itself as more than a financial ploy.

The depth of sound and instrumentation on 'Rid of Me' (the album) are of course missing, but the originality and power of the music are easily as great. If anything, the sparseness actually emphasises Polly's ability to say a lot with a little. 'Rid of Me' (the song) loses its contrasting verse/chorus textures but the end result is no less subtle.

The new material is more of a letdown. ('Ecstasy' and 'Goodnight' are little more than painful dirges, not even saved by Polly's schizoid Edith Piaf-meets-Ian Curtis wailing that usually embraces a sort of ecstasy in the most tortured agony. And it is Polly that makes PJ Harvey so special - not feminist but brutal and honest about her femininity to the point of catharsis. No amount of Madonna's public masturbation antics in conical bras could ever be as vital (or as perversely fun) as Polly screaming 'I wanna bathe in milk, eat grapes, Robert De Niro shit on my face!' Full marks to her - cash-in or no cash-in, lyrics like that deserve as many releases as possible.

Claire Rowland



Johnny Davis trawls through this weeks bargain bins.

**MY LIFE STORY**  
Girl A, Girl B, Boy C (Revolver)

Grandiose in ambition and sound, soft in lyric and wrist; Scott Walker, Marc Almond and Pet Shop Boys have between them defined a breed of pop music that is 'undeniably English'. My Life Story (Jake Shillingford and big orchestra) are the rightful heirs to this title. Seedy, glam, pompous and moving this is a complete gem. Sadly though, I'd warrant that Culture Beat might shift more units this week.



**PAUL WELLER**  
The Weaver EP (Go! Discs)

Step forward Lord Weller, prince of all that is groovy in pop. Not content with writing some of the greatest songs ever when he was 18 (The Jam) and then looking a bit of a ponce but still being quite loveable (The Style Council) he is now trying (not unsuccessfully) to become Neil Young. And as if to prove it he covers 'Ohio' on the b-side. Smart.

**SVEN VATH**  
An Accident in Paradise (remixes) (WEA)

Bald techno geezer flavour of the year Mr Vath includes here almost half an hour of mixes of the title track from his album. And very good it is too. Although I think citing himself with a 'lyric' credit is perhaps a tad rich.

**CULTURE BEAT**  
Got To Get It (Epic)

This summer all over the Spanish coast a million greasy perms sweated, shuffled and snogged to the anthem that was 'Mr.Vain' Exactly why the young lady singing supposed that she was 'Mr.Vain' is still anybody's guess. Anyhow, this is the sequel and it's not quite as good.

**MAMBO TAXI**  
Do You Always Dress Like That In Front Of Other People's Boyfriends (Clawfist)

On one end of the stick 'indie' can stand for innovation, talent and originality. Unfortunately it can just as easily stand for thoughtless pap gleaning credibility because it is deemed 'quirky' or 'funny'. This is, of course, the latter and quickly succeeds in being very irritating indeed. The b-side is called 'I Want To Marry A Serial Killer'.

**THE LEVELLERS**  
This Garden (China)

For students in stripy leggings, nose rings and 'amusing' green hair everywhere. The 2nd biggest concert ticket sellers this year (oh dear) have a personal hygiene problem and consequently stink, rather like their music. Arf.

**Salt 'n' Pepa**  
Very Necessary (ffrr)

**T**hey talk about sex, nasty men, nice men, strong women and sluts. There it is, the relationship game as defined by Salt 'n' Pepa. Complete credit to the ladies they haven't ever changed their formula for success; funky backing track, chat about some girl's stuff and an idiotically catchy chorus and hooray another top ten hit.

"What a man" with a delightfully large input from the En Vogue style factory will go this way. "Heaven and Hell" borrows Public Enemy's sirens and register dissatisfaction without ever actually inciting a riot. "Break of Dawn" faces a street reality in which boyfriends don't figure but works only as an album track novelty because in reality Salt 'n' Pepa talk about sex a lot. Home truths and personal content is thin on the ground and it would be nice if Salt and Pepa could fall to earth somewhere between woman in love and wronged strong diva for this album leaves a lot of middle ground to cover.

Although the subject matter is limited and the rhymes often embarrassingly poor the over all experience is a kin to eavesdropping on a night club powder room and hell, that never ceases to appeal. So caught up are Salt 'n' Pepa in their image as straight talking broads they have completely lost the art of the subtle remark. Salt 'n' Pepa would rather tell a salivating man to "Get off my bra strap honey, stop sweating me" and presumably the result is immediate. But there is a fine line between telling it how it is and lacking imagination, calling a track "Sexy noises turn me on" may well be the latter.

Alex Sanders his an album so

**Corduroy**  
High Havoc (Acid Jazz)

**T**his an album so outrageously cheesy that I would not be surprised to see it for sale in a delicatessen. It's also an album so ridiculously retro that I am currently having to have a flared stereo made to play it on. It's also staggeringly good.

Billed a 'concept album', 'High Havoc' takes us back some twenty odd years to the world of sixties/seventies thrillers, and I'm sure that Jack Lord, Michael Caine or Patrick McNee would have been proud to chase villains to such an incredible, foot-tappingly funky soundtrack. Indeed, how could they have resisted, given such choice titles as "Follow That Arab" and "Nobody Move"? Tension and suspense are kept up all the way by songs such as the "Pusherman" rip-off "The Frighteners" with its chorus of "We're gonna get you", and we see the jazzy detectives pissed and off duty in the superb "Corduroy Orgasm Club". Obviously, as a 'soundtrack' the record is largely instrumental, but it's all so up tempo and cheery that it never gets dull- only a bit more cheesy.

Throughout the album, the band tread that oh-so-fine line between amusingly tongue in cheek and utter crap; like those students who buy 10p "Hammond Organ Plays Pop" albums in Oxfam and think they're being ironic, but they definitely come out on top and catch the bad guys in the end. Your mission, should you choose to accept it, is to BUY THIS ALBUM: this article will self destruct in five seconds.

Nick Moffat

**Red House Painters**  
Duchess of York

**H**ow to describe a band like the Red House Painters without sounding like a metaphor crazed pretentious fool, nobodys managed it yet and nor can I. In the same way that an obsessive artist can, day after day, week upon week, paint pictures of the same solitary tree, believing that ultimately he will create a perfect image, so, perhaps, Mark Kozelek believes that if he can analyse and dissect his failed relationships enough, he may one day meet the perfect girl.

Transferring such intimacy to a live performance is not an easy task and tonight the Painters just can't manage it. For starters Mark Kozelek is the total antithesis of the proverbial rock star, with his hang ups about sex, his aversion to drugs and his deep rooted loathing of rock and roll. He's not a happy man. He's not much fun to be with.

Clearly he has a talent for writing these haunting, beautiful, sombre songs, reaching depths of misery and self loathing that even Morrissey never imagined. Then again such unrelenting, frank, introspection can tend to embarrass and bore. When you're standing face to face with the man, a lot of the slow sadness so overwhelming on the albums is lost.

The music remains fascinating, the perfect background to tales of love madly unrequited, yet the man behind the music is a let down, when depression makes up nine tenths of your character there's something seriously wrong, which won't change no matter how much you sing about it.

Kate Toon

# Bax Evasion

*Royal Liverpool Philharmonic Orchestra  
Bax: Symphony No.3 etc*

*Leeds Town Hall*

The RLPO launched their boldly unorthodox programme with a pitch and a roll that suggested they were far from being either ship-shape or water-tight for the hazards of the Hebridean Atlantic: the darker recesses of Mendelssohn's 'Fingal's Cave' defied insightful illumination. It is an all too commonly received phenomenon of the sphere of live performance that the most popular pieces attract the most pedestrian treatment. Nevertheless I expected better from so highly regarded an orchestra.

Unusually the RLPO had another 'pre-concerto' appetiser on offer which, in terms of renown, must come approximately at the opposite end of the scale from the Mendelssohn - Sibelius' 'Pan and Echo' Dance Intermezzo. So did this piece accordingly excite a particularly distinctive and memorable reading? Unfortunately not. As with the previous piece the orchestra meandered apathetically along with rehearsal-like indifference; only a few notable individuals (particularly clarinettist Nicholas Cox) performed with any real flair. Palpably unnerved by these bleak portents, I began to put my disappointments down to a protracted hangover from the CBSO euphoria of the previous weekend.

That is until Vanya Milanova, like a Joan of Arc in her gleaming silver raiment, cut a mighty swathe into the orchestral torpor with her bow of burning gold. Sibelius' Violin Concerto in D minor places fierce demands on the soloist with its labyrinthian progressions and complex repartee with the

orchestra. Milanova's instrument sang with a beautifully sensitive and detailed eloquence, tugging at the orchestra's commitment and teasing out a very fine support, like the proverbial thorn from the lion's paw.

More enchanting still were the smiles and the enthusiasm the Bulgarian emanated - she was there to enjoy herself. This elevated the overall delivery and atmosphere to the league of something special, and an unusually discerning Town Hall audience rewarded her with a rapturous reception that reaped a rare result: a stunning gem of an encore.

Conductor Vernon Handley, like his predecessors Beecham and Sargent, is clearly a dedicatee and zealous exponent of British composition, and had evidently reserved special attention for the music of the second half, Bax's Symphony No 3. Here the orchestra did his fancy full-bodied justice, and the Achilles' heels of the first half (such as awkward brass flourishes and the general want of spirited effort) were calloused over with some powerful playing. Still, this 'come-back' was always destined for lack of recognition on the part of the audience, who fidgeted with increasing vigour as each new discordant excursion wended its intractable way towards carefree self-annihilation.

For me the affair was inescapably sicklied o'er with pale casts of thought as I lingered yet with nature, the night to me a more familiar face than that of Bax.

**Mark Funnell**



Violin soloist Vanya Milanova

## Halle Orchestra

*St. George's Hall, Bradford*

With great expectation, I arrived in Bradford to listen to the latest in the series of Halle concerts. The Halle programme offered a chance to listen to several well known works; Beethoven's 'Leonora' and Mozart's Concerto in B flat as well as the more obscure Symphony in C major by Dukas.

The 'Leonora' Overture began, under Lawrence Foster's direction, with phrasing that constantly drew out the lyricism and rhythmic patterns of the piece. The music worked itself up to a climax through a dramatic rush of scales which gave way to a highly rousing trumpet call, played off stage, representing the relief of Leonora. My only criticisms of this performance was that the balance was not all together satisfactory as some delicate solos were overpowered and the intonation in the top strings was somewhat hazy.

Mozart's piano concerto No.18 in B flat explores to the full variety of vivid possibilities arising from the full complement of wind instruments and the usual complement of strings. The performance was confidently moulded and garnished by some exquisite solo work, especially in the second movement by soloist Radu Lupu. It was marred only by the broken notes of the horn and moments of overpowering strings.

The performance of the Dukas was impressive and full of energy. The thematic material found within the symphony was,

however, less impressive - the work lacks the animated and depictive qualities of Dukas' tour-de-force, 'The Sorcerer's Apprentice'.

**Anne Waldek**

## Sinfonia of Leeds

*Clothworkers' Concert Hall*

A programme encompassing music from the classical to late romantic era was on the agenda for this concert. The amateur chamber orchestra congregated on stage for a pre-concert gossip and giggle, inconveniently interrupted by a disorganised tuning session. Unfortunately this proved to set the precedent for the rest of the first half. The rendition of the demanding 'Tragic Overture' by Brahms was not always convincing, with some dubious tuning in the brass. However at times the Sinfonia captured the essentially dramatic nature of the piece.

The orchestra felt, however, much more enthusiasm for Haydn's Symphony No. 41 in C, especially as they grew in confidence as the first movement Elegant string section playing and good use of dynamics added to the impressively accurate triplet section. After a shaky start to the 'Andante', the orchestra regained control to treat us to pleasurable ensemble playing and the enthralling, conorous silver toned flute solo. The finale movement opened with much exuberance and fervour and bore impressive precision.

From the inaccurate opening chord to the grimace at receiving a bunch of flowers at the end, the widely acclaimed pianist proved

disappointing. From Wales, he would have appeared more at home singing drunkenly in a rugby club, than attempting to meet the demands of the sensitive themes of the Rachmaninov Concerto in C minor! However, the second half was rescued by the dramatic improvement of the orchestra. Their tone and tuning, but mostly their tendency to express dynamics, greatly improved the harsh tones of the solo piano part in the first and second movements. The impressive opening of the 'Allegro Scherzando' finale augered well and in this movement piano and orchestra worked well together. All in all, this proved to be a wholly enjoyable concert, with an encouragingly equal mix of young and old, in both orchestra and audience alike.

**Felicity Jones**

## Academia Wind Quintet

*City Art Gallery*

My, my! How civilised! The Wednesday lunchtime Chamber Music programme at the City Art Gallery proves that Leeds truly can adopt a continental, cultured pose when it wants to. Yet this week's offering never quite lit my fire; rather it doused it slightly.

The problem? As I saw it, a desperately unmeaty and unvaried selection of pieces. It was not as though it was basically incidental music; simply that the consistent

overstated 'prettiness' of it all served to create a sense of superficiality tantamount to kitsch, which got to me in the end, and made it all a bit of a drag.

Having said that, it started promisingly enough. Haydn's Divertimento in B flat opened with a depth and richness of tone that was truly exquisite. The Quintet bounced the melodies around with a cheeky child-like charm that never became flippant, thus consistently maintaining a voluptuous fullness of sound. Josef Janda's bassoon bubbled gloriously throughout the entire piece, adding a satisfying presence to the group's overexaggerated dynamic phrasing.

The programme's flavour dovetailed refreshingly in Lukas' 'Pastime for Five', a childish episodic portrait of Czech peasantry. It provided opportunity for the Quintet to show off some precise, disciplined articulation, and an impressive command of a difficult syncopated rhythm.

