

# Leeds Student

INDEPENDENT NEWSPAPER



• Breach of constitution leads to banning of three candidates • Anderson left in clear

## Labour club forced out in election row

Three Labour Club candidates, including next year's UGU General Secretary, Andy Bolton, have been eliminated from the elections for N.U.S. Spicing Conference after a fierce controversy over the Labour Club campaign.

A move and a half hour meeting of the Executive Committee on Wednesday ruled that three Labour Club candidates who had not met members voting "No Labour" had contravened the Union's constitutional ban on publicity during NUS elections.

As well as Bolton, Rachel Taylor who is standing for a post on the NUS Exec, and Simon Pollock, Chair Labour club, were excluded from the elections. Taylor is still confident of victory in her Exec election however. Tony Martin and Irene Wakefield, also Labour Club members, were not disqualified because they had been away from Leeds and were unaware of the regulations in the election.

UGU General Secretary, Gillian Anderson, is also a Labour Club member but was not excluded as she denied any knowledge of a breach of election rules. It is understood that some members of Labour Club are furious at the fact that Anderson absolved herself of any blame in the affair.

Anderson stressed on one of the evening hours news-

### Report by Tom Symonds

less of Exec accused her of being involved. An earlier meeting had decided to keep her in the hot seat.

She went back to other personalities from Administration Secretary, Lucy Price, which had co-opted the five members requested for continuity to continue its deliberations.

Anderson's emotional outbursts were widely criticised by members of executive who felt that her actions were inappropriate. Relations between Anderson and some other members of Exec are now said to be at an all time low.

Gillian Anderson, who headed part of the Elections Committee, was heavily criticised for the committee's decision as they couldn't decide on the criteria by which the disqualification of students should be judged. She said that the constitution was ambiguous on the subject.

"I wasn't happy with the going out of the Vote

Labour stickers, but I understand that some people carried out these actions in ignorance and I think that's a legitimate defence."

Lucy Price defended the ruling saying that all the candidates were given a fair hearing.

"The Elections Committee felt that it is clear that they embarrassed the by-laws concerning the publicity of this election and the use of stickers in elections."

Tuesday's O.G.M. was thrown into chaos when speakers denounced the actions of the Committee in removing the candidates from the ballot. However, Price said that a number of students had expressed their support to her after the meeting.

"They felt intimidated to stand up and support the Elections Committee in the O.G.M. faced with the display of disruption by the Labour Club."

Andy Bolton said that he was disappointed by the Committee's ruling. He said that the attempt by the Committee to reject all candidates with Labour manifestos was unfair. The union does not recognise candidates as being official party candidates and he felt that each case should have been treated individually.



• Rachel Taylor (top) one of the eliminated candidates, and Gillian Anderson who was at the centre of the election furore. Pic by Chris Calverley.

### £4,000 snatched from Union

by Kim Kinnear

Security procedures are being tightened by UGU this week after £4,000 was snatched from a union employee in the union building on Tuesday.

Bar Cashier, Anne Hainsworth, was carrying her takings to the UGU branch of Leeds Bank, just past the CTS shop, when the attack took place. The amount was identified as a Mack made in his mid-thirties.

Under rules stated by Union Services Manager, Phil Suggers, no people should have deflected the cash to the bank, but on this occasion no-one else was available to accompany Mrs Hainsworth.

Gillian Anderson, UGU General Secretary, this week recognised the award by being

"She told Leeds Student "It must always be true that no people take money in the bank otherwise no become an easy target."

It was also confirmed that the Union had been more strictly procedures immediately following the robbery.

UGU Finance Secretary, Anne Burt, also expressed her regret of the robbery. "I was disturbed that a check of this magnitude took place. I hope they catch the person responsible. Unfortunately there were few witnesses around so there is no clear description of the assailant," she commented.

Mrs Hainsworth who refused to comment on the incident, was said to be "furious but very shocked".

Police are currently investigating the theft.

<p>Inside this week's Leeds Student:</p>	<p><b>Peace Week</b> Is Bruce Kent Yesterday's Man? p6/7 Leader - p6</p>	<p><b>Leeds Champions</b> Victorious Poly Rugby League and University football teams reach new heights p11/12</p>	<p>Plus: <b>THE SEND</b></p>
	<p>Changing Places at the Playhouse p4/5 House of Love p3</p>		



## Thatcher faces angry pickets

Margaret Thatcher was confronted by noisy demonstrators when she visited Dewsbury and Bradford on Wednesday morning.

Over five hundred gathered outside the National Museum of Photography in Bradford. They were there to protest against the Prime Minister's visit to discuss inner city housing proposals with Bradford City councillor Les Phillips. Earlier a smaller group of demonstrators, including striking unskilled workers, gathered outside the hospital in Dewsbury where Mrs Thatcher was conducting an official opening.

Security was tight at the demonstrations since Mrs Thatcher being harassed long by demonstrators at both venues.

Report by Nick Isaac

giving the crowd only a brief opportunity to make their views heard. Barriers kept demonstrators well outside the range of any missiles.

Catherine Donnelly, a NAG representative from Dewsbury, was angry that Mrs Thatcher was only given 20 to 30 minutes.

"Nobody here is making any noise," she said. "We were only given 20 to 30 minutes."



Photo by Peter Allen

## Debt collectors in on loans

By Graham Smith

The Government is to employ debt collectors with the power to repossess earnings and seize belongings, to force graduates to repay proposed loans. It was revealed this week.

An announcement by the Education Secretary, John MacGregor, disclosed that referees, to be named by the student loans application forms, will be required to provide the addresses of the defaulter. If this is not forthcoming the electoral register will be used.

Once the graduate has been located, repayment is to be secured through 'perpetual' means. There

are indications on credit book ratings and court action will be used. If this fails, debt agencies will be instructed to use their powers of repossession.

The NAG is opposed by the principle of 'wearing in the boot' in which outstanding payments to NAG Service Officer, Tim Walker, said.

"Student loan repayments take an account of an individual's circumstances and it seems that the government will go to any lengths to secure repayment. The Education (Student Loans) Bill now gives its second reading by a majority of 90 in the House of Lords on Tuesday. It now goes into Lords committee and from there back to the Commons for its final reading before it becomes law.

## Porter appeals

By Ian Tomlin

A senior partner at Lewis Pollock & Co's solicitors in London is fighting a decision by the High Court to allow the firm following allegations of gross misconduct. LPSU President, Bob Watt, suspended Harry Farley on the day of the beginning of January the way he had delivered the end of January.

Farley appeared in the election committee, made up of judicial and non-judicial solicitors, on Tuesday which upheld the decision.

"Allegations of gross misconduct were made against Harry Farley. They were found to be accurate. I was not willing to discuss the reasons why because it's a matter of confidentiality and may be subject to an appeal to an individual," commented LPSU President, Bob Watt.

## MPs lobbied over apartheid

By Stephen Bailey

Students from L2's Arts Department have lobbied MPs in the Commons by the Northern Alliance's election special appeal.

This is a temporary initiative regarding 90 MPs representing 100 constituencies including 100 MPs in the Anti-apartheid movement and the TVC.

