

This is the last Leeds Student of this term. We'll be back in the first week of next term.

Disputed occupation

University SGM votes 'yes'

Over 500 Students gathered before the Union Theatre on Monday for a limited Special General Meeting of LUU which decided on a 24 hour occupation as a final stand against students loans.

The motion to occupy the University's Physics/Chemistry building, was passed by a majority of just over a hundred.

Mark Stubbart, who proposed the motion, called for an escalation of action.

"We have lost the grace of moderation for long. It is time we used our power of occupation. It is time for this campaign to escalate in anger against the government."

Richard Taylor agreed that the campaign of demonstrations and rallies, had achieved little to date.

"If we back down now they will think we are weak. We've been using the tactic of lobbying for years, it just doesn't work."

Jonathan Green, proposing an amendment to debate the occupation, said that it would damage relations between LUU and the University.

"We are to continue to enjoy the support of the Vice-Chancellor, we must ensure good relations are maintained."

"Our quest is with the government alone, we should be directing our action against them and not towards the University."

He said Sir Edward Patten, as Vice-Chancellor and Chair-

man of the Committee of Vice-Chancellors and Principals, had continuously expressed opposition to Student loans.

However, Martin Poles attached this view, saying Patten, as Chairman of the CUP, had imposed more cuts than any of his predecessors, and was in favour of graduate fees, which he labelled as loans by another name.

"Edward Patten will not stop students loans, we want him to come out and oppose them openly."

After a vote, a demand for references to the 1987 occupation where £10,000 of damage was inflicted to the administration building, was rejected.

"I do not want to degenerate into a 24 hour party."

Mark Stubbart afterwards welcomed LUU for not providing an adequate venue for the meeting.

"The main problem was the size of the Union Theatre. It was too hot and people were going all the way to the toilet to get to it."

Over a hundred students entered the building and held a meeting to discuss the organisation and progression of the event.

Mark Stubbart who was pleased by the success of the LUU, attacked LUU for their lack of support for the occupation.

"The people who didn't want the occupation are to have now trying to cause splits," he said.

Over 20 Eels afterwards were recruited for the action and the protesters were marshalled as they entered the occupied area.

Though numbers declined to around 50, the occupation lasted until Tuesday morning. The protesters staged debates and a debate in the Physics department Club Bar. A rally was held at Leeds Polytechnic Union after the occupation ended.

Later, one of the protesters, Tony Martin, attacked the lack of support by LUU even for the action.

"If executive had got a quarter of the energy into organising the occupation as they did in trying to prevent it, we could have had



University Union vote to occupy

LUU occupies

by Alan Philips and Tim Symonds

The occupation of the Administration and Physics Building began as soon as students voted on the action at Monday's SGM.

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"If executive had got a quarter of the energy into organising the occupation as they did in trying to prevent it, we could have had

access to eight hundred students out there."

Mark Stubbart who led the occupation had been a success despite the low turnout by students, agreed with him.

"You don't want to have anything to do with things that aren't your idea. If they don't agree with it they just stand in the way."

LUU General Secretary, Gillian Anderson, dismissed this as 'yesterday'. She went on to describe the limited gains of the occupation.

"I think it was a success in that we got our message across without doing any damage to University but I think we have to decide whether the effectiveness of this action equals the cost."

"The occupation had about 50 people present and cost over £3000 to stage but hardly attracted any media attention."

Although the students loans bill has nearly completed its passage through the House of Lords, many protesters want to carry on their campaign.

At Tuesday's meeting, Paul McIntyre, a member of NUS National Executive, called for the continuation of the fight.

"A lot of people say we're looters. I think that's wrong. We can still win now. Even if the government which the loans are implemented, we can disrupt them."

"We've got to be strong and organised, we've got to get networks of people to help us who are ready to get stuck in and fight."

He said that the National Executive should be at the forefront of the continuation of the campaign, and that solidarity with demonstrators against the poll tax should be one of its priorities.

There was criticism, in the wake of the occupation, of the failure of the South Department, Professor Theodor, who closed the Modern Languages library and sent staff home on Thursday and Friday.

He made the move leaving that the occupation could be a threat to staff and resources after the damage caused in the 1987 protest.

But French students, who shared their sense of the work done during the closure as 'an act of spirit'.

Second Year student, Julie Kerwin echoed their criticism.