My spirits were raised when the Quintet got out the old favourite, 'Humoreska' (and they coped admirably when some wrinklies behind me decided to la-la along five semi-tones out of tune and three beats out of time). But it should all have ended there; instead we were forced to sit through Reicha's Wind Quintet in F major - a piece of such contrived 'niceness' it would be best left overturing a toddler's birthday party.

There comes a time when civilised niceness gets too much and you need a piece of music with some balls.

**Josh Berle**

# The Bone People

## Good Bones

Margaret Atwood (Virago £4.99)

**G**ood Bones is a collection, but of what is not easy to describe. If writing is an art, then this is a sketchbook of poetry, recipes, re-worked fairy tales, celebrations and denunciations, linked by the theme of searching out the women in traditional Western culture.

So Shakespeare's Gertrude is re-written as a gun-toting Mae West manqué, who murdered Hamlet's father because he was a prude about sex and wasn't having any. The Little Red Hen is here - becoming an over-apologetic, humble doormat after telling the bread-hungry cat, dog, rabbit et al to kiss off. Cinderella's sisters are ugly and therefore oppressed minorities blamed for getting in the way - stupid buggers. Cinderella had a life to get on with, didn't she. In examining pantomime and fairy tale wicked stepmothers, Atwood concludes that they are actually the focus of those tales: without them there would be no plot.

Writing that is as extremely gender-specific as Atwood's is invigorating and vital. For anyone starting to feel weary with current concentration on matters of gender and sexuality *Good Bones* is a must, for it is not just that Atwood examines the world from this perspective but that she does so with such remarkable compassion and commitment. This is not the first time that wicked stepmothers have put in a good word for themselves, but it is certainly one of the most delightful.

What is going on here is actually very simple. In going for reversals of traditional roles, and highlighting the vacuousness of many of those functions, Atwood does run the risk of covering old ground: but her insight and rigorous re-appraisal combined with common sense would challenge even the most trenchant of non-feminists. One of the most glittering stories, 'Epauettes,' describes a world where war has become defunct because it's too expensive. Yet something has to replace the display it offered for the strutting power-mongers behind it: so what better than a version of Miss World? What the hell, the reasoning goes - it works for the birds. Atwood is also incredibly funny and very moving. 'Homelanding' sees a female ambassador visit another world (describing herself as a cavern person as opposed to a prong person) with no intention of being taken to their leaders but rather to their sunsets.

Current fans of Margaret Atwood will be delighted with this patchwork quilt of her abilities to defamiliarise and re-appropriate. For anyone who doesn't know her work it is an enthralling introduction, designed to keep all its readers from getting stupid.

Liz Ekstein



Margaret Atwood - consistently impressive

## Virtual Worlds

Benjamin Woolley (Penguin £6.99)

**T**his book sets itself a difficult task - that of examining the meaning of reality, simulation and artificial reality. Throughout the book *Virtual Reality* is used as a touchstone: the image of a user dressed in a suit which will stimulate his/her senses enabling a total immersion in the world generated by the computer. With this in mind Woolley leads us through the areas of technological development, mathematics, artificial intelligence, philosophy, literary theory, and so on.

The wide ambit of the book is one of its problems. Even in the area of 'popular science' the book can be confusing, introducing people who may be unfamiliar to the average reader without fully explaining their ideas or the relevance of their work. To people interested in popular science this will seem patronising as so many of these figures have received fuller treatment elsewhere. When Woolley describes Ludwig Wittgenstein as "the Cambridge philosopher whose ideas were as wild as his eyes," he makes himself ridiculous.

Having said that, Woolley has made some effort to produce a 'hypertext.' By this he means that his book frequently refers to other books (often novels), television programmes, computer software etc. When the ideas of one of the big names - like Godel or Turing - are inadequately summarised, there are always signposts to more information. This is perhaps the strength of the book: it weaves together such a bewildering array of ideas that you are left both with a desire to discover more, and a long reading list.

But problems remain. "Artificial reality is the authentic postmodern condition, and virtual reality its definitive technological expression," writes Woolley at one point. This does not quite hold together. Writers on postmodernity are usually far more cautious in defining what it is they are talking about. The book as a whole suggests that the "artificiality" or "authenticity" of any experience may be undecidable since it depends on a range of factors from the metaphysical to the mechanical. What is the criterion in *Virtual Reality*? Is it the user's attitude towards reality? towards computers? or how many calculations per second the computer can do? The problems Woolley tackles are too big to be presented fully in a book this small.

*Virtual Worlds* will, however, plunge you into current debates about science, technology, literature and art, and create an appetite for many of the books it refers to.

Mark Tranter

## Carn

Patrick McCabe (Picador £5.99)

**E**arlier this year I reviewed McCabe's third novel, the Booker-shortlisted *Butcher Boy*. It was one of the most powerful and moving works I have ever read. I rushed to the bookshops with masochistic abandon, ready and eager to suffer the pain of black laughter. And there was nothing there.

Fortunately Picador have now remedied this incredible oversight by producing *Carn*, McCabe's second novel, in paperback. Needless to say my expectations were enormous, but I have to admit to being

disappointed.

Don't get me wrong, *Carn* is far from being a bad book. As the title indicates, it is the small Irish border town that is the central focus of the novel. We first see the town in 1959 at the end of an era - the railway is about to close. As people begin to leave, financially driven as so often in Irish history across the sea to England or America, one man arrives and changes the face of Carn. He is James Cooney and with his foreign-earned money, Cooney opens up a meat processing plant. Prompted by this injection of cash and jobs, Carn drags itself into the twentieth century, transforming its culture into a sad replica of kitsch Americana. McCabe deftly details the desire for escape, into the worlds of Dallas or Elvis, or out with bands or bikers. What these people most desire to escape are their histories, both personal and national.

The book turns upon those who fail to escape. Some, like Sadie Rooney, never manage to break free of the town, never manage to evade their parents. Others, like Cooney and Josie Keenan, return after years abroad. Josie's story dominates the second half of the novel. Josie's mother dies and she is abused by her father. She has a fling and winds up pregnant. She kills the baby and goes to England, setting her on a downward spiral of bar jobs and sordid sexual encounters. Returning to Carn, she triggers the novel's horrific final sequence.

Behind all of this is the Dolan family, heroes of the IRA, commemorated by a statue in the town square. The sentiments of the town change as the Troubles escalate, and someone decides to blow up their favourite pub.

The reason that this novel works less well than *Butcher Boy* is that it lacks focus, trying to show us a whole town rather than a single person. Less is more, perhaps. If you haven't read *Butcher Boy* read *Carn* first.

Mark Robson

## Poor Things

Alasdair Gray (Penguin £5.99)

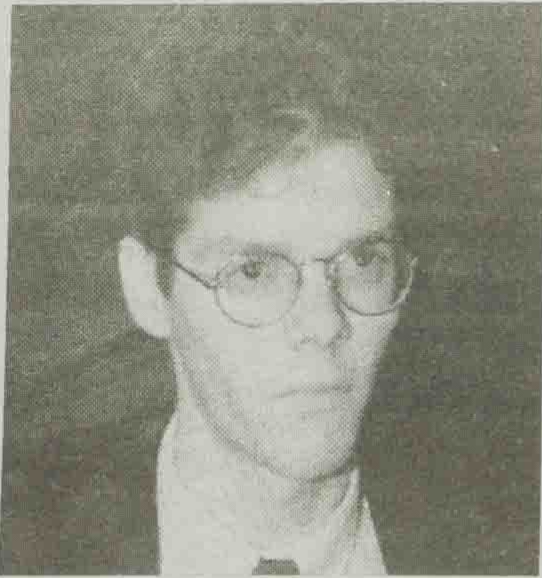
**T**he master of artful illusion returns with probably his most accessible, and entertaining, novel to date. Written in the form of a nineteenth century diary, with a supporting cast of illustrations, appendices and even an erratum, *Poor Things* depicts the young life of Archibald McCandless, an impressionable Glaswegian doctor. While pursuing his medical studies, McCandless falls under the influence of the strange physician Godwin Baxter. In a bizarre Gothic twist, Baxter reveals that he has revived the life of a young mother-to-be who tried to drown herself in the murky waters of the Clyde... by removing the brain of the unborn child and transplanting it into its mother's head.

And thus Bella Baxter is conceived. Bella is perhaps Gray's most memorable and exciting character to date. Her innocent inquisitiveness, her willingness to learn about the world and question every social convention that limits her gender, acts as the motor behind the book. A wealth of social foibles - monogamy, the notion of women as private creatures - are placed under the microscope as Gray dissects the consequences of patriarchy. Medical science is also placed in the dock for its horrific and irrational potential. This fantasy of ultimate male power is certainly a satire of its major theme.

In typical postmodern fashion, the novel ends with a series of disclaimers which cast a doubt on everything which has gone before. But what is certainly undoubtable is Gray's huge talent as a writer. Go on, treat yourselves.

John McLeod

## THE DATE RAPE CASE



Austin Donnellan, who was cleared of rape last week.

*Helen Crossly and Julia Oldham describe the case that took 11 jurors one hour to acquit Austin Donnellan*

Last week a 21 year old graduate was cleared of raping a fellow student after a drunken Christmas party last year. The trial at the Old Bailey lasted for seven days and the jury of nine women and two men deliberated for over an hour before giving their verdict.

Austen Donnellan, a history graduate from Kings College, London, stood accused of taking advantage of his friend and fellow undergraduate's drunken stupor, having had his previous sexual advances denied.

The prosecution described how Donnellan and the woman had become friends at the end of their first year and, despite their growing intimacy and their regular kissing, she insisted that they remain "good friends". Donnellan admitted to falling in love with the woman but he tired of the pattern of their friendship as the woman would kiss him passionately one week and relay intimate details of her sexual encounters with other men the next. The woman admitted that at once stage she feared Donnellan may have thought she was leading him on. She said: "When students kiss no one takes it seriously, but I began to realise that Austen didn't regard a kiss as any other student would."

On the evening in question Donnellan escorted the woman back to her hall of residence because they had both been drinking heavily. She claimed to have woken up in bed to find her "sweet trusted friend" having oral sex and then sexual intercourse with her.

Donnellan claimed that when he asked the woman if she minded if he returned to the party she "beckoned me to kiss her again and suggested to me to lie on top of her. She was making sexually explicit gestures to me and began to remove my T-shirt. I asked her if she was sure and she continued, saying "fuck me." When the defence asked the woman if, as Donnellan maintained, she had asked him into her bed, all the woman could say was: "That might have happened but it might not have happened. I can't remember anything at all."

During the hour they spent having intercourse Donnellan insisted that "at no time did I think that intercourse took place without her consent or knowledge." He added: "This was not a dead piece of meat I was having sex with. I think she was very aware of what was happening. If she was not aware, I would not have proceeded with sex."

However, later in the night, Donnellan awoke to find the woman stroking his back and body and responded by undoing her nightshirt and climbing on top of her. The woman then reportedly said: "I cannot believe you just tried to do that," before leaving the room. The following week Donnellan was accused of raping the woman.

The acquittal has brought into question the complaints procedure at Kings College. If Donnellan had not taken the action of calling in the police in an attempt to clear his name, he would have faced internal discipline at the college and would not have been allowed to complete his degree. The college had attempted to strike a deal with Donnellan whereby if he pleaded guilty to an unspecified lesser complaint and left, the original complaint would be withdrawn. The woman did not want the police to be involved and would not withdraw her complaint unless Donnellan was removed.

Simon Rix, President of London University Student's Union, which includes King's College, said he expected a review of the complaints procedure. He said: "Date rape does exist... but it is not on for the college authorities to have disciplinary procedures that have low standards of justice."

The coordinator of the No Means No campaign at London University, Jayne Aldridge, acknowledged the failure of the complaints procedure but said it was difficult to envisage a system which offered confidentiality and did not have similar flaws.

# THE CAMPUS D RAPE

A student in London has been acquitted of raping his friend: it was ok because she was too drunk to say 'No.' The case has reopened a sensitive wound and the thorny debate over 'date rape' is news again. Helen Crossly examines the implications.

"A person who is drunk, and because she is drunk consents to an act which she would not when sober, still consents. Drunken consent is enough."

Those were the words of Judge Geoffrey Grigson who last week presided over the date rape case at the Old Bailey, in which Austen Donnellan, a 21 year old student from Kings College, London, was accused of raping a fellow student after a college Christmas party.

The case has opened up a wide debate about the definition of date rape and the implications in this case for students are plentiful. In fact, many of the articles in the national newspapers last week took particular interest in what one called "the apparent familiarity of the scenario - an end of term party, barrel-loads of drink and events that all sides might bitterly regret the next day."

During the trial, a forensic examiner from the Metropolitan Police was called in to explain the behavioural effects of alcohol. For most of us, though, these effects need no explaining to us because we witness them or experience them every week at the Union or Poly Bop. Many of us will have had first hand experience of the embarrassing side effects of a boozy night - and the morning after trying to remember the night before.

It was the result of a drunken evening which led to the allegations against Austen Donnellan. The woman admitted to being so drunk that she did not remember leaving the party or going home, and, in cross-examination, while she denied consenting to sex, she conceded that she could not remember anything and therefore could not recall saying "No". However, if no means no and yes means yes, who has the right to judge what a woman means by silence?

Throughout the case Donnellan insisted that the woman was very aware of what was happening as they had sexual intercourse and that he had asked her consent two or three times. In the end, as so often in rape trials where there is no corroborative evidence, the case came down to his word against hers. Few juries will convict on these

grounds.

The Donnellan case has again highlighted the problems in defining rape. Mary Koss, an American psychologist, introduced the phrase 'date rape' in 1985, and her wider definition of rape, to include verbal coercion and the presence of drugs and drink in sexual encounters, has led to claims in the United States that more than a quarter of female students have been raped. Koss' view has many opponents, including feminist academics, who feel that the definition of rape has been widened so much that it now devalues its true horror and meaning.

On the whole, women's groups expressed anger at the acquittal last week and described it as a "backlash" against women. Siwan Hayward, founder of the No Means No anti-rape campaign, said that she still believed the accuser. She said: "Women don't lie about rape".