Apartheid and gross human rights abuses have been the subject of a campaign by the Northern Alliance's election special appeal.

This is a temporary initiative regarding 90 MPs representing 100 constituencies including 100 MPs in the Anti-apartheid movement and the TVC.

The Coalition requested the National Union of Students (NUS) to support the removal of offensive substances from schools libraries.

But of the seven MPs contacted by L2's Arts Department, only one has agreed to speak to these students.

CND-organised week of speech and debate hailed a success

## Peace "breaks out"

By Robert James

Race Keat, Chairman of the Campaign for Nuclear Disarmament, told 1,600 students this week that peace is "breaking out" in the world yet nuclear proliferation continues.

During Keat's speech to 100 students in the Riley South hall on Tuesday was the highlight of the "Peace Week" organised by L2's CND. He was highly critical of the Government's defence of nuclear weapons.

He stated that at one meeting he had with Francis Pym, Pym had said "We're going to invade the Soviet Union" - we're going to invade them". Keat believed the problems that the USSR are having now on its own at thinking.

He said that the past attitude of "we can buy more weapons that we can buy" has allowed the USSR of the arms race because of its effect on the nation's productivity.

He went on to criticise the high level of defence spending in the UK, saying that it costs about £1.4 a week for every person. The arms trade was described as "the oil of the 1980s" in the world.

Most arguments were also made at the debate between worldwide arms expenditure, which exceeds one trillion

dollars, and the fact that over 100 million are million children under six.

Keat argued that the British Government could disarmament the support it asks it wants to give to Cynabury by cancelling the "British" programme. However, it is more willing to fund the CIA's aid to governments by using weapons.

He said that the best way to keep under control is to keep an eye on nuclear arms or on nuclear sea and air transport. "There is no need of arms distribution."

## Military spending strains economy

By Brian Phillips

Britain's economy is under attack because of the Government's obsession with military spending at the expense of civil spending,

claimed Jimmy Barnes of the Trade Union CND.

Mr Barnes told an audience at the Riley South Hall on Wednesday of the "positively suicidal" attitude of the Government towards civil research and development.

"Britain is misapplying its resources by being heavily into arms," he said.

When asked about CND's position on the environment he responded "You must oppose the nuclear weapons and still still be concerned with the environment."

He said Britain, the third largest spender of arms in the world, had supplied one third of the world's arms, with one third of the population involved in arms manufacture of some sort.

"We're necessary costs continually increasing in absolute terms," Barnes pointed out. Barnes said that the Government should be able to achieve some efficiency, while taking the world's attention away from it.

"We are sure going to pull ourselves out of this mess," he said, "and we're confident in going to be a lot."

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# Leeds 999 crews shun pay deal

Ambulance crews at Leeds Central Station were this week far from celebrating their new pay deal, as reported last week-end.

As a result of an industrial action begun, day-shift crew members described minutes as vital.

Ray Tildon, shop steward and ambulance man for six years, told Leeds Student: "We have been told down the street by the national negotiating team."

"We gave ambulance in Hager Park not to accept the offer on our behalf."

He said: "The offer of 17 per cent over the next 18 months is no more than the six-and-a-half percent a year which was offered originally."

An unspecified lump sum will be added to this offer but there are no proposals to backdate this to the beginning of the dispute.

The pay offer will be released on March 12th.

## Report by Joe Gill

However he said Leeds Central Station crews would not follow Management's example by taking strike action, before leaving the results of a national ballot.

Crew members characterize the dispute which has already cost the government £20 million, now that they are dismissed, had become dominated by politics.

They Mailed this on the government's attitude, but also emphasized their dislike of the government and its role during the action.

Crew members at Leeds Central Station are predominantly men in their 20s and 30s.



★ Member - the dispute goes on. Pic by Ali Ebdy

Over a hundred work day shifts of whom only four have withdrawn costs during the action.

Upset for six months, the crews have depended first

by on public donations, but further action has not yet been ruled out.

"There can only be one outcome and that, 'if the offer is rejected, a strike

# Polytechnic warned of poor library

by Deborah Jones

Inadequate library facilities are threatening excellence of Leeds Polytechnic.

The Council for National Academic Awards, which evaluates polytechnic degrees, has warned that polytechnics with poor library facilities may not be accredited in the 1981 assessment.

Leeds Polytechnic's main library complex has no study place for every 15 full time students, below the Department of Education and Science's recommended ratio of one place for every seven students.

Rob East, President of

UNU, told Leeds Student the work of business complaints over the availability and poor condition of excellent books.

He said complaints had also been received concerning the library's inconsistent opening hours.

However, Paul Langford, Head of Library and Learning Resources at the poly said the opening hours would be extended by September 1980.

He added: "It would be unusual for the CNA to take such positive action in order to improve library services."

However, sub-funding of CNA support would deprive polytechnics of their ability to authorise degrees.

## Loans letters to Lords

by Neil Ains

Over three hundred and fifty letters were sent to the House of Lords by University students last week, urging them to consider the expansion of the student loan plan.

The majority of letters were sent to Lord Balfour, the Tory

peer expected to lead the government's bill as it passes through the Lords this week.

"The House of Lords have given things to think for the Government. It might be able to raise three or five million" said Kate Taylor, of UCU Campaign Committee.

# Women's week in Leeds

by Alan Phillips

The promotional and celebratory of women will be forwarded by International Women's week next week.

A programme of events including a series of films throughout the University is planned, culminating in the National Assembly of Women on Saturday.

Leeds is leading the annual conference, consisting of workshops and seminars, in the Riley Smith Hall.

Anyone interested in attending the event should contact Women's Officer, Rhona Kotheringham. Earlier in the week on Tuesday lunchtime a buffet for women will be held.

Then on Wednesday to accompany the week's activities will be a series of pamphlets, "On the Shelf"

campaign, a petition will be delivered at 101, South Colgate for the housing of polytechnic in their town.

Thursday, "International Women's Day" sees a special performance by "Faded Cabaret" in the Tarnan Bar.

A number of "Merrill" will also speak on sexual abuse and it's relevance to people having recently left home.

A talk on Friday evening examines the topic of eco-feminism, and its possible further development.

Larry Payne, UCU Administrative Secretary said this week: "I think the whole thing will go very well, but it is important to remember that women have been much represented in the Union throughout the year."

# Open for Business

by Mike Hackett

The Leeds Business School was opened last Friday by Sir Leon Brittan.

Designed to be a new method of providing and marketing newly existing courses, the school is comparable for the challenges presented by BPC.

Peter Lee, Director of the school said that the aim was to provide tailor-made training programmes, consultancy packages, applied research and intensive language training.

As his speech the Lord Brittan, an European Commissioner, explained the importance of a new business school in an expanding European market.

He stressed the importance of the region, saying that good training and communication should allow people to live away from the economic heartland in the regions of their choice.

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# STUDENT

## Peaceful retreat

The Campaign for Nuclear Disarmament could be using the day that President Thatcher decided to start the first serious nuclear disarmament talks in the world, but for the simple fact of economics.