"This is total intervention by the department against students who are studying for their exams. This is already a successful enough time for them to be in."

She and other students had to police the library in order to allow such to continue, though no white demands were allowed.

Apathy hits Poly call for direct action

by Mike Howard

Calls for "direct action" to stop loans produced no response at the Polytechnic, as barely half the necessary 150 students turned up for Monday's SGM.

No buildings were occupied and the Union remained open all day.

The Polytechnic executive itself was split with Matthew Guy, Vice-President Education and welfare, proposing the occupation, and Rob Hunt, President of LPSU, saying such action was "politically and would lose to friends."

He suggested an occupation of the Conservative party headquarters in Leeds. This he criticised, would have attracted far more press interest and would have brought the issue directly to the attention of those introducing the legislation.

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Inside:

Pornography
is 'Off the Shelf' the answer?
p6/7

Great political scandals of our time
All is revealed on p7

Plus:
THE SEND
Leeds Poets p4/5

GaySoc wins publicity battle

Kiln College Lesbian and Gay Society is to be allowed to publicise itself after the Principal, Mr R. O'Brien, reversed a decision made at the end of last term.

This controversial decision resulted in a storm of protest led by the founding members of the Lesbian and Gay Society, York's 'McKintosh'. The Lesbian and Gay Society is a member of meetings and a campaign of letter writing to the Principal in an effort to change the situation.

A meeting with O'Brien on Thursday, McKintosh was informed that the Principal no longer had any opposition to publicity within the Union office or Union shop.

He said that a request for publicity in the college refectory would have to be referred to the Board of Governors. They agreed on Wednesday that the notice boards in the refectory would now be available for the society's notice.

The Principal had said that he severely disapproved the

Report by
Patrick Johnson

decision of the Board of Governors. It was thought that a vote at their next meeting was therefore the only way to get the restrictions on the society removed.

In an effort to achieve this, picketing had been planned outside Kiln College. However O'Brien's decision to work before the Board of Governors and preventing this, making it impossible.

Previously O'Brien had expressed the worry that any publicity within the College would be in danger of leading the law against the provision of homosexuality section 28.

The law on society meetings on Kiln College premises just after revision which had applied to this society was also lifted.

The Principal added that only people who were with a current NIS card could be admitted to meetings and this was applied to by McKintosh.

She said that evening meetings will be held in one of the college's rooms, although no definite meeting times have yet been decided.

When asked why the Principal had reconsidered his restrictions on the society McKintosh said she could not attribute it to pressure from students.

The letter writing campaign to O'Brien was said to have made him a bit more aware of popular opinion concerning the society. As the campaign ended having achieved its objective, McKintosh expressed her appreciation to all the people who had contributed.

Occupation round-up Park Lane Around the country

by Ivan Burt

Park Lane College achieved a 30% AS advance across the student population and a successful picket of the college on Monday in support of the national anti-homosexuality students.

For the planned occupation of the Administration Offices was thwarted when staff closed the building earlier than usual.

Adam Smith, President of Park Lane Students Union, said: "It was absolutely vital to prevent the occupation happening. There was a lot of anger in the demonstration, but what the NUS did not realise is that a strike to register is not enough."

by Kenneth Bently

The NUS's call to occupy as a first attempt to win the Government's proposed loans scheme drew a mixed response from universities and polytechnics across the country.

LONDON

The Monday students from the London School of Economics formed a 250 strong human chain and marched to Westminster. A library book was held before each demonstrator as a symbol of free education. At the House of Lords, 150 students lined the lobby, clapped and filled out

cards expressing their anger at the scheme.

SHEFFIELD

At Sheffield University the Special General Meeting attracted over 500 students. It was decided to occupy the library for 24 hours with 700 students in all taking part. Which was not done and the students continued to work.

GLASGOW

In Glasgow, students from across the city occupied the building from which the proposed loans scheme is to be administered.

BRADFORD

The occupation was brought light to the Vice-Chancellor of Bradford University's door as students staged a sit-in along the main administration corridor, even occupying his secretary's office.

KENT

The Conservative Party Freshman Union Conference was the target of Kent University's occupation plans. But students were concerned at the high police profile, when a number were reportedly threatened with arrest for sitting on front of the house and shouting too loud. A video camera was used and some lounge students, leaving backpacks from their home counties requested to return. They were refused.