No Means No was founded after Judge Raymond Dean's comment that, when a woman says "No" she does not always mean "No". Earl Russell, Donnellan's tutor at King's College, said he believed that his student "understood that no means no". It seems that the definition of rape is becoming ever more difficult. There is still too much confusion surrounding the whole debate.

This confusion appears to extend to the courts. It is hard to see the logic behind sentencing in some cases. A couple of weeks ago Angus Diggle received a three year sentence for attempted rape. In his defence, Diggle said: "I spent £200 on her [the victim], I had every right." From this evidence it would appear that Diggle's previous experience of sexual relationships had been limited to brothels. A comparison between the attitudes of both Diggle and Donnellan only serves to highlight the growing ambiguity about rape, especially as the image of the rapist as a brutal stranger is becoming obscured



'It is so much more wor

with the image of a friend acquaintance.

A Home Office study last year revealed that of the 4,142 rapes reported to the police, most were committed by an acquaintance

# DEBATE ABOUT

# R A P E



than normal rape if you know the person and it's someone you've trusted.'

many by an intimate (husband, boyfriend - current or ex - or relative). Last year, No Means No questioned 1,700 female students nationally. Results of the survey revealed that 10 per cent of women reported being

victims of rape while a further 10 per cent claimed to be victims of attempted rape. Eighty four per cent of those who claimed to have been raped said that the rapist was someone they knew. Less than two per cent of those questioned

had reported the incidents to the police.

Despite these statistics the crime of 'date rape' is increasingly seen as less serious compared to rape by a stranger. Public sympathy for the victim is often conditional on the conduct of the woman. The perception seems to be that somehow if a woman gets into bed with a man he can no longer be expected to control himself. Such attitudes are still all too prevalent.

In fact, being raped by someone you are involved in a relationship with can often seem more painful than when the rapist is stranger. Jo Wright, a second year French student at Leeds University, said: "One of my friends was date-raped two years ago and she still suffers really badly from it. It is so much more worse than normal rape if you know the person and it's someone you've trusted. You're worried about being doubted and so you never report it."

Following last week's case, with details of the accuser's sexual history splashed all over the national newspapers, the chance of women reporting rape seems to be ever decreasing. LUU Women's Officer, Liz Rouse, believes that the publicity which the case received will deter women from coming forward. She said: "The whole system of rape trials in this country needs to be reviewed. In last week's trial it was the woman who was put on the stand and made to feel like the guilty one. There was too much concentration on her sexual behaviour and character instead of the situation in question.

"After the many negative aspects for women in the trial I can't stress enough how important it is for victims of rape to come forward to either myself or to the Rape Crisis centre," she added.

The Home Secretary, Michael Howard, is currently looking into the whole rape trial procedure. Austen Donnellan last week pressed for confidentiality to be extended to cover the accused, who he claims has his "name dragged through the mud" regardless of his innocence or guilt. It is obvious that changes do have to be made to the judicial system regarding rape, among other things, but the removal of the victim's right to anonymity is not one of them.

However, at the end of the day the real changes have to be made at a much lower level. The responsibility lies with all of us, both male and female. Isn't it about time we took control over our relationships and held the debate in the bedroom and not the courtroom?

## VIEWPOINTS

Views from around campus.  
Compiled by Julia Oldham



"Date rape is much more wide spread than you would think. A friend of mine was recently in a situation of trust where it was completely abused. I've also heard about an incident at the Poly-Bop. I don't know whether it's true or not."

Louise Ingham, second year LUU, English and Philosophy.

"Date-rape can trivialize rape sometimes. It obviously has questionable boundaries. Sometimes alleged victims of date-rape can undermine ordinary rape."

Martin Longden, 3rd year LUU, International History and Politics.



"Women do need to show more responsibility. Men make mistakes - general randiness isn't a crime, is it? If there is something leading up, it's very easy to get the wrong idea. It's very possible for there to be a genuine misunderstanding."

Female, 2nd year LUU, English.

"It casts the whole occasion of having sex under a cloud."

Gareth Lloyd, 3rd year LUU, Electronic Engineering.



"It looks as if the whole date-rape thing is going to end up with a 'cry wolf' image which will end up trivialising rape in many people's eyes."

Matt Richards, 2nd year LUU, Electronic and Electrical Engineering.

"I believe that the woman has every right to say 'No' at any stage of the act, but not afterwards."

Amanda Jennings, 2nd year LUU, Law.



"Any excuse like "I was drunk" or "she was drunk" is bollocks, because you would still be aware of what you were doing and you still know the meaning of the word 'No'. Anyway, asking for consent won't spoil the moment."

Leo Rossiter, 2nd year LUU, History.

# The Trials of Julian Barnes

Julian Barnes's seventh novel, *The Porcupine*, appeared in paperback this year. Matthew Pateman took him for lunch to celebrate.

Declining a second cigarette from Julian Barnes (the first had sandpapered my sensitive trachea) I had two revelations. The first, and not particularly astonishing, was that I was envious of this man currently screened behind the club sandwich from which the hard-boiled egg had been unceremoniously discarded ("You don't have eggs in a Club sandwich"). This man, in the casual clothes which are a perfect fit for his warm and casual manner, confronted by John McLeod and Matthew Pateman, was quite a lot of what I would like to be. The second revelation was that, while Julian Barnes is an easy man to describe (a casual, warm, egg-hating smoker of tarts' cigarettes) he delights in dodging away at the last moment, so that not only he, but the world and even oneself are called into question. All this from saying 'no' to a French fag.

Since winning the Somerset Maugham prize for his first novel *Metroland* in 1980 and being given the confidence that "three serious readers thought it stood up to a second reading", Julian Barnes has become one of the most prominent figures in contemporary fiction. Shortlisted for the 1984 Booker Prize with *Flaubert's Parrot*, the subsequent years have seen best-seller after best-seller. His latest novel, *The Porcupine*, is set to continue the trend.

Set in a country "which is a sort of Bulgaria", the novel is "about the trial of the Communist leadership". It also tackles the relentless question of finding "new certainties in a moral vacuum". The deposed Communist leader is a foul-mouthed, abusive tyrant. His language, his actions, his attitudes are designed to be "all that is offensive to all of our liberal, democratic instincts". Only a hard-line Stalinist could find much to cherish in him. Yet by the end of the novel "you sort of see his point of view". Moral certainties are not that easy to come by.

Written, like all Barnes's work, on an electric typewriter, the first draft was sent by Barnes to one of his friends in Bulgaria (to have one friend in Bulgaria struck my parochial ears as unbearably exotic, to have more as downright greedy). This friend wrote back having translated the draft and telling Barnes that she'd have it ready for publication in a month. A few faxes and a second draft later, Bulgaria was the first country in the world to have a copy of *The Porcupine* on its shelves; an event which Barnes modestly termed "gratifying".

So, how exactly has Barnes got this position? How do you become a writer? Sifting through the information which Barnes gave,

the process seems surprisingly easy and impossibly hard. To begin with you don't need to want to be a writer. Barnes began wanting to be "a good reader, not a good writer". Next, do some book reviewing and realise that you "could do no worse than a lot of the people you are reviewing". (So far, so good, I thought.) Next, try your hand at a longer piece of non-fiction; it won't get published but it's good practice anyway. Now comes the autobiographical first novel followed by the question "Can I invent, can I go outside the social sphere I move in?" (Getting trickier, but yeah, I reckon I can cope).

But how does this invention occur? Obviously you "start with the story". Second you need some characters and some of those only need to be "sketched". Then you need some scenes.

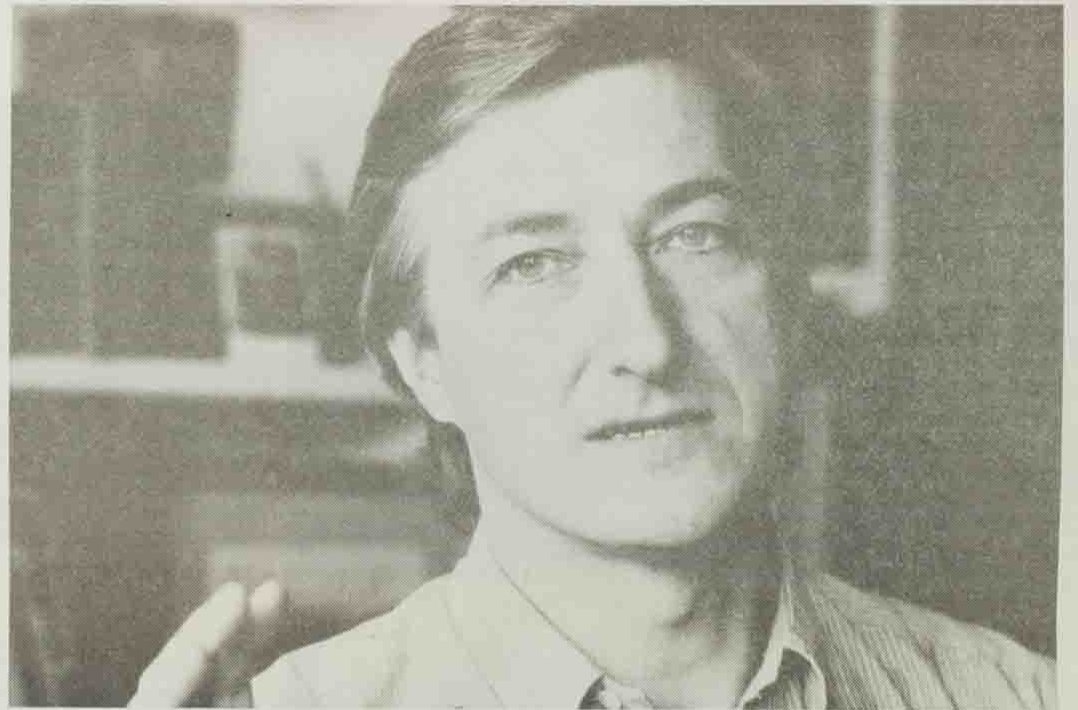
The opening of *The Porcupine* has a quite marvellous scene in which the women of the city undertake a mute protest. Completely without words, they march through the city streets using the everyday objects of domestic drudgery to make their point. Clattering saucepans and banging spoons, the women create a spectacle of unbridled fury, but without violence and without words. It is a remarkable, unforgettable piece of writing. Yet all this came from a passing comment in a phone call to (yet another) Bulgarian friend: "She said that a group of women were outside her window demonstrating by banging their kitchen utensils and it was the most terrifying sound she had ever heard. I thought, 'I can do something with that' ". That, Barnes said without saying it, is what it takes to be a great novelist.

Not that Barnes is just a novelist.

Indeed, his next book will almost certainly not be a novel but "a collection of stories or journalism". In his capacity as a journalist, Barnes has been working for *The New Yorker* for the last couple of years and has just finished an article on that "strange institution" Lloyds of London. Trying to explain the mechanisms of British life has given Barnes an "odd way of objectifying my own country" and it is this ability to put himself in 'their position' which has enabled him to become such a complex writer; so much so that you really can sort of see the point of view of the barbaric autocrat in *The Porcupine*.

At some future juncture, Barnes's work on *The New Yorker* may well find its way

"She said that a group of women were outside her window demonstrating by banging their kitchen utensils and it was the most terrifying sound she had ever heard. I thought, 'I can do something with that' ".



Julian Barnes - Prickly when pushed

into his great "state of the England" novel, a novel which "all English writers want to write". The desire to continue writing and improving ("I'm not happy if I haven't written something for a couple of days") is another handy hint for the aspiring wannabe. The only vaguely uncomfortable point of the whole interview was when Barnes seemed genuinely bemused when asked if he still had this desire, this ambition. After his initial hesitation the thoroughly determined answer was "of course!". (Silly us.)

These ambitions are intractably literary: to write "the great, the perfect novel, although, of course, I never will"; not to lose interest in the world he is

writing about - "Those novelists who depress me most are those who seem to have lost touch, who have written the same book ten times". The more flamboyant ambitions of seeing his words turned into film do not affect Barnes greatly. Three of his novels are in a very early stage of pre-production but they have "small chance of fruition" according to the phlegmatic writer. But if we do see Harrison Ford legging it round France in search of a stuffed parrot you won't hear Barnes moan if the moguls make it more bonks than books. "If you don't like what you think they'll do then don't sell them the rights in the

first place".

He's written 'two or three' screenplays himself but has never got past the first draft (send it to a friend in Bulgaria, I thought, it'll be on screen in a month), and does not succumb to the self-flattery of assuming that a good novelist is necessarily a good script-writer. "You need to commit to each genre specifically".

Barnes's commitment to writing novels is undoubted. If you include his detective stories written under the pseudonym Dan Kavanagh he has produced 11 novels in 13 years. He's been translated into more languages than most people have even heard of, has a list of literary prizes longer than a lot of arms sewn together, and is the (unwilling) subject of a small library of academic studies.

This last point seems slightly odd. Barnes's novels exude a breadth of reading and intellectual flair which is formidable. Yet when faced by questions which hint towards intellectualism he sidesteps them, finding them 'suspicious' and steering the conversation back to a less threatening line of enquiry (but lobbing in words like "discourse" to prove that he *could* talk about books that way, he just won't).

As I said, I envy Barnes his skill, his composure, his mind. I also found him disconcerting in his mixture of warm casualness and impregnable defences. I went to meet him disposed to like and admire him. In the soft warmth of my memory I find that I did.

## Julian Barnes - The stories so far . . .

*Metroland* (1980), *Before She Met Me* (1982), *Flaubert's Parrot* (1984), *Staring at the Sun* (1986), *A History of the World in 10 1/2 Chapters* (1989), *Talking It Over* (1991), *The Porcupine* (1992).

## Writing as Dan Kavanagh . . .

*Duffy*, *Fiddle City*, *Putting the Boot In*, *Going to the Dogs*.

Collected in *The Dan Kavanagh Omnibus* (Penguin, 1992).