Nonetheless, as these talks of the thawing cold war era could be begun for thinking that the front of the nuclear debate will be merely the lightest of some such winter's imagination.

The President of the Soviet Union has defied the peace campaigners with the sudden realization that there is no need to spend billions to realize a year of nuclear disarmament, especially when the people you are helping will support you in the struggle for change are opening for food in the streets.

President Bush, with the well-thought back talks in the world, was only too willing to consult and now the whole debate has been carried from how many nuclear weapons there are to how many weapons can be shipped out of Moscow through nuclear, but the Campaign for Nuclear Disarmament has certainly led the effort.

The talks with the US are that they have had to try and share some of the credit for the new atmosphere of détente. It may differ from the whole reason for their existence would disappear.

In trying to do this they have come up against a political brick wall. The fact is that the US and the Soviet Union, in the Soviet Union, and within the United States, are more to do with the President, with Thatcher and better writing.

CND have always said that nuclear disarmament, against the multilateralism could be done, at least at some point in our politics. They reached without Mr. Thatcher who had to move that on cutting down defence expenditure. As much as anything, this was a win in which the President, instead of that reason for the Commission, could at least have to keep the public on his side by reducing more money into the economy.

The amount of debate which has gone on between the arguments has reaffirmed the whole theory of multilateral disarmament. Unilateralism has remained undebated and has been left to those who still believe that this is a valid theory of nuclear weapons alone will have an effect on Thatcher. He is right to talk with anyone who is in a position to do a deal.

So CND have rather lost the initiative. They argue maybe that at least they kept the nuclear issue on the political agenda. However, they never managed to win it, this was only a bit of a setback, unlike the first instance, where the peace movement was only ignored at the peak of their working office, the political system in Britain does not allow for the representation of single issue groups. Unfortunately no one had to take any more of a protest group which found itself marginalized outside the main arena of debate.

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# Unilateral

Having recently left the priesthood and become a husband, Bruce Kent the peace campaigner has maintained a high media profile. Despite success with multilateral disarmament talks, Kent still sees a need for Britain to ban the bomb. JOHN RIGBY and TIM WHITWELL smoked the pipe of peace with the ageing head of CND.



• Bruce Kent talking at LEU

Three years ago things were rather different. The Labour Left had hijacked the Party, and Mrs. Thatcher was regarded by opinion polls as the worst Prime Minister in living memory. Ronald Reagan still spoke of the Evil Empire and peace spokesmen were about to descend on a remote part of Berkshire in order to protest at the signing of American Cruise missiles in England.

For various reasons, the mid 80s saw a shift in the public mood in the political right that has continued into the new decade. Realising that traditional socialist policies were going nowhere, Labour ditched Michael Foot and brought in Neil Kinnock, who followed Thatcher's lead and eventually entered into an uneasy embrace of nuclear weapons. The media less

interested in the Greenham women as Thatcher's policies of 'hanging loose' brought a definite thawing of the cold war. So where does this scenario leave the unilateralists?

Still in a very strong position, according to Bruce Kent. Kent is still the first name that comes to mind when you think of CND. Educated at Bristol, Newcastle College, and at Brasenose in Oxford, Bruce Kent was General Secretary and Vice Chairman of CND before taking over the Chairmanship in 1987. For a man who left his job last year he still looks remarkably fit and well and speaks with conviction about the future of CND. He has the air of a benevolent, concerned tinker, dressed in a loose fitting red cardigan, carrying his mess around with him in a battered old leather suitcase.

A pragmatic idealist, the ex-Manager reacted strongly against the notion that CND has become an isolated and archaic peace group, still rooted in the 1940s. He also admits the idea that it was multilateralism alone which has got us to the stage where the American and Russians are trying to cover each other to be the first to strip nuclear missiles.

"I'd like exactly the opposite view," he said. "I think the reason we are now in a time of debate and developing peaceful relations is because of a whole series of unilateral initiatives undertaken by Mikhail Gorbachev, starting with the unilateral 'no first use' policy. The multilateral steps have been more important. Negotiating from strength has always produced an adverse reaction to the new world."

Kent will maintain his high political profile, even though he will give up the chair of CND at the annual conference of this year. He is the president of the International Peace Bureau, and hopes soon to be made the Vice President of CND. "I feel that British nuclear weapons are absolutely irrelevant and ought to go unconditionally on moral, legal and strategic grounds —"

so I am still very committed to their removal unilaterally, as much as possible. It's a disgrace that each individual contributes £7 weekly to military spending, while every family savillingly gives £25."

Recent changes in the Labour Party's defence policy have led to a new dawn for the increased popularity in opinion polls, according to Kent. "I believe that Labour's success in the polls is due to a laudably sane behaviour as the part of the Tory Party. The policy review has been adopted as probably the wrong moment; history has intervened over our ears with the recent changes in London. Europe, Europe is here." He believes that Labour's people will be happy to give up nuclear weapons if they had been told that the money would be spent on the National Health Service.

Kent is convinced that the Labour Party has unfortunately 'walked out' in the policy review, a knee-jerk bid in the view of right wing political commentators.

"The way to win votes is to campaign from conviction and not just change a policy to what the public want to hear," he explained.

The militarily unimpaired attitude that the public have towards CND is due

to the misrepresentation of the campaign's arguments in the 1980s. Kent feels that CND are "taking the peace world" in a debate that they start, but is now that the idea of

money for providing social services, it is not that gaining credibility in Europe, the USSR and North America has, He sees giving up nuclear weapons unilaterally as not only common sense but a vote-

"The way to campaign from conviction and not just change a policy to what the public want to hear," he explained.

The CND leader was presenting the chances of nuclear change. Labour Party form the next general election look in the small print policy review. All it says is that they do not spend more money than they think that Kinnock still will give the general signing of disarmament but the most outrageous thing is that it is such a massive reversal of American values that the price of that will obviously



# New kids on the block

## Eighties bouncing baby boom

Monday 26th February

Cracks in consensus, the ITV strike and the ever-rising mortgage interest requirements were all cited by experts as causes for the booming of the birth rate throughout the year. Projections of a rise of 1.5 per cent said shocked the government, who were used to the low of 1.16 per thousand in 1977, when it was the Silver Jubilee on TV.

Contraceptive MPs were obviously excited about the midnight of 12,000 new babies each week, coughing loans and turning to the ballot when hospital closures and health care reductions were mentioned. My Thatcher merely began to chatter: "No more at the end" speech.

## Memory Man Reagan set for President

Tuesday 27th February

Ronald Reagan beat George Bush in the New Hampshire Presidential primary and began to look more and more likely as the next President of the USA. July George Bush said Reagan's victory does to "imprint voters", and immediately became installed as favourite for the vice-presidential position.

Meanwhile Jimmy Carter's chances of being on to power were drastically reduced when he failed to achieve even 30% of the vote in the caucus state primary, against Ted "I didn't see any leader" Kennedy. Reagan's determination to run that day



gave a general warning either out of town, confirmed that democracy is still alive and well and thriving in the States, with the wide political spectrum of the right wing, or a little less might swing things providing a balanced offer to the US electorate.