* Park Lane College — Shot by students

Schoolboys appeal

by Alan Phillips

Police are appealing for witnesses following an attack on five schoolboys near the Polytechnic and University on Tuesday evening.

It is thought a group of ten boys in their mid-teens sprung on the others in Weston Park, beyond the bridge over the river ring road, at about 10.30pm.

The victims, three of whom sustained injuries, made their way to the University Union, where an ambulance was called.

One boy was detained in hospital while the others two were released after treatment.

A police spokesman said this week that the police expected to be approached.

Rag rave-up costs revealed

by James Bently

Costs for the Rag week's Bavarian Stomper's night in February when six people were taken to hospital, totalled £1600.99.

Of the seven that had headed towards covered terraces to the refectory. The group were then searched separately after the next which was described as a 'riot'.

Extra cleaning was also

needed after the refectory was left in what the University Cleaning Manager described as 'disorder' after the heavy rain.

After Helen Farnham, the University's secretary commented: "I think it is really sad that a charity event has got out of hand like this."

Committee was happy with the, as from the night which totalled £2,200, although he commented that there were no yet no place to hold another Bavarian Stomper's night next year.

**Leeds Student will
be back in the
first week of next term**



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Leeds Student still needs news writers for next term. News commissioning at 10.00am in the University office on the first Monday of next term.

READER OFFER



Short of ideas for a present on Mother's Day? Instead of the usual flowers, chocs and perfume why not buy one of the beautiful goblets pictured opposite.

They are engraved with an English Rose on one side and up to 3 words of your choice on the other and are priced at the special student discount price of just £9.99 including postage. To order simply send a cheque for £9.99 to G.

Gosch, Otley Mills, Otley Road, Otley LS21 3JP making the cheques payable to G. Gosch and quoting reference 'LS', or pay by PO, Access or Barclaycard. Orders should arrive not later than Wed 21st and the goblets will be delivered to your Mother on the Friday or Saturday before Mother's Day.

In conjunction with Leeds Student Newspaper

MARTINE CROXALL reports on the increased pressures of house hunting

Students rush for housing

The race for student housing is once again underway and this year the rush is even greater and earlier than before.

After the publicity over last October's housing crisis, students are anxious to find decent homes and not be relegated to dingy, old flats.

But Unipol, the student housing agency, claim more houses have come into the market following the shortfall in University accommodation, and a surplus is likely again this year. Landlords are not so keen to rent out on a chance of extra profit.

They are also encouraged by the response of Leeds' landlords to the forthcoming Poll Tax. So far, all claims to have devalued the property of the rent formerly paid at rates from these new charges.

According to ULI, the average rent this year has been £25 per week and next year a 10% rise is over £3



Unipol. One major landlord has already got up next year's rent by 15.

U.L.I. Neilson (left), Judith Saunders has been visiting halls of residence all week to give advice and help to house hunters. Over a hundred students attended the meeting at Washington Hall a clear sign, says Saunders, of the anxiety state of their level about finding somewhere to live.

They must not rush into anything, she told Leeds stu-

dents. "They must bear in mind when agreeing to a rent that housing benefit will probably be phased out."

"Find accommodation that is reasonably sound, safe, secure and free of pests. Do not be afraid to negotiate with landlords to get your money's worth, and be aware of your rights. Get contracts checked and a written repair list to avoid misery later on."

Unipol also advise not to commit yourself too early. "It is, after all, only March,

and the majority of houses are yet to come onto the market" said a spokesperson.

The students in Unipol this week said they wanted to be on the safe side and avoid the race.

"After last year, with so many students taken on by the University, we thought it would be really hard to get a house," said Lucy Martin, a first year University student.

And postgraduate student Anthony Robinson said he had seen rents rise dramatically over the last four years.

"When I first got a house in 1987, I had to pay sixteen pounds a week. This year I'll be lucky to find one for less than twenty-five pounds," he growled to Leeds student.

Fees for the Polytechnic halls of residence should rise by only £2 per week. The Association of British Universities estimates that the Finance Committee which meets in April will set self-catering hall fees at £25 per including heating.

Jewish success

by Rebecca Dines

An exhibition celebrating the Jewish culture was on show in the Riley Smith hall this week.

The architects and interior designers who designed and mounted the exhibition of 1500 exhibited Jewish history, culture and the formation and nature of the state of Israel.