# Hungarian Rhapsody

## Previews In Brief

### Stage

**The Bald Prima Donna**  
West Yorkshire Playhouse  
**One Flew Over The Cuckoo's Nest**  
Civic Theatre  
**The Soft Vengeance Of A Freedom Fighter**  
The Studio Theatre, LMU

The Hungarian Theatre of Cluj' is probably not a name which springs to mind as a driving force in international theatre. It's more likely to prompt queries concerning who / where 'Cluj' is, or indeed to elicit suggestions as to what you could do with it if you had one. However if informed that Cluj is actually the principal city in Romanian Transylvania, although probably not overly enlightened, you are nevertheless ready to experience the new production of 'The Bald Prima Donna' at The West Yorkshire Playhouse.

Romanian-born Eugene Ionesco wrote this play after reading an English phrase book which taught him to say that there were seven days in a week, and that ceilings were higher than floors. Hardly surprisingly, a set of cliché-swapping characters who are completely out of touch with language and reality emerges. Take typically bourgeois Mr and Mrs Smith, add the confused Martins, stir in a fireman who just happens to be visiting, and season with a maid who thinks she's Sherlock Holmes. The net result? A parody of suburban banality and Absurdist Theatre at its earliest and best.

Normally performed with absolute realism, 'The Bald Prima Donna' is completely transformed by the Romanian company. As part of an innovative exchange with British Theatre communities they promise "a fairground ride of the mind." The set's 'English interior' becomes a child's playroom, whilst the characters behave like automated dolls. The Smiths appear as berouged Victorian grotesques and the Martins are kilt-clad Scots. The hilarious phenomenon of the fireman's hose (not to mention the effect it produces on the maid) is definitely not to be missed...

However this excellent production is rooted in more than just humour. Coming from a country where the Hungarian tongue

is systematically repressed, the confusions of language take on a new dimension. Due to a ban of Ionesco's work throughout the Ceausescu regime, this performance has a rawness and edge which is absent from British productions. When, in a final 'coup de theatre' the entire action is frantically mimed backwards, a deep sense of insecurity that history might repeat itself is apparent. An ironic notion of the tragedy within absurdity haunts what emerges as an extraordinary interpretation.

If that sounds a bit daunting - particularly when you realise that the play is actually performed in Hungarian - don't be put off. The performance in Leeds should be worth seeing simply from a visual and technical angle, and, for those of us who's Eastern European languages are a bit rusty, the Playhouse will provide subtitles in English. Even if deeper implications might be lost on a privileged English audience, the wider message of a comedy "shaped by the sense that ordinary life itself is wildly, inanelly, incoherent" will appeal to most. And I promise you'll never see 'Cluj' in the same light again.

'The Bald Prima Donna' is being performed from Monday 1st to Saturday 6th November.

As for the rest of this week's theatre, there's a couple of other productions worth a mention. The first is "One Flew Over The Cuckoo's Nest", which is being performed in the Civic Theatre from Wednesday 3rd to Saturday 6th November by local charity amateur group Leeds Art Theatre. If you've not seen the film starring Jack Nicholson, the play deals with the question of how to care for the mentally ill - whether to keep them in institutions or whether to provide care in the community, as favoured by the current government. Clearly, the issues are still very much at the forefront of the political scene, despite the play having been written thirty years ago, and the company will be examining the problems at a very personal level. It should provide an evening of very good, powerful theatre, and with students able to buy tickets at the concession rate of £3 it's good value for money as well.

Alternatively, for your £3, you could go down to the Studio Theatre, LMU, on Friday 5th at 7.30pm, or on Saturday 6th at 2pm, for Graeae Theatre Company's production 'The Soft Vengeance Of A Freedom Fighter'. This is a very political



Pic : Kevin Low

piece, having been adapted directly from the book of the same name written by prominent ANC activist Albie Sachs, which he wrote whilst recovering from a car-bombing attack carried out by the South African Security Force.

The play deals with both Sachs' struggle to come to terms with his permanent disabilities, and with his continuing struggle as a member of the African National Congress. "They tried to kill me and they failed; that's all that matters, and all I have to do is get better, that is my single, lovely, clean, political, public, and intimate goal..." The production has the full support of Sachs and the ANC, and will have sign language interpretation at both performances.

**Natalie Highwood**

## Get Into The Groove

### The Society Slot

#### LUU Jazz & Blues Society

This is the first of what we hope will become a regular feature in The Guide. Each week, we'll be taking a look at one or two societies from either University, giving you information about their activities and how to get involved. If you'd like to see your society profiled in these pages, please drop all the relevant info into either Leeds Student office, preferably with a contact name & telephone number.

The Jazz and Blues Society - the name

says it all. Set up to give fans of the musical genre "the chance to enjoy live music and discos and to offer a base from which they can start up and perform in their own bands", Jazz & Blues basically revolves around two separate nights out, which cover different aspects of the society's aims.

The first of these is 'Gorgeous', the disco in the Harvey Milk Bar, LUU, every Tuesday, which presents a wide selection of music from the acid / hip-hop end of the jazz spectrum. The night regularly entertains DJs from Dream FM, Funky Divas, UYR and Back 2 Basics, and is intended to be "a groovy and exciting evening of jazz, hip hop, funk, and

latin music".

Complementing the disco, the other night is the live band & jam session in the Royal Park Pub, LS6. Student bands from the universities & colleges get the chance to show their worth with a live set, but just as important, any musician, no matter how proficient, can go along and play with a whole bunch of like-minded people.

The society hope that together, the two nights will please all the members, and give them all "the chance to play, dance, socialise, and have fun in an arena of jazzy music", which sounds like a pretty good idea to me. Check them out.

Dialogue with Peter Brook - West Yorkshire Playhouse, Wednesday 3rd November, 5.30pm

In association with Waterstone's, the Playhouse invite you to share a rare opportunity to meet the world famous director and theatrical innovator Peter Brook. The man is a thespian giant, and if you're interested in any of his activities, such as his RSC productions, his book 'The Open Space', or the huge spectacle that was 'The Mahabharata', book your place now for only £2 / £1 concessions.

Mark Thomas & Steve Gribbin - Sunday 31st October - Lee Evans & Jeff Green - Wednesday 3rd November - Leeds University Conference Auditorium, both gigs £5 adv. each.

Catch two of the country's finest young comedians in Leeds this week. The venue may be large (it was the old Playhouse site), but these two should get the whole house falling down. They played a double-header last year at the City Varieties Hall, and have numerous comic accolades between them, including successful appearances at the Montreal Comedy Festival. At only £5, you could do a lot worse than this, and the seats are comfortable too.

#### Bonfire Night Celebrations

In case you hadn't noticed (and if you hadn't, then the sharp increase in loud explosions outside your window over the next few days should give you a clue) it's Guy Fawkes Night next Friday. But who gives a monkey's about blowing up Parliament any more? It's all about fun, food, and fireworks, and Leeds City Council will be setting up their usual free displays (weather permitting) in Roundhay Park, Middleton Park, Woodhouse Moor & various other locations to provide just that. Bonfires will be lit at 7.00pm, firework displays commence at 7.30pm, and are said to be a little special this year to commemorate Leeds' Centenary Year.

Deacon Blue - St George's Concert Hall, Thursday 4th November, 7.30pm.

People keep telling me that this lot aren't quite as hip as they used to be, if indeed they were ever hip. But tough, 'cos I happen to like them; they write damn fine intelligent pop songs, they've a collection of excellent sing-a-long smash hits, and according to eye-witnesses, they're absolutely storming live. Presented in conjunction with Radio 1, tickets start at £12.50, so go along and commiserate with all the young upwardly-mobile professionals who used to listen to Nicky Campbell.

New Orleans Mardi Gras - City Varieties, Thursday 4th November, 8.00pm.

A night of New Orleans jazz, blues & gospel which might well eclipse the following night's fireworks. Stars include Pauline Pearce (blues & gospel singer), maestro Max Collie, plus the New Orleans Masters, The Rhythm Aces from the USA, and the band within a band, The Saints Marching Band. Tickets start from £8 in the upper circle, but you can't help but wonder if this would go down slightly better in the open air, say down at Granary Wharfe, where you could join in the dancing instead of shuffling your bum from arm-rest to arm-rest.

**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, DJ Paul Oakenfold, £5  
**THE ARCADIA** at THE GALLERY - 9pm to 2am, £3.50 / £4, pills £1 a bottle.  
**STOMP** at LEEDS METRO UNI - £2.50 adv. indie, grunge.  
**PARTY ON** at LEEDS UNI - £2.50 adv.  
**INCARCERATED** at SCRUMPIES - Indie night - £2.50 / £3  
**TIME TUNNEL** at RIFFS - 60's night, £2.50 / £3.

**Stage**

**WEST YORKSHIRE PLAYHOUSE** tel: 442 111  
**QUARRY THEATRE**  
'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  
'The Invisible Man' - 7.30pm, from £6.50  
**CITY VARIETIES** tel: 430 808  
Andrew Newton, hypnotist - 8.00pm, £5.50  
**THE STUDIO THEATRE LNU** tel: 833134  
Eyewitness Theatre present 'Lysistrata' - 7.30pm, £4.50 / £5.  
**ALHAMBRA** tel: 0274 752 000  
'Aspects Of Love' - 7.30pm, from £8.50  
**ST GEORGE'S CONCERT HALL** tel: 0274 752000  
Ennio Marchetto - 8.00pm, from £6.50  
**ALHAMBRA STUDIO** tel: 0274 752000  
'Spirited Youth' dance & video - 7.30pm, £6.50 / £3.50  
**THEATRE IN THE MILL** tel: 0274 383 185  
Double Edge presents 'Invisible' - 7.30pm, £5 / £3.  
**HARROGATE THEATRE** tel: 0423 502 116  
'A Midsummer Night's Dream' - 7.45pm, from £5.50.  
**THE DUCHESS**

**Music**

The John Otway Big Band  
**THE GROVE INN**  
Folk Club present Roy Wilcox & Bridget Guest  
**ROYAL PARK PUB**  
The Faraway Tree  
**THE HADDON HALL**  
Right of Man  
**THE DRUM (THE FENTON)**  
The Termite Club  
For full programme details for The Odeon, MGM, Movie

**Film**

House, Showcase Cinema, Lounge Cinema, Cottage Road Cinema and Hyde Park Picture House, see Sunday.  
**PICTUREVILLE CINEMA** tel: 0274 732277  
Passion Fish - 6.00pm  
The Cement Garden - 8.15pm  
**IMAX** tel: 0274 752000  
Titanica - 8.00pm  
**BFT 1** tel: 0274 820666  
Raining Stones - 6.00pm  
Comfort Of Strangers - 8.15pm  
**BFT 2**  
Sunrise - 8.00pm  
**LUU SCI-FI FANTASY & HORROR SOC, RBLT**  
The Hunt For Red October - 7.00pm, £2 / £1

**SATURDAY**

**Clubs**

**THE COOKER** at ARCADIA - Jazz / soul / funk with Fern from Young Disciples.  
**BACK TO BASICS** at THE MUSIC FACTORY - Dance  
**THE LIZARD CLUB** at RICKY'S - Best of Rock, £3 / £3.50, 10pm to 2am.  
**THE POWER HOUSE** at THE GALLERY - 9pm till 2am, £6 / £7, Casual dress (smart trainers!)  
**ALTERNATIVE / INDIE AT SCRUMPIES** - 12-6pm, all afternoon.  
**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  
**MEGA HALLOWE'EN FESTIVAL** at THE 1 IN 2 CLUB, with craft fare, Happy Hour, loads of bands, a quiz and cabaret. Starts 2pm.

**Stage**

**SERIOUS PLEASURE** at RITZY'S - Dance.  
**WEST YORKSHIRE PLAYHOUSE** as Friday  
**GRAND THEATRE** as Friday  
**CIVIC THEATRE** tel: 476 962/455 505  
'Play On' - 7.45pm, £4.00  
**CITY VARIETIES**  
Andrew Newton, hypnotist - 8.00pm, £7.00.  
**ALHAMBRA** - see Friday  
**THEATRE IN THE MILL** - see Friday  
**HARROGATE THEATRE** - see Friday

**Music**

**ST GEORGE'S CONCERT HALL** tel: 0274 752000  
Siberian National Folk Dance Ensemble - 8.00pm, from £6.00.  
**THE DUCHESS**  
All Day Event  
**THE DRUM (THE FENTON)**  
Misery Junkies  
**ROYAL PARK**  
Reservoir  
**LEEDS TOWN HALL**  
Sofia Philharmonic Orchestra play Mahler's Symphony No. 6 - 7.30pm, from £4.00.  
**SHEFFIELD CITY HALL**  
Northern Chamber Orchestra play Haydn, Shostakovich, Delius, Mozart - 7.30pm.

**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**  
Passion Fish - 6.00pm  
The Cement Garden - 8.15pm  
**IMAX**  
Rolling Stones 'At The Max'  
**BFT 1**  
Comfort Of Strangers - 6.00pm  
Raining Stones - 8.15pm  
**BFT 2**  
Sunrise - 8.00pm

**Telly**

'Bill & Hilary's Excellent Adventure' (BBC2, 9.00pm)

**SUNDAY**

**Stage**

**WEST YORKSHIRE PLAYHOUSE**  
**QUARRY THEATRE** - as Friday  
**CITY VARIETIES** - tel: 430 808  
The Slightly Naughty Jethro - 8.30pm, from £7.50  
**ST GEORGE'S CONCERT HALL** tel: 0274 752000  
Ben Elton - 7.30pm, from £7.50  
**LEEDS UNIVERSITY CONFERENCE AUDITORIUM**  
Mark Thomas, comedian - £5 adv.