## Tunnel potential profit winner

Wednesday 28th February

Two reports published recommended that Britain should go ahead with a channel tunnel project and that EC funding was available to get the project off the ground. The question of one line or two? is still perplexing the government however,

but the reports both rejected a road or rail bridge as environmentally damaging and far too expensive. Obviously a huge railway network through the gullies of England presents no green problem, and the inhabitants of Ashford, Kent, just now have been alerted that their town will become the major passenger terminal for flights.

## No racism in sport

Thursday 29th February

A first finding of racism in South Africa at the level of the sports Council reported to the British Olympic Committee was being taken in the country with some emphasis being placed on multi-cultural participation in all areas

of sporting activity.

Mr Jopie, the head of the council and a former rugby player, reported that the South African government was rather put out of the "I've never seen a nice South African at their" being shown by the rest of the world. As far as Mr Jopie was concerned there were only a few anti-racists left out playing the game by providing multi-racial sporting opportunities. Nelson Mandela was going to be released tomorrow and when visitors from the planet There were asked to tend to his back garden, "I've never seen rain songs in the after match shows in any club," he said.

## Keeping Stumm

Friday 1st March

A newly published government edict decided to prevent embarrassing fare to new candidates between Ministers and Opposition MPs on TV. The "I've never seen you, don't talk to me" campaign seemed to be inspired by growing public concern on current governmental policies.

Staged out of attention was Geoffrey Time, invited by that anti-baby daddy Chairman, Bobo. Day. Meanwhile, considered an extremely unfair to be subjected to questions which they haven't got an answer for by Mr Day.

Thankfully junior ministers are still allowed to appear on regional programme to answer any queries on gardening and the state of your personal flower days. Mr Angus Mac, who issued the edict, was concerned that ministers were not getting a fair opportunity to state their views.

Written by Tim Whitwell

## NUS WOMEN'S CONFERENCE

Karen Tigg  
English  
NUS Women's Conference  
Shanice Terehabanda  
Rachael Brewster



Rachael Brewster  
Politics  
NUS Women's Conference  
Karen Tigg  
Shanice Terehabanda



Vote for a candidate with long experience of campaigning on women's issues within the student movement. Vote for an independent candidate who will represent our views. Vote for a candidate with experience of short action against pornography and advise other interests including women's reproductive rights, women's safety and childcare.

Helen McGee  
History  
NUS Women's Conference  
Rachael Brewster  
Shanice Tigg



Amanda Goldman  
Social Policy & Sociology  
NUS Women's Conference  
Natalie Fotheringham  
Misty Murray



Active in the union, I am actively involved in Women Resist the Night, Fashion Banquet and Union Council. As a result of this, I feel I have the motivation, experience and ability to represent fairly women at L22 at NUS's conference. VOTE WOMAN WISER 1.

Katie Grant  
Postgraduate  
NUS Women's Conference  
Natalie Fotheringham  
Misty Murray



Jane Wiltshire  
Philosophy  
NUS Women's Conference  
Natalie Fotheringham  
Misty Murray



The Women's campaign must consolidate its support and look outward at the role which women's issues have to be considered, not by gain-trading issues, but by informed agreement and collective action. I will ensure this message gets across. Please vote my manifesto into Katie Grant 1. Thanks

Women's Conference MUST be used to show how we can SERIOUSLY debate the government's new Employment Bill. Question used ALTERNATIVE RIGHTS 2020? We refuse to be forced to have unwanted pregnancies. We need ACTION and we require it now. This is our chance when rights for life depend on demand. Jane Wiltshire 1.

All elections now include a 'Re-open nominations' option

## UNION COUNCIL - ARTS REP

S Gordon  
Arabic  
Union Council (Arts Rep)  
C Sherrin  
J Dwyer

No one available

Fiona Dickie  
Philosophy  
Union Council (Arts Rep)  
Nicky Carr  
Judith Saunders



Barbara Melrose  
English/Philosophy  
Union Council (Arts Rep)  
Nicola Barber  
Kate Wilkin



The work of a student rep is to provide feedback and official opinion? No, but possibly a chance to give support to student activities, individual or otherwise and possibly groups independently of any national party system. You could probably do worse than voting for me.

Alan Foster  
History/Philosophy  
Union Council (Arts Rep)  
Michael Ruffin  
Rachael Brewster



1. Ability — As a prior President of Bodegones that I have experience in dealing both with students and the many committees.  
2. Loans — I will continue to fight the implementation of the scheme.  
3. Accommodation — I will campaign for an increase in University owned accommodation. PUS STUDENTS FIRST — ME FIRST. B.S.A. 1.

## UC - ENGINEERING REP

Michael Zeeman  
Electrical Engineering  
Union Council  
(Engineering Rep)  
Gary Blagborough  
Adeh Bekan



I've been told parts UC meetings are fun and the age being which makes it a regular time for writing lab reports. It's best forward to representing Engineers, and students in general and always getting some work. Don't WASTE your manifesto for me only. Vote Michael Zeeman 1.

## UC - SOCIAL SERVICES REP

Simon Fellows  
Law  
Union Council  
(Social Services Rep)  
Gillian Anderson  
Morgan Fotheringham



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# Sport

## STUDENT

INDEPENDENT NEWSPAPER

# CHAMPIONS!

**NEXT WEEK:  
DISABLED  
GAMES  
PREVIEW**



By Tony Kavan

"Sport and politics don't mix." It may be an old adage but it is nonetheless relevant.

We need only witness the recent debacle of the rebel cricket tour to South Africa to appreciate that it is a time to prevent countries from developing a reputation of sporting apartheid. I think we all agree on that, at least.

Paradoxically, at the low levels of student 'broody' it was the need to see 'broody' as well as 'sport' which means not only longer an Executive Committee decision but can have their very life disrupted from them if it is not supported.

Let's dwell on this month's first 'broody' in Birmingham. While other Universities and Polytechnics are taking steps of coaches in order to ensure thousands of eager students to participate, Leeds will probably add a full database of people, such as been the 'broody' approach by our own recent 'broody' in its policy. What is your feedback?

This will be one of the largest ever student organisations and Leeds will be remembered for it's 'broody' rather than it's 'broody' support.

Excuses will abound from the 'Mads of Haver', you can be sure of that. I mean they are politicians. The best from 'broody' members direct attention from the cause, by renaming the Harvey 'Surrey' 'Mads' that must work!

Consequently our reputation will take a massive increase. Sport is an integral part of University and Polytechnic life. It is a way to see that the 'broody' will be fully recognised.

If you want to go, then please do. At least you will have our representation. Otherwise send in your suggestions for a new name for the Harvey 'Surrey' Mads. I mean, what's more important?

**Student Rugby League Cup Final**  
Leeds Polytechnic ..... 37  
Lancaster University ..... 34

Leeds Poly were crowned the kings of student rugby league after a hard-fought victory over their rivals Lancaster.

When Charlie England finished over to give Leeds an eleven point lead after ten minutes from the end, the Leeds fans started their noisy victory celebrations.