**Music**

**THE DUCHESS**  
Isaac Gillroy  
**THE GROVE INN**  
Big Alan & Little Mags (lunchtime)  
**ALHAMBRA STUDIO**  
Family Fun Day concert - 'King Of The Swingers' - 3.00pm

**Film**

**SHOWCASE**  
27 Gelderd Road, Birstall. Tel: 0924 420071.  
Tickets £4.25 / £3.00 NUS  
Once Upon a Forest and In The Line of Fire  
Sleepless In Seattle Dennis and The Firm  
The Secret Garden Much Ado About Nothing  
Dragon Jurassic Park  
Dirty Weekend The Piano  
The Fugitive Rising Sun  
Tina Homeward Bound  
True Romance Hocus Pocus  
Sneak Preview on Sunday 31st Dave  
**COTTAGE ROAD CINEMA**  
Cottage Road, Far Headingley. Tel: 751606  
**THE SECRET GARDEN** - 6pm  
**THE FUGITIVE** - 8PM  
**DELICATESSEN** - 11pm, Fri & Sat.  
**LOUNGE CINEMA**  
North Lane, Headingley. Tel: 751061  
**HOMEWARD BOUND** - Fri & Sat, 11, 2, 4, 6; Sun 3pm  
**DAVE** - preview on Sun, 5.30pm  
**MUCH ADO** - Mon to Thu, 6, 8, 10.  
**HYDE PARK PICTURE HOUSE**  
Brudenell Road, Leeds 6. Tel: 752045  
**THE PIANO** - 6.15, 8.45, Sat & Sun at 2.30  
**MEAN STREETS** - Fri and Sat, 11pm  
**PICTUREVILLE CINEMA**  
Passion Fish - 6.00pm  
The Cement Garden - 8.15pm  
**IMAX**  
Titanica - 8.00pm  
**BFT1**  
Raining Stones - 6.00, 8.15  
**BFT2**  
Sunrise - 8.00pm  
**MGM MOVIE HOUSE**  
Vicar Lane, LS1. Tel: 451031  
**DIRTY WEEKEND** - 1, 3.20, 5.50, 8.30  
**THE FUGITIVE** - 1.15, 5.15, 8.05  
**THE SECRET GARDEN** - 1.15, 3.40, 6, 8.35  
**DAVE** - Sun 8.35 (instead of The Secret Garden)

**Telly**

'Notes & Queries with Clive Anderson' (BBC2, 9.00pm) - New series, this week investigating 'What is happiness?' I'll be watching.

**MONDAY**

**Clubs**

**PHUX** at MISTER CRAIG'S - Student night, £1.50 / £2.  
**THE WORLD** at RITZY'S - Student night, £1 a pint.  
**UP THE JUNCTION** at THE GALLERY - Student night, 50p a pint / double spirits, £2.50 with NUS card. 9pm to 2am.  
**CLUB CRACKERJACK** at THE MUSIC FACTORY  
80's & 90's House. £2.50 / £3.00.  
**THE SUB CLUB** at ARCADIA - £1 a pint, 9.30pm doors.

**Stage**

**WEST YORKSHIRE PLAYHOUSE** tel: 442111  
**QUARRY THEATRE**  
Brighton Rock' - 7.30pm, from £4.00.  
**COURTYARD THEATRE**  
'The Bald Prima Donna' - 7.45pm, from £4.50  
**ALHAMBRA** - as Friday

**Music**

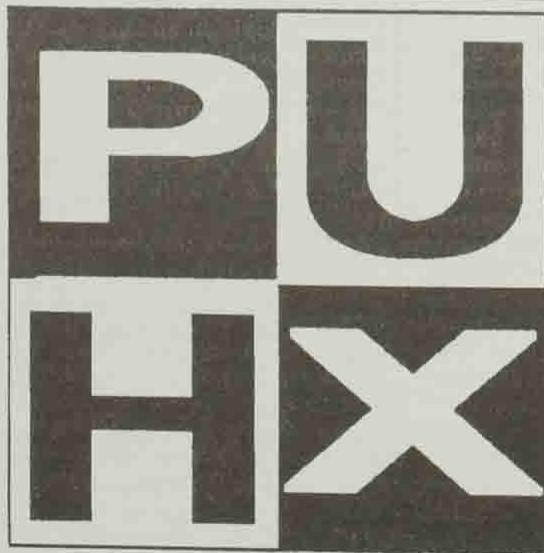
**THE IRISH CENTRE**  
June Tabor  
**THE DUCHESS**  
Neurosis  
**LEEDS UNIVERSITY UNION**  
The Family Cat - £5 adv.  
**HOLY TRINITY CHURCH, Boar Lane**  
Music On Mondays - Baroque Music - 1.05-1.45pm.

**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**  
Passion Fish - 6.00pm  
Baraka 70mm - 8.15pm  
**BFT1**  
Map Of The Human Heart - 6.00pm  
The Wedding Banquet - 8.15pm  
**ODEON**  
The Headrow. Tel: 430031  
**TRUE ROMANCE** - 2.10, and 5.10, 8.10 except Fri.  
**SLEEPLESS IN SEATTLE** - 1.10, 3.30, 5.55, 8.30,  
**HOCUS POCUS** - 1.10, 3.20, 5.40, 8.10  
**HOMEWARD BOUND** - 12.40, 2.55, Fri to Sun  
**RISING SUN** - 5.15, 8.05, Fri to Sun, 1.55, 5.05, 8 Mon to Thu  
**TINA** - 1.10, 5.30, 8.05, Mon to Fri  
**TEENAGE MUTANT NINJA TURTLES** - Sat 10.30.  
**ONCE UPON A FOREST** - 1.20, 3.20, Fri to Sun

**Telly**

'Inside Victor Lewis-Smith' (BBC2, 10.00pm) - Comedy series based in a hospital. Obvious from the title.  
'Whatever Happened To The Knockers?' (C4, 9.00pm) - Carry On Selling Door-To-Door.  
'House of Cards' (BBC1, 10.10pm) - A political Drama, starring Ian Richardson. Urquhart's plans to undermine the new Prime Minister gather forced. A striking similarity with present upsets in the Tory party, which star our beloved ex in 'Maggie's Revenge', I digress.  
Cutting Edge: 'Whatever Happened to the Knockers?' (Channel 4, 9pm) - Documentary series on the Knockers, a group of young door to door salesmen peddling tea towels and dishcloths, supposedly on behalf of the disabled back in 1983. Ten years on, Cutting Edge catches up with them.



THE NIGHT WITH THE NAUGHTY NAME

EVERY MONDAY

NIGHTCLUB

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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

**HEAT 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  
**BUG** at THE GALLERY / RICKY'S - £2, £1 a pint, 10pm to 2am.  
**GORGEOUS** at LEEDS UNI - Acid Jazz / Funk, £2 / £1 adv  
**ROCK / ALTERNATIVE / INDIE** at THE GALLERY - £2 admission, £1 a pint.

### Stage

**WEST YORKSHIRE PLAYHOUSE** - as Monday  
**ALHAMBRA** - as Friday  
**ALHAMBRA STUDIO** tel: 0274 752000  
 Show of Hands Theatre present 'Twelfth Night' - 8.00pm, £6.50 / £3.50  
**HARROGATE THEATRE** - as Friday

### Music

**THE DUCHESS**  
 Atari Teenage Riot  
**LEEDS TOWN & COUNTRY CLUB**  
 Paul Rodgers & Co. - £11 adv.  
**LEEDS TOWN HALL**  
 Lunchtime Organ Music - 1.05pm, free.

### 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**  
 Passion Fish - 6.00pm  
 Baraka 70min - 8.15pm  
**BFI**  
 The Wedding Banquet - 6.00pm  
 Map Of The Human Heart - 8.15pm  
**BFI 2**  
 Abigail's Party - 5.45, 8.00

### Telly

'Byker Grove' (BBC1, 5.10pm) - Classic kids drama series for those fed up with Home & Away  
 'Between The Lines' (BBC1, 9.30pm) - Excellent adult drama with Neil Pearson, described in this week's Guardian as "drop dead gorgeous"  
 'Cracking The Code' (BBC2, 9.30pm) - Scientists suggest that who we fall in love with is determined by our genes. I could make a cheap gag about 501's here, but I won't.  
 'Blow Your Mind' (Channel 4, 8.00pm) - In an effort to expand its popular appeal, Channel 4 is presenting a series of short dramatisations of classic novels for National Library Week. He said, from the depths of his anorak. Later tonight at 10.30pm, Frances Barber reads a monologue from James Joyce's Ulysses.  
 'The European Match - Live' (Wednesday night, ITV, 7.10pm) - Okay, there's nothing else worth watching tonight, so prepare yourself for Manchester United versus Galatasary, second leg.  
 'The Golden Palace' (Wednesday, Channel 4, 10.00pm) - Again, on tomorrow night, and I'm only recommending it 'cos its the last in the series.

## WEDNESDAY

### Clubs

**DIG** at THE GALLERY / ARCADIA - see Music  
**CIRCUS CIRCUS** at THE MUSIC FACTORY - 3 floors of pop, 60's to 90's. £1 a pint.  
**ABSOLUTELY FABULOUS** at LEEDS METRO UNI - New house, Jazzy Garage & quality dance music. £2 on door, £1 a pint.  
**MENAGERIE** at RICKY'S - £2.00 entry, £1 a pint, hip-hopping rocking grunge-core 10pm to 2am.  
**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** - as Monday  
**THE CIVIC THEATRE** - tel: 455 505 / 476 962  
 Leeds Art Theatre present 'One Flew Over The Cuckoo's Nest' - 7.30pm, £4 / £3.  
**ALHAMBRA** - as Friday  
**HARROGATE THEATRE** - as Friday  
**LEEDS UNIVERSITY CONFERENCE AUDITORIUM**  
 Lee Evans plus Jeff Green - £5 adv.

### Music

**THE DUCHESS**  
 Chapterhouse  
**ST GEORGE'S CONCERT HALL** tel: 0274 752000  
 Foster & Allen - 7.30pm, £7.50  
**ALHAMBRA STUDIO** tel: 0274 752000  
 Jane Edwards (harp) - 1.05pm  
**LEEDS ART GALLERY**  
 Hill / Witchinsky (guitar duo) - 1.05pm  
**DIG AT THE GALLERY**  
 Carleen Anderson and band, plus DJ Norman Jay - £6

### 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**  
 Passion Fish - 6.00pm  
 Reservoir Dogs - 8.15pm  
**IMAX**  
 Titanica  
**BFI**  
 The Wedding Banquet - 6.00pm  
 Map Of The Human Heart - 8.15pm  
**BFI 2**  
 Abigail's Party - 5.45, 8.00

### Misc

**CHINESE CULTURAL FESTIVAL**  
 1.30pm onwards - Chinese Chess & Calligraphy competition in Brotherton Hall

### Telly

'The Buddha Of Suburbia' (BBC2, 9.25pm) - Start of a new four part drama series, which looks a little special.

## THURSDAY

### Clubs

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

### Stage

**WEST YORKSHIRE PLAYHOUSE** - as Monday  
**THE CIVIC THEATRE** - as Wednesday  
**HARROGATE THEATRE** - as Friday  
**ALHAMBRA** - as Friday  
**RAVEN THEATRE**  
 Pelicans present 'Death of an Exorcist' - 7pm, tickets £1/£1.50

### Music

**THE DRUM (THE FENTON)**  
 The Electric Lemon Cabaret presents Bib & Braces, Vladimir McTavish, Tony Mendoza - 8pm, £3 / £2.50  
**GRAND THEATRE, YORK**  
 'Patsy Cline, A Musical Tribute' - 7.30pm, from £7.00.  
**THE DUCHESS**  
 The Faith Healers  
**CITY VARIETIES**  
 New Orleans Mardi Gras - 8.00pm, from £8.00.

### Film

**ST GEORGE'S CONCERT HALL** tel: 0274 752000  
 Deacon Blue - 7.30pm, from £12.50  
 For full programme details for The Odeon, MGM Movie House, Showcase Cinema, Lounge Cinema, and Cottage Road Cinema, see Sunday.  
**PICTUREVILLE CINEMA**  
 Passion Fish - 6.00pm  
 Reservoir Dogs - 8.15pm  
**IMAX**  
 Grand Canyon / Sharks - 8.00pm  
**BFI**

### Misc

The Wedding Banquet - 6.00pm  
 Accion Mutante - 8.15pm

### Telly

**CHINESE CULTURAL FESTIVAL**  
 11am to 3pm - Chinese Cultural Exhibition, Riley Smith Hall  
 'Living Dangerously' (BBC1, 8.30pm) - Tonight, the problems of being a bastard in the EEC.  
 'A Cook's Tour Of France' (BBC2, 8.00pm) - French food. Mmm mmm.  
 'Small Objects Of Desire' (BBC2, 10.10pm) - Tonight, tampons. And that's not a joke.  
 'Women Talking' (BBC2, 4.30pm) - Women interviewing men of their choice. Tonight, Michael Winner gets ripped to pieces.  
 'The Oprah Winfrey Show' (Channel 4, 5.00pm) - Watching someone else's problems always makes me feel better. This show is on women who can't stop gambling.

## FILMS

**Friday 29th October :-**  
 'No Way Out' (BBC1, 9.30pm) - Kevin Costner looks chic as a sailor having a fling with Sean Young. Big mistake, 'cos she's Gene Hackman's mistress. Fast-paced glossy remake of the 1940's thriller 'The Big Clock'.

'Just Another Girl On The IRT' (C4, 11.45pm) - 1992 winner of the Sundance Film Festival special prize. Drama about a smart-assed Brooklyn girl.

**Saturday 30th October :-**  
 'The Magnificent Ambersons' (BBC2, 3.00pm) - Orson Welles' follow up to Citizen Kane. Story about a genteel American family, and their fading 'magnificence'. Compulsive viewing.

'Tequila Sunrise' (ITV, 9.00pm) - Mel Gibson, Kurt Russell, and Michelle Pfeiffer in smarter-than-average romantic thriller.

'Halloween' (ITV, 11.05pm) - A horror masterpiece starring Michael Myers as an escaped murderer returning to his old haunts.