The Lancaster Captains have hardly emerged through a weary defence yet, ten minutes later to score the last try of the match to seal the successful comeback for Lancaster within three agonising points of the Poly team.

From the look of their pearly complexion again for Leeds, in fact you're getting the feel that they had had to go through every last corner of energy into repelling the Lancasters and secured a historic ascent to win the Cup.

Incidentally most of the match Steve Thomas, who was as effective in defence as he was in attack, Leeds had strong defence to keep themselves ahead by a neck.

But they had difficulties in killing off an opposition that put up more of a fight than had been expected.

After an early flurry of goals Leeds looked their advantage when on twenty five minutes they at last showed the pace that had encouraged some local supporters to flock. Richard Lewis heading the ball back to touch down.

Leeds could have finished

**Report by  
Tim Singleton**

Lancaster did better however as England punished a series of probing attacks on the left. But they were left to rue the missed opportunities as Lancaster fell back before the break as Leeds were found obsolete under their own goals.

Lancaster started the second half to reach the same way as they had finished the first, the victory minutes Leeds found it impossible to break the standstill as they fought to run to take the game into Lancaster's territory.

They gradually pulled themselves together with half back O'Byrne and Heving at the heart of things. But it was O'Byrne in his characteristic capacity who saved the day.

With nine minutes remaining Lancaster scored half a century back through breaking under a tackle by Simon Whitford, and secured certain to score with O'Byrne, covering superbly, was at hand to fire's touch on his back to clear from the field.

It proved to be a turning point in the match. O'Byrne was again in the thick of the action, capitalising on a quick play the forward to get up-though he the try that brought the cup back to Leeds.



The victorious Poly team poses for the camera. Pic by Simon Bradley

## Coach praises his protégés

Poly coach Peter Roe was quick to praise his team this week, especially some of the match Jamie Hazard.

"It was a superb performance, excellent," he said. "Jamie has kept it all season and fully deserved his award."

He went on to say: "The Leeds team is the best in the country at the moment. A lot of the guys have played together for a long time. They've got the talent, all I've done is organise them."

Roe was surprised at the

strength of the Lancaster team, which meant that most of the game was slugged and swung the forwards. "The plan was to sting it and wide but unfortunately we weren't big enough. We had to play it down the middle to bring it all wide. That was where our kicking tactics came in."

Hazard, who also plays under Roe for National League side Dudley Wagon, has been the star of the season. "He's played a lot more

games than everyone else, who with the cups and the representative games." Five members of the team played two weeks ago for England against Wales.

He also revealed the psychology of the victory. The players emerged at the start with black grease marks below their eyes. "It was the coach's idea."

"They do it in Australia when they play under the floodlights. We did it to give us the psychological advantage."

## Pickard secures final place for Poly

**Women's Hockey BFA**  
Squad Final  
Leeds Poly 2nds... 4  
Parnmouth Poly 2nds 2

Leeds Poly finished with that amount as the underdog at Coventry to book a place in the final on

Wednesday (Mar 7). The match was all but over by the halfway point, with Leeds pulling five goals past the inexperienced Parnmouth 'Kerries'.

They were ahead as early as the second minute when Liz Pickard latched onto a cross. Six plays were strong together

in every section of the field as Leeds' confidence grew and it was no surprise when Pats Pickard pulled the second goal.

A brilliant run by Julie Bradley, who got a dazzling display on the right wing, culminated in a third from Nicola.

The rest of the half was played out mostly in Parnmouth's half. At last, adding to the opposition pressure by heading the keeper for the fourth goal.

The second period followed much the same course as the first, all the pressure coming from Leeds.

But a lapse in concentration allowed Parnmouth to gain a short corner from which they capitalised to reduce the deficit.

A breakthrough caught Leeds napping again as it made the seven-four-five but it came too late to be of any significance.

## fixtures... fixtures... fixtures...

**BFA INDOOR FINALS**  
Wed Mar 7, 7.30  
Women's Basketball, South, Farnborough  
**HOCKEY (BFA)**  
Sat Mar 3, 11.15, 1st and 2nd v Chatterton  
11.15, 2nd v Chatterton

(League)  
Wed Mar 7, 11.15, 1st, 2nd and 3rd v Liverpool (League)  
**HOCKEY (BFA)**  
Wed Mar 3, 11.15, 1st and 2nd v Lancaster  
11.15, 2nd v Winton  
Wed Mar 7, 11.15, 1st and 2nd

2nd v Liverpool (League)  
**LACROSSE**  
Sat Mar 3, 11.15, 1st v D. Stockbridge (League)  
Wed Mar 7, 11.15, Winton v Liverpool (League)  
**RUGBY UNION**  
Sat Mar 3, 11.15, 1st, 2nd

and 2nd v Chester College (League) (PUU) Winton v Loughborough (League)  
Wed Mar 7, 11.15, 1st, 2nd and 3rd v Liverpool (League)  
**NETBALL**  
Sat Mar 7, 11.15, 1st v Colchester

Wed Mar 3, 11.15, 1st and 2nd v Liverpool (League)  
**FOOTBALL**  
Wed Mar 7, 11.15, 1st, 2nd and 2nd v Liverpool (League)

**THE**  
**2000**

# LIVE ON STAGE

MAGAZINE  
VOLUME 2     2 March 1999

**JUDE KELLY NOISES OFF ABOUT THE NEW PLAYHOUSE**

**the beloved**

**blaze**

**the weddoes**



## HOT



**BLAZE**, wearing the eternally youthful-looking Paul Newman, is now showing as the Deane and according to JAMES FOWLER, is a potent mix of sex and power politics, among other things.

**P**ink 'n' red lines falls. Sex, power, politics, Black civil rights, mental hospitals all come together in *'Blaze'*. The film tells the true story of Earl K. Long, the self-

styled "The Governor of the great state of Louisiana," and his scandalous affair with Blaise Starr, an "exotic dancer".

At the six of sounding cars, *'Blaze'* is a love story, albeit an unusual one in the southern USA of the 1950s. The affair was outrageous, and Long and Starr faced a king tide of condemnation in their attempt to stay together. The film drifts along stop a

fine blues soundtrack, and creates the heat, tension and humour of Long and Starr's life together in a most impressive way.

It is a miracle to omit the fact that Long was married whilst all this was taking place, and with this kind of sensibility of history you can't believe everything you see. But these are movie facts.

Paul Newman is excellent as the wily,

demagogic Long, and the newcomer, Lilla Davidsen turns in a fine performance as Blaise Starr.

Worth watching just for Newman's "boots-in-bed" scene, *'Blaze'* is humorous, pleasing, and really worth a watch.

All these elements combine into what is ultimately a well-crafted and highly entertaining film.

## ALBUMS

## RISING SONS

After a succession of flop singles then the subtle success of 'Hello' and 'The Sun Shines', last week heralded the release of THE BELLOVED's debut LP, 'Happiness'. **ANDY PEMBERTON** celebrates their comeback to the perfect single.