**Sunday 31st October :-**  
 'Mystery Train' (Channel 4, 10pm) - Three stories linked to a Memphis hotel, including Japanese Elvis fans, an Italian woman who sees the King's ghost, and Joe Strummer as a law-breaking Brit. Jim Jarmusch directs.

'The Asphalt Jungle' (BBC2, 12 midnight) - Heist movie starring Sterling Hayden, and Marilyn Monroe in a small role as a crooked lawyer's mistress. Great story.

**Monday 1st November :-**  
 'Face To Face' (BBC2, 8.30pm) - Predictable romantic comedy, but well played by Elizabeth Montgomery and Robert Foxworth as they get to know each other in Kenya.

**Tuesday 2nd November :-**  
 'Whatever Happened To Baby Jane?' (BBC1, 11.20pm) - Bette Davis & Joan Crawford star in this black comic thriller about a crazy ex-child star.

'The Lonely Profession' (ITV, 11.40pm) - Early TV movie starring Harry Guardino as a private eye. Surprisingly good.

**Wednesday 3rd November :-**  
 'Whistle Blower' (BBC1, 10.30pm) - Michael Caine is impressive as the father of Nigel Havers, a top secret government worker who dies under mysterious circumstances.  
 'Stanley & Livingstone' (Channel 4, 2.00pm) - Pleasant enough history lesson, including the immortal words "Dr Livingstone I presume."

**Thursday 4th November :-**  
 'Paper Mask' (Channel 4, 10.00pm) - Paul McGann stars in this black comedy thriller as a man posing as a deceased doctor. Also starring Amanda Donohue as his nurse in the Casualty department.

# ABSOLUTELY FABULOUS

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

October 20th - Mark Dawson (Kinky Disco)  
 November 3rd - Tony Walker (The Gallery)  
 November 7th - Chris Thomas (Soul Funktion)

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

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9pm-2am  
 Tickets only £2.50 advance

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INDIE · GRUNGE · GEETAR

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

# Write On Mah-vellous



Desmond Olivier Dingle, aka Patrick Barlow

and Alaska.

He'll be speaking about his brilliant new book, "The Battle For Room Service", on Thursday 4th November at 8pm in the Clarke Foley Centre, Ilkley, and should be really entertaining. Tickets cost £2.50.

The following night sees two more cracking talks; at 7.30pm, Simon Brett (author of 'After Henry') will be speaking about his series of detective books starring Charles Paris, and (surprise surprise!) introducing the new volume. Following that at 9pm will be Desmond Olivier Dingle, pictured here, a character created by Patrick Barlow, Artistic Director of the National Theatre of Brent. He'll be giving a searing expose on the life of Mr William Geoffrey Shakespeare, revealing family trees, props lists, and even Shakespeare's unknown wives. Scholarship of the highest order, with its tongue firmly embedded in its cheek.

Both Saturday 6th & Sunday 7th feature a full programme of four events at the Ilkley Playhouse. Amongst those speaking are some very famous names in literary circles; Liz Lochhead will be reading and performing some more of her unique poetry, there's a comedy evening which includes Henry Normal in the line-up, Canadian novelist Kate Pullinger will be talking about her works, and Liverpool poet Adrian Henri rounds everything off with an evening of poetry and song.

For more details of these events, and a full programme of the festival (which also includes several writing workshops), you can telephone 0943 601210, or look out for one of the leaflets cum booking forms, and make sure you reserve your places soon.

## Music

Sofia Philharmonic Orchestra

Leeds Town Hall

Bradford Festival Choral Society  
& Northern Sinfonia

St George's Concert Hall

It's another great week for classical music fans this week, especially if you're prepared to travel out of Leeds a little way for your music. However, it's right here in town where we start our look at the coming concerts, as the International Concert Season continues at Leeds Town Hall. The performance of Ricardo Castro, the piano competition winner, a couple of weeks ago with the City Of Birmingham Symphony Orchestra certainly set the standard for the rest of the season, and is a tough act for the rest to follow.

Attempting it this Saturday (30th) are the Sofia Philharmonic Orchestra under the baton of Emil Tabakov, who are currently on a fairly extensive tour of the north of England. In Leeds, the programme consists of one work, Gustav Mahler's Symphony No. 6, which at eighty minutes is a mammoth piece of music, outlasting everything else in the coming season except Bach's St Matthew Passion.

However, Mahler's composition

should keep you glued to your seats for the full hour and a half, with its enormous range of feeling and emotion; it is quite justifiably described as "a truly monumental symphonic work". The concert starts at 7.30pm, but if you get there at 6.45, there's a free pre-concert talk on the programme, given by Julian Rushton. Tickets for the evening are available from £4.00.

If you like what you hear, you catch up with the Orchestra again on Friday 5th November, when they will be playing at Sheffield City Hall. This time the programme will include works by Berlioz and Bizet, 'La Mer' by Debussy, and Beethoven's Symphony No. 6 'Pastoral'. Again, the evening starts at 7.30pm.

Next weekend also sees the third concert in the Bradford Season, which exhibited the delights of the Halle Orchestra last Friday. On Saturday 6th November, the Bradford Festival Choral Society team up with the Northern Sinfonia for what should be an excellent performance of Berlioz's 'L'enfance du Christ', sung in French no less.

David Lloyd Jones will be leading the company in a very accessible and joyous Oratorio; a charming and tender work as epitomised by the popular "Shepherd's Chorus". To learn more about the programme, there will be a pre-concert talk in the Terrace Gallery of St George's Concert Hall by David Bryan, which is free and starts at 6.40pm. The concert itself will kick off at 7.30pm, and tickets are available from £5.00.

Fancy getting out and about this weekend? Do you feel the need for some intellectual and physical stimulation? Well, look no further, because next week sees the start of the Ilkley Literature Festival, a series of talks and performances covering everything from travel journalism to Scottish poetry. Below is just a selection of what's on offer...

The first recommendation is what promises to be a very funny evening with Mark Lawson, one of the country's top travel writers. He's worked for The Independent and The Times, and won numerous journalistic awards in his 'fearless search for numbing tedium'. Mark takes great pains to avoid the perilousness of normal 'adventure' travel, and has visited some of the dullest places in the world, including New Zealand

## The Fenton

161 Woodhouse Lane, Leeds, LS2 3ED

Good Range of Food with prices and portions to suit you hard up students.

Our Sunday Lunch is a monster.

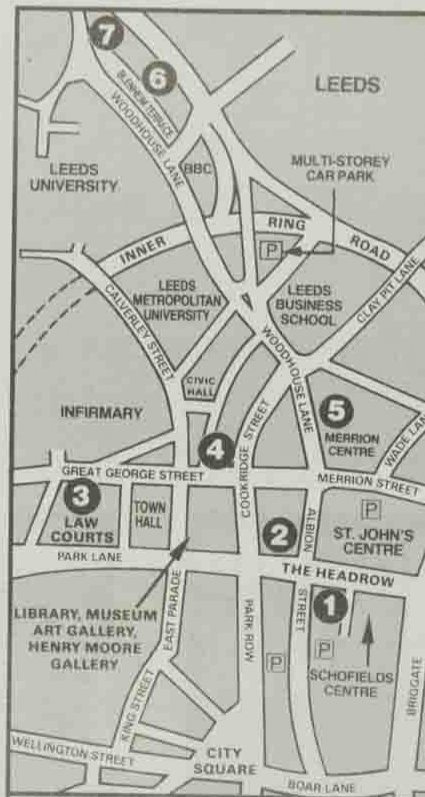
Also the Drum is here putting on live music every night of the week.

Alternative comedy & cabaret every other

Thursday starting October 21st.

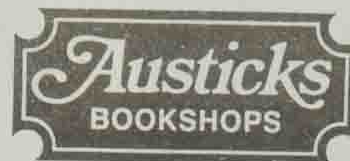
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Life's a bitch, and then she bites you.

'Life's a Bitch' is the spot on title for a festival of the calamity-filled, cynical but achingly funny films of Mike Leigh. On tour at the Bradford Filmtheatre this November and December the festival concentrates on Leigh's early directions and TV films, seen for the first time on the same cinema screen.

After his cinematic debut with the again aptly named 'Bleak Moments', it was fifteen years before Mike Leigh was able to produce another film for the cinema.

The limitations imposed on Leigh by producing films for television may have, along with his personal vision, played a part in restricting his subject matter to the lives of ordinary people, but not in containing the scope of his inventiveness. It was first in 'Bleak Moments', then during the television years, that Leigh developed his unique 'workshop' creative process, working closely with actors in improvising from their own observations of the everyday lives of mostly working class

Londoners around a loose plot. Committed, he says, "to making films about the unextraordinary lives of ordinary people", spontaneity and fluidity of his films make the best kitchen sink dramas look stiff and formulaic.

The festival opens with the definitive 1977 production of 'Abigail's Party', with Alison Steadman as the monstrously insensitive hostess. Other TV productions being screened are 'Grown Ups', 'Nuts in May', 'Kiss of Death', 'Meantime' and 'Who's Who'.

Mike Leigh's work in cinema will be represented by 'Bleak Moments' on Nov 28th - before the screening Andy Medhurst from sight and sound magazine will host a discussion on Leigh's films - and 'Naked', his most recent creation. 'Naked' won awards for the Best Direction and Best Actor at the 1993 Cannes Film Festival, and is regarded as Leigh's best and bitterest creation to date. See listings for full details.

# Chocolate Goodies

## Competition

The Guide has got two pairs of free tickets plus a bag of promotional goodies to give away if you can muster the energy to enter our competition.

After thirty weeks in the American charts, making it the most successful foreign language film there this year, 'Like Water For Chocolate' is coming to work its magic at the Bradford filmtheatre from 8th to 13th November.

Mexican director Alfonso Arau has cast a spell of everyday enchantment which weaves its way through the bored frustrated life of Tita, following the intoxicating trails of aromas emanating from the kitchen to which she is bound. The youngest daughter of a family cursed with matriarchal tyranny, Tita is in love with Pedro, but doomed never to marry and to care for her mother. In the kitchen she learns the secret culinary arts of the servants: from crying into the cake mixture to the powerful aphrodisiac qualities of quails in rose petal sauce. Empowered by these, she uses her skills to finally combat her mother's despotism.

If you can tell us the answer to the following question: What 'Villa' was involved in the 1910 Mexican revolution? and then manage to send that answer in to The Guide before next Friday, and if after all this your poor overtaxed brains aren't too



You can just imagine the rest of the picture...

strained to grapple with a few subtitles, we have two pairs of tickets for the film's long awaited UK screening at the Filmtheatre. And as tough that wasn't enough, you undeserving undergraduates can also win the 'Like Water For Chocolate' Book, CD Soundtrack, and ... wait for it ... POSTER! Answers with your name, address and telephone number to:

The Guide,  
Leeds Student Newspaper,  
Leeds University Union,  
PO Box 157,  
Leeds LS1 1UH

Don't despair if you have no success in the competition, 'Like Water For Chocolate' is a treat well worth forking out for, and one worth catching before Hollywood cashes in and does the remake.

First British Tour 1st - 6th November  
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# The Bald

# Prima Donna

Eugene Ionesco

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BBC 1

BBC 2

ITV

CH 4

FRIDAY

6.00 News and weather.  
6.30 Look North Harry Gratton speaks to the nation (well West Yorkshire anyway).  
7.00 Every Second Counts  
7.30 Tomorrows World Blue Peter for science students  
8.00 Bruce Forsyth's Generation Game Shut that door ...er.  
9.00 News and weather  
9.30 No Way Out  
11.20 The Gate is great, not late, I rate the Gate, irate  
12.45 I Was a Teenage Frankenstein

6.00 Captain Scarlet and The Mysterons  
6.25 The Man from Uncle  
7.15 The Living Soap Who shags Who? In suburban Manchester.  
7.45 After Margaret: What The Papers Said By Bernard Ingham her former press secretary.  
8.00 Public Eye  
8.30 An Englishwoman's Garden  
9.00 Naked Video  
9.30 After Margaret: The Day She Went I was working for a capitalist firm. They cried, I didn't.  
10.00 After Margaret: Have I Got News For You Four series in and not one writ for slander  
10.30 Newsnight  
11.15 The Larry Sanders Show  
11.45 Late Night with Conan O'Brien

6.30 Parish Pump  
7.00 Family Fortunes  
7.30 Coronation Street Lyn and Frank get married.  
8.00 Beadles About God returns to our screen.  
8.30 Second Thoughts Oh how I wish the programmers had..  
9.00 Demob: apparently starring Les Dawson  
10.00 News and weather.  
10.40 The Hidden Room  
11.10 The Golden Gate Murders Very old, very crap.  
1.05 Whale on...  
2.05 The Big E  
3.00 The Wind Cannot Read  
5.00 Get Wet Get Sued

6.00 Hangin' With Mr. Cooper Wallpaper demystified.  
6.30 Happy Days Fonzie Arse  
7.00 Channel 4 News Oh yes  
7.50 First Reaction  
8.00 Class Action We don't need no education.  
8.30 Brookside Don declares his feelings for Denise.  
9.00 Plant Life About life on a plant.  
9.30 Cheers Implausible but risible.  
10.00 Nurses work hard, aren't paid enough...  
10.30 Clive Anderson Talks Back Discussion about lumbago and spine problems.  
11.10 Eurotrash fun T.V.  
11.45 Just Another Girl on the IRT  
1.25 Trash Talk Tranquilizer T.V.

BBC 1

BBC 2

ITV

CH 4

SATURDAY

6.15 Dad's Army Thousands hit the pubs early.  
6.45 Noel's House Party No-ones watching we're all in the pub.  
7.40 Big Break Pub, pub, pub, pub....  
8.10 Casualty We're still in the pub.  
9.00 Harry Did you spill my pint?  
9.50 News and sport I zed yourr'e ahhh fff..  
10.10 Match of the Day Alan Hansen enough to sober the most hardy wino.  
11.15 Danny Baker After All  
12.05 Ziggy Stardust and the Spiders from Mars. Never loved Elvis.  
1.35 Weather.

6.15 Scrutiny Schmeichel.  
6.45 News and Weather Bruce  
7.00 Snooker Irwin  
7.40 Have I Got News For You? Parker  
9.00 Bill and Hilary's Excellent adventure: The War Room Pallister  
10.35 Presenting the President Ince  
11.20 Clinton Country? Keane  
12.05 Snooker Hughes, Cantona, Sharpe and Giggs.

6.40 Blind Date the losing contestants are blinded and left to ruminate their fates.  
7.40 The Bill Duck -ed platypus.  
8.10 Michael Winner's True Crimes Deathwish, Dirty weekend and all those in between.  
8.40 News and weather  
9.00 Tequila Sunrise Should be on with Cocktail as an alcoholic double bill.  
11.05 Halloween ohmihgod this is uncanny, Halloween The Movie one night before Halloween the ritual Harvest time festival.  
12.45 The Twilight Zone  
1.05 Coach Cats  
1.35 Kojak ...these two flies see and one says to the other smile your on Telly.

6.30 Right to Reply We love you Sheena.  
7.00 A Week in Politics  
8.00 The Times World Chess Championship not sure about this, isn't it all over anyway?  
8.30 Whose Line is it Anyway? If it's a repeat is it still improvisation?  
9.00 The Camomile Lawn Felicity, Felicity, you fill me with electricity...  
10.05 Rory Bremner-Who Else? Given the choice, any of several thousand candidates (not least Michelle Pfeiffer or Ryan Giggs )  
10.45 The Killing of a Chinese Bookie  
12.45 Chess Pot the red and screw back for the yellow, green, pink ...

BBC 1

BBC 2

ITV

CH 4

SUNDAY

6.10 News and weather  
6.25 Songs of Praise I can see it now Eurovision meets Songs of Praise Cliff, Sonja, Terry and Thora will never die.  
7.00 Last of the Summer Wine Look just die right, just fucking die.  
7.30 Lovejoy  
8.20 Birds of a Feather Flock together.  
8.50 News and weather.  
9.05 Scarlet and Black So if you are a City fan surrender or...  
10.25 Everyman  
11.15 Shoulder to shoulder.  
12.30 Weather.

6.10 One Man and His Dog Misygony amid the sheep dog trials.  
7.00 The Money Programme  
7.40 Theatre School Gruelling training at London Drama Centre. Yeah Right.  
8.10 Locomotion  
9.00 Notes and Queries with Clive Anderson why oh why oh why ...  
9.35 Horizon Special About sperm and genital abnormalities.  
10.25 Snooker Balls and cue gag goes here.  
11.50 Filmworks  
12.00 The Asphalt Jungle Brilliant, brilliant, brilliant.

6.30p.m Seaquest DSV  
7.30p.m Heartbeat Now it's time for some of your pictures ... in the Gallery.  
8.30p.m You've Been Framed! Whatsa matter you hey gotta no respect ... ahh shutuppapayaface!  
9.00p.m London's Burning  
10.00p.m Hale and Pace  
10.30p.m News and weather.  
10.45p.m The South Bank Show  
11.45p.m The Trials of Rosie O'Neill Cagney and Lacey nonsense  
12.40p.m Quiz Night  
1.10a.m The Beat

6.00 Teenage Health Freak Sex, sad, silly.  
6.30 The Cosby Show Megalomania abounds for Americas richest black comedian.  
7.00 Equinox Thanks for the memories.  
8.00 Classic Motorcycles  
8.30 Screaming Reels Murderers the bloody lot of them.  
9.00 Witness A light hearted look at crack addiction.  
10.00 Mystery Train Roll up, roll up for the mystery ride...  
12.00 Tender is the Night

Stuart Davies



CROSSWORD

Across

- Your charming characteristics - these give you the match. (7,6)
- Self-importance in a matter-of-fact style. (15)
- Final words at point of death ... (3,3)
- ... of King murdered, for example, with one intake of poisoned cider. (8)
- Averagely sized sea. (3)
- I hear you were in a test, sort of. How perceptive. (6)
- See 20.
- Rapidly becoming an old journalist. (7)
- (&17) Satellite one calls Zappa's daughter. (4,4)
- Receives pollen as a mark of infamy. (6)
- Loss of energy from camping equipment could be explosive. (1,1,1)
- Secret becomes public knowledge - makes one deflated. (5,3)

- Old Ike is a 17 of force. (6)
- Lead company guide oils to make apple. (6,9)
- Little George still orbiting above the same spot. (13)

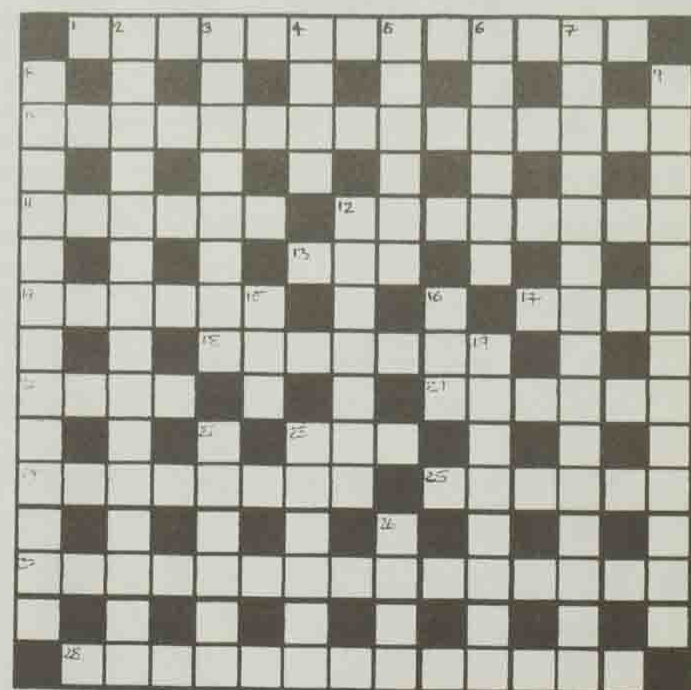
Down

- 1 (1,6,3,1,4)
- Propose confusedly to man in ecstasy. (8)
- Include only half of 3 in memo. (4)
- Full suitcase. (6)
- Dial up with nickel embedded. (6)
- Day begins here. Wilson Pickett time. (3,8,4)
- Science for pupils, perhaps? (13)
- Sent less sane, I become an indispensable quality. (13)
- I press once more with my finger to get the same photo again. (7)
- Small extension from a sex therapist. (3)
- Dull fellow horse. (3)

- Pinch tin? No, it's not made of aluminium! (5,3)
- 16 has English ship to judge. (6)
- 'Ard nut is plain frozen! (6)
- One leg trick in sticky blue clay. (4)

Last Week's Answers

Across :- 1. Palaeontologist 9. Learner 10. Eastern 11. Trip 12. Cheat 13. Silo 16. Engineers 18. Steam 19. Tiger 21. Tarpaulin 23. Erne 24. Bleat 26. Scum 29. Oehrous 30. Elation 31. Enterprise zones  
Down :- 1. Pull the other one 2. Loading 3. Etna 4. North west 5. Opera 6. Oust 7. Itemise 8. Ten Commandments 14. Snort 15. Essay 17. Streakers 20. Gunshot 22. Lecture 25. Laser 27. Pour 28. Jazz  
Congratulations to Alex Beilby who will shortly be receiving a £5 Waterstone's voucher.



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**The Daily Telegraph**



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## Personals

If you're reading this at the printers it just proves that you're an impatient, little, little... Little.

**First LMU Rag piss up, Monday 1st November, 8.30pm. Meet at ents. hall (city site). Followed by reckless activities at...**

Who's got my photocopier?

The English soc. presents... the full, unabridged film version of... "A Clockwork Orange".

Tuesday 2nd November, 7.15. £1 non-members, members free. An orange gobstopper to the first hundred.

DEATH OF AN EXORCIST

Floss, 5 weeks to go, and I can't wait to get my hands on you!!

John Mac. Sniffles and Japanese "novels" aside, you dun good. Cheers

Run out of paper? Run out of primer? Run off with your photocopier?

Wobble

Honest doc, there was this little pixie, leaping around the tree, snatching leaves off the branches and hiding behind the trunk. I swear!

And there she was... as the dry ice cleared her figure stood out. She looked... desperate.

Tony - Babs! Happy 21st to the best bouf in Woodhouse! Eileen loves you and so do we. Porky & Kimberly

THE WIZ

EARTHSHAKING PRAYER! No one deserves a blessing, but God surprises by grace. CSA, Thursday in the Union (6-8pm)

Wanted: 6 foot 6" man, preferably tall as well, to claim hymen - see Anna. A.k.a. Sergeant Wilko

Wobble Jelly

Death of an Exorcist, 7pm Raven Theatre.

Recommended in The Budget Good Food Guide, Egon Ronay's Just A Bite, The Vegetarian Good Food Guide, "This friendly little bistro is all things to its diverse customers. on an extensive menu pizzas coexist with prawns, red meats with ratatouille. . . " Egon Ronay's Guide to Healthy Eating Out. We are, of course, STRAWBERRY FIELDS BISTRO.

Fannabel loves Wilbur for ever

Photocopier for sale. Apply Devonshire library.

Tigger. Thankyou for turning my

life around and bringing me happiness I never knew could be possible. I think you're grreat! I hope your driving test went well. See you tomorrow! Yours until we catch the pigeon! Mutley

THE WIZ

Ms. Gorgeous where were you? Take a risk - place an ad. Philip

Dear Mr. Grumpy, kiss your feet(?) Kiss my butt!! Luv - Not the instigator of Arguments

Sorry about the other day. Just say 'don't stop' next time!

Death of an exorcist, 7pm Raven Theatre Thur 4th- Sat 6th Nov

Floss, 5 weeks to go, and I can't wait to get my hands on you!!!

The only chance to see it in its entirety! "A CLOCKWORK ORANGE", RBLT Tuesday 2nd November 7.15 pm

Try somewhere different. Special introduction this weekend (Fri & Sat 5.30pm - 11.00pm)

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Celestial Cecilia: you will be invited to dinner by a strange man. Beware, he may drag you to the pub quiz...

Nice haircut. Nice. Yes, you!

Ceri. Sorry about last Friday. Three pints and a head full of antibiotics were never my favourite supper. Yours - forlorn sqizza

THE WIZ

GOODNIGHT Paul! What you need is a nice quiet night in the Lakes. Don't get a bed near the door, though, eh?

Newcastle Brown is neutar, but revenge is sweeter. Watch your back Denzel - the shit starts here

Wet, wobbly and wild

Don't Ravel who nicked the photocopier!

Ist LMU Rag piss up, Monday 1st Nov, 8.30pm Meets at ents. hall (city site). Followed by reckless activities at...

Sister H: see Spotlight!

LMU ski holiday. Anyone welcome. Top resort of Val D'Iserre. 14th - 23rd December. Only £289. Deposits of £70 must be in by November 5th. For info tel: Fiona on 751053

If anyone can, Conan can

Bring your jelly and party

LUU Pelicans and Scenario Productions present DEATH

OF AN EXORCIST, 7pm Raven Theatre Thur 4th-Sat 6th Nov

\*Value for money - Strawberryfields do a set 3 course meal for £5. This, by anyone's standards, has to be a bargain. Even the other dishes are cheap, all between £4 and £7. lunchtime specials as well". Quote from Leeds University Union Handbook.

Richard you nutter, you're a complete raving loonatic, a total idiotic moron, you have umpteen screws loose, you've lost it, you're nothing but a quivering mass of jelly, you just defy belief, you're just... just... mad. Are you sure you're all right? Mate.

Benson: no personal this week for you. Ha ha!

Noj on wheels? Aghhh!

What happened to the ink bomb?

Sam, you do-gooder you. How about helping a lazy bum with his essays?

Jelly and Blancmange Party, Friday 29th October. Blenheim Square

Ist LMU Rag piss up, Monday 1st November, 8.30pm. Meets at ents. hall (city site). Followed by reckless activities at...

Are you Bizet with the photocopier?

Wobble

Bubble

THE WIZ

Hello mum!

Leave the leaves, the mold looks great, blow your nose, tie your hair, eat some breakfast and GET OUT!

How'd it go last night, Revvie?

Thanks to everyone who

contributed to the throbbing, king-sized arts pages this week and sorry if your piece didn't make it. Liz - have a good weekend. I promise I'll stay in Norwich 'til Sunday! Yours, Emma

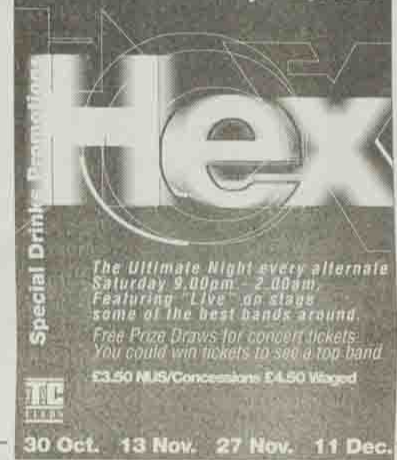
LUU Pelicans & Scenario Productions present "Death of an Exorcist", a new play by Ryan Craig, at 7pm in the Raven Theatre Thur 4th-Sat 6th Nov. £1 members £1.50 non members.

Graham and Vicky, Chestnut Avenue is famous at last, for some reason I am missing you both, no one to nag me about my personal hygiene or my smelly room. Look forward to seeing you soon.

A big thankyou to everybody who has helped out this week. John for pulling a page out of mid air - sorry about last week's interview - Martyn, Liz and Emma, Alex and Johnny for doing the lone shift, Mark I'm sorry about the cup of tea, Roger, Steve and Juliette. But most importantly of all the 5am crew who almost certainly are

responsible for getting this issue out and keeping me from the loony asylum. Firstly you know who for expert proofing in the early hours of Thursday morning. Rupert for leaders and re-writes, John for putting up with me and my appalling language. Gareth for answering a call from a desperate news team, Matt for subbing and pulling off the scoop of the year, Helen for managing to write a damn good double page feature in record time, for 3 nights of dedication and for not saying no (no pun intended) I owe you one; Rosa; it will get better I promise, thanks for looking after a depressed Editor going through a mid-term ethical journalism crisis, and finally and most importantly; Sam for seeing it right through to the end and watching the sunrise over a hot keyboard on Thursday morning, you saved this weeks issue on Monday by making a Mac smile and without doubt on Thursday morning, now get some proper work done. Are you all right mate? I'll see you all next week.