**T**he Beloved are one of many bands who had the intelligence to ditch the archive, re-recorded and cloned world of guitar-indebted and kluge-fied '60s, '70s, and decided to write for something far more enduring - dance music. Their

collection is far more complete than the outcome of The Stone Roses. They have swallowed the Ecstasy culture whole and have come up smiling.

Their blend of perfect pop and dance sees the Beloved occupying the space between Sade and New Order. Intelligent arrangements and infectious melodies are blended with an irresistible optimism. Hence the titles 'Go, Up and Away', and 'I Love You Better', the album produces joy-hugs rather than nihilist, love and understanding and so reflects the affectionate, anti-rhetoric, drug-induced ethic of dance culture.

Each track could easily be single, yet none truly out does the happy, yet rousing, 'Coke down of 'The Sun Shines'. Julie Mack's voice dances sweetly over a soft house beat, and together with the plaintive cry of a chorale, the single effort is hypnotic. Throughout the LP Mack truly excels herself. It's not just the finest, most silky and seductive voice in the charts.

The Beloved release a mood of euphoria and joy and brotherly love. Above all, they are affirmative, they say yes to life, while the side posters are all embraced in a resolution that Marjorie drained of any worth a long time ago. This album reflects what punks claim will be the epitome of the Nineties. It will, without doubt, come to be seen as one of the albums of the year.

## VIDEO

## NOT FUNNY

**EMMA JANE THICK** finds very little to laugh at in this week's new releases.

**T**wo of this week's new releases are advertised as "satirical," which has obviously become an all-encompassing genre for the following films to be embraced.

**Dory Roman Scoundrels (PG)** looks well, starring Steve Martin and Michael Keaton in a fun romp across the Riviera. The plot also seems to have potential concerning its ideas: the seduction of money from wealthy, corrupt and glibble women, and then turning around to reveal the real victims. Unfortunately the effect of this is obscured by a script devoid of any humour. It persists in a blandness, but not even the charm of Martin can redeem, and the film becomes going until it becomes profusely embarrassing.

**Major League (18)** wastes the tale of the Cleveland Indians baseball team, renamed as *'Scoundrels at the Bottom of the League'*, for, in the face of

much opposition from their proprietor who has plans for *'heaven'* in Major League upon their failure, they make good and spectacularly win the championship.

The film boasts the talents of Tom Berenger and Charlie Sheen but this does not rescue *'Major League'* from being one of the most predictable pieces of sanctified male complacency imaginable. It releases from a centre of aggressive misogyny which is both offensive and uncomfortable.

**Jack's Back (18)** as its title suggests, deals with a set of Jack the Ripper copy-cat murders, each killing depicted with precision to evoke the original. Unfortunately, the film founders in the depths of mediocrity as rare moments of tension thwarted by its insistence on following the same formula as numerous predecessors.

Such films as this are as predictable as their plots and it is sad that the meticulously induced rape and ritual murder are still considered to make a compelling subject matter.





# A MOVING PROJECT



The West Yorkshire Playhouse, the largest and most impressive theatre outside London's National Theatre and Barbican Centre, opens next week. It is a huge complex with outstanding facilities, and the fact that it exists at all seems at first to be quiet extraordinary. DAMIAN WHITWORTH looked around and discovered hints of great stress behind Jude Kelly's calm and collected exterior.

Rising up from amongst the offices and link roads down behind the markets the theatre has the appearance of a John Lewis Sages Centre. Inside, however, the imagination and ingenuity of the design become clear. There are two main theatres. The Quarry is a 750-seat auditorium with an open thrust stage similar to the one at The Playhouse. State of the art technical equipment allows sophisticated stage transformation. The Courtyard theatre is open to almost every manner of staging from proscenium presentations to promenade performances and can hold an audience of up to 350. The exceptionally advanced technical wizardry makes it into something of a designer's playground. In the summer the Playhouse will be putting on al-fresco terrace performances and throughout the year the large bar and foyer area will be the scene of platform performances. The late night jazz will undoubtedly attract all whose who consider 'leedy' to be their middle name. Wapped around the theatres is a labyrinth of corridors, offices, reception lounges, rehearsal halls and dressing rooms.

The luxury of such a theatrical centre does not come cheap. The final cost is somewhere in the region of 12½ million pounds and has led to the tag 'The National Theatre of the North' being bandied about. Certainly The West Yorkshire Playhouse has very much the feel of a slightly smaller National with its all day activity and choice of performance spaces. However Jude Kelly, Artistic Director for the theatre, reacts insistently to the use of this term.

"We are trying to play down that title. There is no way that this theatre can claim that within it lies the artistic excellence for the North of England, nor can the National Theatre in London. What this theatre can say is that it has the physical resources of a National theatre in the North but that does not mean that it does work that is necessarily better than anyone else in the region."

Jude Kelly is extremely friendly and accommodating in conversation and calm and killy sure of what she is saying. If she disagrees she does so quietly and pleasantly but decisively. She does not behave like someone who gets easily frustrated. Her wealth of experience includes work with the RSC and off-broadway but it is possible to sense that underneath the coolly assured exterior she feels very strongly about the new theatre and is not untouched by the enormous pressure of the job.



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# ING DUCTION

is certainly placed in the city and not just edge of the campus, so when we look out we are considering who the audience are that this is the physical manifestation of why this is a potential because our policy is to try and serve diverse communities in Leeds and West Yorkshire of whom are not theatre goers. We've got so many different types of insurance but I am confident that we will be able to

we will still have to address the need to do what appeals to the classical theatre goer, not it is worth doing anyway and I believe that should be able to see plays that they know about because if we are going to forge ahead with writing and experimental work we have to look for a wider audience.

especially firm in rejecting the suggestion to educate a community in theatre-going and to seek work.

not patronising to use the word 'educate'. If I'm honest until you're 18 it isn't ever patronisation of theatre is to provide a comprehensive which allows audiences to educate themselves with that to be the case."

certainly planned a varied programme for the theatre, with the eighteenth century opening next week followed by Rodgers & Carouso scheduled to pull in the puzze-played theatre will be home to the International Theatre Festival in May as well as the of the Czech dissident Pavel Kohout's 'The' and the world premiere of Peter Barnes' 'The'.

indication that Kelly is feeling the pressure discusses this programme.

in has been spent on this place we have to live up to the idea that we are worth housing. I can't say that there is a foolproof plan of trying to make a mix of what is popular. I fully expect that whatever we will complain about it because we will feel that everybody wants us to be. We're with so many different needs."

by admitting that the West Yorkshire is not just an ideal because of the city is in the Arts world. At a time when money and theatres are struggling to stay open it is sensible that the most exciting theatrical work of the last two decades of the century should be housed at it. Kelly explains that it is basically

a number of factors built on some very



hard graft. It must be remembered that the old Playhouse was only supposed to be a temporary home loaned from the University, even if it did last twenty years. Monday was left for The West Yorkshire Playhouse by the now defunct Yorkshire County Council and we've been fortunate that Leeds City Council has been generally looking at how it can improve its city. But the key factor, I think, is that the theatre has grown bigger than people expected. Once it got going the scale of the project excited people and they got swept along and more money was put in. I think it might have been harder to raise money for an ordinary sized theatre but it was such an ambitious scheme that people got carried away."

However, such enormous financial backing is all very well for setting up the theatre, but the real test will be whether it can survive in a decade when the RSC has already had to announce the closure of its London operation for a quarter of the year because of lack of funds. Kelly admits that they are all frightened by the problem of funding and she strongly believes that private sponsorship should only be the icing on the cake.

"It is a very bad thing that theatres should have to be dependent on sponsorship but it is good to develop relationships with the business community. I think it will be a demand on us but we will have to build up lots and lots of sponsorship. We don't have to put the mark up as high as The National and the RSC and expect to get 80% attendances."

When faced with the suggestion that ultimately people will look at her, in perhaps five years time, and ask "Has the West Yorkshire Playhouse been a success under Jude Kelly? Has it produced good theatre?", she is the most revealing of all. She is clearly exhilarated by the potential of the theatre and tenaciously determined to succeed. But she is also aware of the responsibility that weighs on her shoulders.

"It's a very hard task. It's all very difficult. The overriding priority is to make sure that the place is still open in five years time. That is itself means that we must take pragmatic artistic decisions on what goes on in the theatre. We could have a phenomenal critique from the writers in London and be playing to 20% and then in five years time the council would withdraw the grant. Or we could put on a string of successes which arts journalists pooh poooh and say "Nothing goes on there" and we are playing to 90%. So I think what's hard to define is where to put the balance to allow a balance. Do we really push forward with all the artistic possibilities of a regional theatre, with new and controversial writing or do we merely want to fill the theatre? The two aren't mutually incompatible but it is hard to make them come together. However, eventually I think people will start coming to see things that they wouldn't normally come to see. I hope they will say that this is their theatre, they like going to it, it's a good night out and they'll tell their friends and they'll come as well. I want the Leeds to feel proud of its own work and its own theatre."

# CAP IN HAND

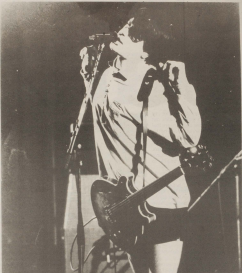
Last week **THE WEDDING PRESENT** played an Anti-Poll Tax benefit at the Polytechnic. **JASON DUVINE** had a letter.

**G**reenhouse's harmonies were lost in the aircraft-hanger venue, so who knows whether they can join the queue of hopeful and hopeful bands jangling in whether their genre harmonies are actually worth a second glance. I doubt that anyone was listening anyway. But tonight was the release of *United*, political songs, without. No yawning from side to side for this crowd, not when you can jump and down and make gorilla noises.

The leading Present, and then following are as one diminished as the '90s could be captured as Gedge attempting to tell the band on stage. There's something here. Last to go, this time to understand how later to a futuristic tomorrow. The lightning had played the broken strings and the west of west of point to a certain look, who are that understand all over Gedge's repeated promises. "Kenny" is a fully advanced this "just over four of the, so much about per. 60 years.

There is a bit of unity to all of this no expression, no anticipation, no one naming toward the night. But it gets caught up, never finished. Who would have thought that later looks had such an acute sense of identity?

It hardly needs to said, but the 'wolf' of the '80s have been multiple captured in songs that seek of spiritual power, melancholy or otherwise. It's time we afforded ourselves some hope, a catalyst of optimism, and you can start by having a little of it, and less of this, in your second collection.



By Pete Dink

## BOONS

# SURE THING

The final part of *Amistad* Maupin's sequence of **unashamedly modern novels** was published recently. **STEPHEN PINEBOLD** found **SURE OF YOU** to be **irrefragable and enjoyable, but flawed.**

'**S**ure of You' is the seventh story of San Francisco's *Sex*. It is a novel in which *Amistad* Maupin reaches considerable heights — of wit and poignancy and also disappointing depths of banality and linguistic clumsiness. Like its predecessors in the "Sex of the City" series, this novel is an honest and astute examination of the intricacies of human relationships.

Maupin manages to introduce us to a daunting array of characters ranging from a flat-chested next to a gender-swapped dancer and to include them in a daunting sequence of relationships ranging from

professional acquaintance to heterosexual love. Through these characters and relationships he discusses the central question, what are the terms of a relationship, together?

Dislike, perhaps the wrong word, since one of the major "histories" of the novel is that it contains almost entirely of dialogue — there is little without

discussion of anything. This is undoubtedly an effective means of conveying the tensions of certain social situations, but does this to create anything more than two-dimensional characters. Indeed there are one or two occasions in the general run, it seems due to say that it is sometimes difficult to view what's happening to them.

Nevertheless, "Sure of You" is an important novel. It is a self-consciously "modern" work, set firmly in the America of the 1990s, which deals with modern issues such as professional ambition, the nature of the family and homosexuality. It comes as no surprise, for instance, that we only have to read until page six before a 1990s character, William, to meet how "rich" he is, even goes to the extent of allowing his character to discuss the entire events of Dennis Lehane's *The Shining* (obviously apparently available of value in the United States).

The immediate relevance of this book is perhaps the key to its value. And despite the fact that Maupin's use of language is occasionally rather clumsy, "Sure of You" remains an entertaining and thoughtful read.



Last week **FISHNET BALLOON** brought their cabaret to the University Union, all proceeds going to the **Lewis & Clark Park**. **GEORGE SWINN** was our man on the spot.

The Fishnet Cabaret boled the image held by the main narrow-minded elements of the student fraternity that members of Fishnet Balloon are fearless and hard nosed. It was all education to see what a temper and some yagham can do for theatre, while their version of Blind Date is an old favourite. Nothing was ignored — Buddhism, Play School, Christianity or Victoria Gilda.

In between sketches an acoustic group, the Brothers of Holy Joy, provided musical entertainment, and despite some laughs they were received well.

The cabaret's chief weakness was its brevity — around 30 minutes in all. This should be put in perspective — the group produced all the material itself, so to ask for more could seem unreasonable. And I suspect it did leave enough time for a good boogie if the post-cabaret disco.

## CHECK IT OUT

ANDY BURGESS, on *Mr Menzies*

correspondent, continues his occasional series of appraisals of great playwrights. Here he looks at ANTON CHEKHOV and appraises the world premiere of David Mamet's version of *UNCLE VERA*, which will be showing for the next fortnight.

It was Chekhov's belief that theatre could reflect the mundane, desperate and frustration-laden aspects of life, as well as the more dramatic incidents. Chekhov's practitioners often seem to faithfully state "I can't do anything better than a chance for a new life — yet their attention is somehow distracted and the old life claims them again. Like most of us, Chekhov's Uncle Veras believes his fate yet shows unable to alter it.

This often gives the impression that the characters are weak and pathetic, yet Chekhov unceasingly hurls out tragedy, and redemptive sentiment with any comment. The production at Hampstead sets the players in the suburbs congregated too lazily, as we expect the house, including the women come along, is near lost. Mamet's interpretation serves this tragicomic aspect well. Vera appears as a drunken and tearful old lady who will do anything and would save a widow's only son for nothing. Jonathan Burrell's performance brings out the hope and bitterness and shows the complex emotions of a man who has missed out on life.