### At the Town and Country Club, Leeds.



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## ABSOLUTELY FABULOUS

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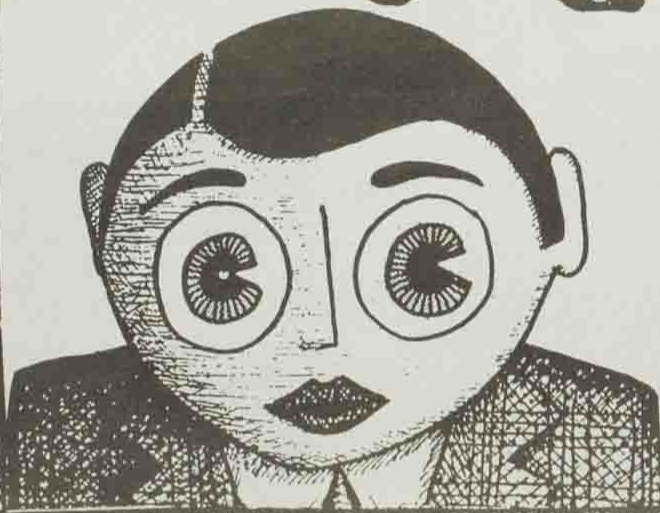
October 20th - Mark Dawson (Kinky Disco)  
November 3rd - Tony Walker (The Gallery)  
November 7th - Chris Thomas (Soul Funktion)

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

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A DIFFERENT TOPIC EACH WEEK

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# frank sidebottom



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MONDAYS 8th, 15th, 22nd, 29th,  
NOVEMBER 1993, 8.30 START  
tickets £4 l.m.u.s.u., l.u.u., jumbo\*, crash\*,  
cavendish\*, (sub b/fee), £12 SEASON



# LEE EVANS + JEFF GREEN

LEEDS UNIVERSITY  
CONFERENCE  
AUDITORIUM

WED 3rd NOV - DOORS 7.30  
£5.00 ADV (SUBJECT TO BOOKING FEE) £6.00 DOOR  
TICKETS FROM L.U.U., C.T.S. SHOP (0532) 439071  
CRASH RECORDS, JUMBO RECORDS, LEEDS METRO  
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# Sporting challenge

Does Leeds University Union need a sabbatical sports secretary? Roger Domenghetti popped along to see Fiona Smeaton, LUU's General Athletics Secretary and bowled her a few difficult questions

Anyone interested in sport at Leeds University will no doubt be aware of John Rose's attempts last year to make the position of Sports Secretary into a sabbatical post.

Despite large publicity campaigns neither meeting held to vote on the issue was quorate and so it is an on going affair.

This years secretary, Fiona Smeaton is set to call a Special General Meeting in the next few weeks to have a third crack of the whip. So I went along to have a little chat with her and see if she could convince me to vote in favour of making the post sabbatical.

Before we can decide whether Fiona's post should be a sabbatical, what exactly does she do?

"Basically I bring together General Athletic Committees and we organise the funding of clubs. All the club captains sit on one committee and decide on the funding for everyone else. I also have to oversee the process of clubs applications for this. Other than that I have to deal with general problems that arise in the office."

Fair enough. But what about Sue Jacklyn and Clare Simister, the full-time sports

staff, what do they do?

"Sue Jacklyn is the Sports Administrator for the University, not just the Union. She has to lecture on sport and she has a lot of work to do in the P.E. department. Effectively she's just administrative back up for me.

"Clare Simister, her assistant, has just been but in charge of Weetwood. She has to look after the catering and the bar, pitch bookings and any ground staff problems. Again it takes her away from the office."

So now I'm a bit clearer on what everyone does this year, but why is it important that the post is sabbatical?

"At the moment none of us have time to deal with the more complex issues of the post. Student numbers are growing - so are sports clubs - and I just don't have the time to nurture the clubs properly, to sit down and plan for the future and work out where their fundings going to go."

But, traditionally, few people stand or vote for the post, so if a sabbatical sports post were to be created, people might see it as an easy way to take a year out for free.

Fiona, however, feels this is indicative of student

apathy as a whole and not merely about sport. "After all, how many of all the posts sabbatical and non-sabbatical were contested? Very few. And there is concern about sport. Just look at the Wednesday afternoon issue."

In his manifesto, General Secretary John Rose promised a swimming pool and sponsorship for all clubs, neither of which have yet materialised. I wanted to know whether Fiona felt a sabbatical officer would help this process.

"To get a swimming pool would take a minor miracle, but in both cases a sabbatical officer would be the only person with enough time. There are 53 sports clubs. Only someone with a vast amount of time could get them all sponsorship."

I still wasn't sure whether it was possible to justify having a sabbatical officer with two people already employed full time by the University to deal with sport. Surely it would be better just to have one person, as at LMU. "You can't get rid of Sue Jacklyn as she deals with University not just Union sport. Clare's her assistant. So they're both involved with the educational side of things too."

With sports clubs having



Fiona Smeaton, LUU's General Athletics Secretary

already expressed an interest in this vote going through it looks as if there is now more chance than before that it will happen. However, 500 people are needed to make

the vote quorate.

The message then is clearly this: if you care about sport get down and vote, don't expect things to happen without you.

Keep those sports reports coming in. Drop them into either our LMU or Leeds University Union office by 5pm the Monday



## THE TERRIBLE TIPSTER

Yet again the Terrible Tipster lived up to his name last Saturday with last weeks tip trailing home third.

Having spent last Saturday cooped up in a scruffy and smoke filled bookies, the Terrible Tipster plans to abandon the library this week and go racing for a day.

Nothing is more enjoyable than a day at the races and Yorkshire has a vast number of racecourses for you to choose from. All that is essential for a day at the races is warm

clothing, a pen and binoculars.

The cost of entrance varies from around £5 right up to £15 depending on the racecourse and whether you want to hob nob in the members stand or feel more relaxed in Tatts. If you want to spend the day in members a jacket & tie is essential, but to spend the day in Tatts you just need to look reasonably presentable. At the races you don't pay tax on your bets and you can either bet at the tote offices dotted around the course - minimum stake £2, and

all you do is tell them the race number, horse number, and stake - or with the rail bookies whose minimum stake starts at about £3. With the rail bookies you get a glorified 'raffle ticket' so its worth writing your selection down on the back so you don't get your tickets confused, if by any chance you select a winner.

This week the Terrible Tipster fancies *Young Hustler* in the 2.35 Ascot, and *Jodami* in the 2.25 at Wetherby who is guaranteed not to fall.

## THE ARMCHAIR

Monday: 12.05am ITV Sail the World Whibread round the World race  
11.00pm The American Football Big Match Kansas City Vs The World  
Tue 2nd 12.15 - 1.15am Ch 4 Football Italia Inter Milan Vs Parma  
Wed 3rd: 7pm BBC1 Sportsnight Special Live Coverage of the UEFA Cup second round second leg Norwich Vs Bayern Munich 7.10pm ITV The European Match Live Gallatasay of Turkey VS Manchester United

## THE TERRACES

No rugby league due to international commitments

# ON

# SPORT STUDENT

## Energy and speed

### Orienteering

By Pam Badtag

**M**ud, contours and brambles were the order of the day in Raincliff woods near sunny Scarborough last Sunday. The cream of Leeds University Orienteering Club battled through the brambles and defied the energy sapping inclines showing the opposition how to tackle one of the hardest areas in the North Yorkshire Moors. Storming runs were had on the blue course by Roderick Stanley (second and a mere three minutes behind the winner) and Gary Slater, making the top 10. These runs thrashed Newcastle University setting us in good stead for our UAU matches later this term.

The testing red course was

dominated by newcomers Niki Jovanovic and Ben Murin, who manage 6th and 7th respectively.

Unfortunately star driver Dan Scott was caught out by cunning planning from the organisers, and ended up minus one control. Nevertheless he battled on and stormed home only to be beaten by Sally the dog by one second!

Peter Daze had quite a good start, but lost his concentration halfway through due to worrying about his speed. Captain Anna was similarly out of form, proving that you have to be firing on all cylinders to be able to copy the course down correctly.

The 'Man of the Match' however must go to Alan Campbell who managed a superb run on the intrepid 'flysheets' course. A course demanding both stamina and courage, certainly not for the faint hearted.



Does anyone know the way?



### THE FINAL WHISTLE

Last year, Gary Lineker made the frank admission on Match of the Day that he would rather watch Wimbledon on Teletext than in reality.

This, coming from the King of good behaviour himself, was, an appeal for the return of passing, 'good' football and a sign of the growing repugnance for route-one style hooligan tactics of which Vinny Jones is the patron saint.

The Eighties were not the best decade for football. Teams outside the big five or six only achieved success through graft not craft.

But now there are signs of revival. At Liverpool, Souness is criticised for penchant for his purchase of ruthless players (Stewart, Dicks, Ruddock); Arsenal continue to be reviled for their tactics (though of course envied for their silverware) and Wimbledon are frowned upon for obscurities in West Ham dressing rooms.

At the same time, the Norwicks and Sheffield Wednesday's of the world reach prominence through playing some of the best football around; crowds continue to rise and the Eighties casual hooligan is being replaced by Ninties passionate supporter.

Such enthusiasm and interest in the game shields us from the spectres of Sky's increasing hegemony over coverage, the possibility of Man. Utd. dominating the Nineties and also the fact that money still talks in football politics - Blackburn would be nothing without Jack Walker's backing, for example. Still at least Blackburn and United are getting their success through entertaining football.

Indeed, a reflection of football's renaissance in the fact that other parties are now taking note. Smash - erstwhile teen mag for girls uses messers Speed Sharpe et al for a centre spread. The Independent and For Him have tried to get to grips with the phenomenon that is Ryan Giggs. Football can be glamorous. And people might appreciate the art of football even further if T.V. devoted more programmes after the fashion of 'Standing Room Only'.

There is still work to be done if we can overcome the ugliness of football (witness - Cardiff fans' behaviour in Belgium) but the aesthetic revival at the very roots - i.e. on the pitch - has given the game a start. Long may teams such as Norwich attain greatness. Long may football itself be entertaining and great.

Murray Withers

## ROUND UP + ROUND UP + ROUND UP + ROUND UP + ROUND UP +

### Rugby League

Another hard fixture for the comparatively new Leeds University 2nd Team saw the side beginning to find their potential. Early defensive mistakes saw York seize a big first-half lead, despite good tackling and strong running from Leeds. Leeds, however dominated the second forty minutes, with tries coming from Keely, Sutton and Wragg, and were unlucky not to get more. In a game in which Leeds proved their own worst enemies, the team showed strength and skill which bodes well for the near future.

### Ski Racing

Last Sunday saw the first race meeting of the Kings North-Western League at Pendle in Lancashire. LMU 1st team's initial run had us all shaking

in our boots with Scott Carter in his debut performance for LMU deciding to roll gracefully down the slope, demolishing the run as he went and Jason Hough skiing skillfully with only one ski. Fortunately, recovery was quick as the nerves subsided and LMU 1st team skied superbly, narrowly missing winning the competition, only beaten into second place by a very impressive display by Liverpool University's. LMU 2nd team were knocked from the top six despite a desperate attempt to cross the line first by Robbie Haydon, whose efforts saw her ski out of course, into the swamp.

A novice LMU 3rd team hung in there, finishing an impressive joint eleventh place with Manchester Metropolitan 1st and ahead of Leeds University 2nd and 3rd teams. However, Leeds Uni. 1st team finished in fourth place after a close battle with Salford 1st. The next race meeting takes

place on the 28th November in Sheffield. Skiers of any standard interested in competing for LMU please contact Fiona on 751053.

### Sailing

The first fixture of the year, against York, came up with a surprise result for the Leeds University Sailing Team writes Emma Priest and Jane Hodson. The event was held at home, on Wintersett lake, using the University's fleet of 'lark' dinghies, and the conditions were fair, with a moderate although rather shifting breeze.

In the morning the Men's Team raced York in an exciting match, somewhat marred by York's overly aggressive attitude. Newcomers to the Leeds team, Brian Tennant (helm) and Graham Nelson (crew) made a particularly impressive showing, and the

match went to a third race after the teams won one each. The decider was closely fought and extremely tactical, with York just clinching victory.

In the afternoon, as York had not put up a Women's team, it was decided that Leeds University Women's Team would sail York Men's team, although the Women's captain was unenthusiastic about this after the aggressive and unsportsmanlike tactics of York in the morning. The women lost the first race, despite a strong challenge by Helen Appleby (helm) and Lena Winbourne (crew). They made a strong comeback in the second, however, dominating a dismayed York from the start, and gaining first, second and fourth places. This gave them overall victory as York had insisted that this match be sailed on points and not the best of three.

### Netball

Playing at home, on rather slippery astro-turf, Leeds faced a traditionally strong side from Leeds Metropolitan University; a new addition to the UAU league writes Louise Wagener.

With some impressive team work by the 2nds, Leeds led a close match by three goals through. Special mention must go to Rachel Moffatt and Morag Watson, who rarely missed a shot. Unfortunately, Metropolitan caught up in the 4th quarter and with just thirty seconds to go, they scored the winning goal, bringing an exciting match to 31-32 win for Leeds Metropolitan.

The first team also faced some tough opposition, but, even with the temporary loss of a key shooter, they played an excellent match, bringing the score to 36-22; our first UAU win of the season.

## ROUND UP + ROUND UP + ROUND UP + ROUND UP + ROUND UP +