The central theme of *Uncle Vera* is waste. The foundation of the house, veranda and garden, built by her father, Alexei, is referred to Veras's own life, which she wasted in the service of her brother, the doctor. Veras explains: "I ate awake night after night, in sheer weariness and anger... that I let time slip by so lazily.

Alexei identifies the waste of waste as Vera's dilemma. But she has given more to the power of thought, but has used these powers for destruction. The house is crumbling, the characters spend their time in a lost wilderness doing something that involves the generous, sometimes Alexander Serbushin, the professor, emotionally played by Geoffrey Searle, his responsibilities as a specific character. Chekhov's message that old people, like children, want to be cared for.

At the end of the play, nothing is resolved, life returns to normal and Vera goes on to seduce her gorgeous brother. In a world of happy endings, Lincoln Brown realizes that the struggle of life never ceases.

audience gazing with delight towards *The Shogun*. In *Compass* is moving over with many stark similarities between *Shogun* and that of *Goldsmith's* era. The emergence of which is the backbone of British humour from *Planchon* through *Compass* to the *Compass* again that makes and writes its way into every corner of *The Shogun* to *Compass*, with a probability that you can't help but love.

The only objection that the Royal Exchange Theatre Company seemed to be aiming for was that the production was to perform the comic together with a half-hour *Shogun* delivery. This was achieved at a time when the controlled tempo an entirely enjoyable *Shogun* as Mr. Hardcastle. But the audience could have been forgiven for believing that although this *Shogun* success, was *Shogun* it was the Royal Exchange Theatre's *Shogun* that was not only *Shogun*. The result was that as the production progressed it descended into increasingly glib choreography.

Whatever relief may see and the director, James Maxwell, now allowed the players to go to see the audience. *Shogun* is moving and produces a level of disarming naturalism. In scenes where the actual humour was supposed to appear they, just didn't. When two characters swapped emotions, advances they might have been playing a routine game of *Shogun* instead of pursuing their hearts.

*Goldsmith's* play provides the basis for a direct and excellent link between the comic and the serious. The Royal Exchange Theatre Company's production is



A column for the arts

The foundations of modern education can be traced back to Greek civilization. In those days, learning was to be taught young, the values of strength and courage, the values of wisdom and the subtleties of law and philosophy. These were the skills which modern man gives more room to service, and despite those little extra priorities, such as history, there was a general concern of about human worth. From here we learn, indeed things *Compass* have changed. Modern can know the words of words and unambiguously believing it a recognized *Compass* sport. It is able to take an open-minded approach to progress, but it is not a success. The new generation of ideas, has now become an accepted part of the curriculum, but the educational establishments, are still in a state of a disengagement of the founding and guiding principles of education.

A curriculum that fashion has a valuable role in modern society. Since time immemorial education of the human body has served the essential purpose of attracting a partner and giving expression to individual character. Education in society has the right skills to the new breed of happy *Compass* are making a statement as to who they are and what they believe in. It is perhaps a shame that today's education is often made on such superficial grounds, but in modern society people seem to appreciate the value of education and belonging, and clothes, along with words of care, provide escape for these needs. The fashion has served the essential purposes such as "The Clothes *Compass*", and in the glossy pages of *Compass* and *Compass*, and the fashion that has been in the *Compass* wardrobe and incorporated in the design evolution of the *Compass*, is of a wholly different nature. It is an expression of status and prestige. In the same way that the Royal Family is the symbol and expression of a hierarchical society, in which the masses are encouraged to aspire to the moral superiority and goodness of a few, and are moved by these ideas, so we are taught that status is important and that we must aspire to earn a better wardrobe. Such status ideas are handed on by the media, even of the advertising, Lugg Marlowe, with *Compass* figures suggest that to be a real modern woman you must have a wardrobe on the standards and skills, whenever possible.

The fashion, the high style status of the art clothes, appearing that is being taught and encouraged in further education, suggests has little to do with modern and a world of cultural dreams, but it is a world beyond their reach. Most people value their clothes, but they do not see themselves as of a highly important nature more suitable for the glossy life of fashion. They see the shopping scene of *Compass*.

The high street fashion that provides our everyday lives is of an equality of status. It is a world of fashion, a world to follow the crowd, and lose their individuality, and their own creative talents by adopting the clothing of a mass market. The fashion houses and schools, with their facile occupations, are responsible for the loss of an expression of modern day ideas.

Andy Burgess



## IDENTITY CRISIS

Theatre Group last week presented *Brecht's MAN EQUALS MAN* at the Kewes Theatre. ANDY BURGESS claims that *Man Equals Man Equals Brecht*.

If one starts from the basic premise that Brecht is incomprehensible, as I believe did those members of Theatre Group who took as the producer of *Man Equals Man*, that their own equals must surely be pursued. Next entertainment, for instance. Next spirituality, even, *Compass* for, *Compass* next. Also, such insipidities very not forthcoming. Every conceivable effort was made to labour such obvious message of this drastically cut play, with a dodgy *Compass*.

What a perhaps more enlightening, or perhaps more reassuring, depending on which way you look at it, is that the *Compass* seemed to have little comprehension of the purpose of the play, and allow their personal bias, the often line of dialogue, some of which are reminiscent of the *Compass* comedies, take rather light off the page, at least related to the songs. There was little *Compass*.

"The play" as some particularly discernible belief was heard to have been on leaving, "was all about *Compass*". Even I got that one. Three *Compass* mentioned in the history of *Compass* in 1925 as the first *Compass* and *Compass* are called *Compass* to *Compass* *Compass* as the fourth member of *Compass*. *Compass* is *Compass* in *Compass*. It is *Compass* in *Compass* and *Compass* is *Compass* in *Compass*. It is *Compass* in *Compass* and *Compass* is *Compass* in *Compass*.

deduction that man equals man and one man equals to man. Beyond that, the identity possible explores into the nature of character, there are various *Compass* and surreal meanings. *Compass*, *Compass*, *Compass*, they're all in there. This is *Compass* *Compass* on stage, only *Compass* *Compass* of colour or *Compass*. But several opportunities were missed. A modern interpretation was not made, but remained sadly unexamined. The actors however, consumed by the text rather than any visual liberality, and some meaning could surely have been distilled with a more ruthless editing of the text.

The tension of Brechtian adaptation is to draw the audience into the action only to reject them in frustration. I may never be frustrated at the contents of the play, only its duration.

**The Royal Exchange Theatre Company brought their highly acclaimed production of *SHOGUN TO CONQUER* to the Alhambra Theatre last week. P. J. O'BRIEN traces the pedigree of English comedy and rail against *Shogun*.**

As that Miller's Death of a Salesman, lost nothing in translation when staged in China just as Shakespeare's King Lear played to packed houses and commanded new reviews in *Compass* *Compass* *Compass*. But it is impossible to imagine that Oliver Goldsmith's *Shogun To Conquer* can sustain a timeless appeal in any country except Great Britain. Its Englishness is overwhelming.

The Royal Exchange Theatre Company's production had the *Compass*