The cultural week had a successful start on Friday 16th, when a meal at Riley Smith was attended by 100 people.

There were also a host of events, including a panel debate. On Wednesday a mock Jewish wedding took place between Gailie Stone and Paul Howard, although the actual

rites were officially observed elsewhere.

Much of the exhibition began on Israel but it was not intended to dominate the show. The aim was to demonstrate its significance to the Jews since their presence in the area is biblical times.

This Harvard bill there had been a generally positive reaction and some "misconceptions" — especially about the Israeli political system — had been dispelled.

Teaching cash boost

The government is considering extending the scheme whereby it pays graduate teachers a salary of £1,000.

The bursary was first introduced to encourage graduates to train as teachers in maths, physics and technology but schools are still suffering shortages in modern languages, music and physical education.

Recently released figures from the University Council show that there is still a lack of people attracted into the teaching profession.

The Department of Education has estimated that there will be a shortage of 15,000 teachers by the year 2005, although this has been criticised for being over optimistic.

An announcement on the new bursaries, the latest in a long line of initiatives to reverse the worrying situation, will be made soon.

HIV/AIDS AWARENESS WEEK

MARCH 19th — 23rd

At Leeds Poly Students' Union, City Site.

Stall in union foyer every lunchtime and at Wednesday disco with books, ACT UP 'Shirts, badges, balloons, leaflets and an exhibition from Leeds AIDS ADVICE'

Mon 19th, 12+1 in Conference Room — "AIDS. Have you got it taped?" A video for young people by the Terence Higgins Trust.

Tues 20th, 1pm in Conference Room — "AIDS. The Politics and Science of an Epidemic". A talk by Steve Crossley, Health Promotion Officer (AIDS) and Graham Allanson, Community Support Organiser at Leeds Aids Advice.

Weds 21st, 12.30-2 in Women's Room. A women's workshop on HIV/AIDS facilitated by Kate Butcher, Health Education Officer and Ross Watson, Health Promotion Officer (AIDS).

Thurs 22nd, 12+1 in Women's Room. Women's video on HIV/AIDS.

The week has been organised by the Welfare Service in conjunction with Leeds Aids Advice, the Health Promotion Unit and the Health Education Unit. With Thanks too to Judith Saunders at LUSU.

Enforcing the rule of law

[illegible]

KAMAL AHMED 1



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Leeds Student Editor

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ALL WELCOME

Through the Pain barrier

Craig South talks to Leeds' own 26 miler

Faced with the prospect of racing for 26 miles, 365 yards, most of us would undoubtedly decline the opportunity. However, there are those, a special breed of runner it must be said, who relish the challenge.

Although marathon running dates back over 2000 years and was included in the first modern Olympics in 1896, the women's marathon was not introduced to the Games until 1984. This change of attitude towards women's athletics was borne out of the realisation that women could run equally as fast as men.

Two years later at the Commonwealth Games in the Edinburgh, Angela Faria finished sixth in the event for England. But only a few

weeks ago, the research assistant in the anatomy department at Leeds University was the fastest miler in Auckland.

The twenty-eight year old had only two weeks to prepare for the Edinburgh Games, but this time around three months of hard work paid dividends. This involved juggling the events for between severity and one hundred miles a week, in addition to continuing long by up and down the swimming pool.

Dedication is obviously the state of the game in a sport where injury or illness just before a race can wreck the months of preparation.

Angie, although born in Devon, Angli, started her athletic career at boarding school in Devon where she excelled in the 1500m, this

after recognising that qualifying was not her forte. She competed in the event at the National Schools Championships, despite freely admitting that at the time she did not enjoy the competition.

However, when twelve years ago Angie took up marathon running, coinciding with the surge in public interest that the event was causing South places at the Commonwealth Games was followed two years later with sixth at the Olympics in Seoul in a personal best time of 2hr 30m 34.4s, surpassing her previous best by almost four minutes.

Since then, Angie has built on this success and at the end of last year took the national 10k title as part of the building to Auckland. She would not be the fastest with high levels of a medal but certainly as to what counts.

"Because you can compete in only a few races a year you never know what sort of

times your rivals are in," she says.

The big learning came on her face at the end of the race-wounded her delight and there is obviously a very bright future ahead for her.

But immediate plans are unclear, for although Angie trains every day she is still recovering from the run in Auckland. However her long-term ambitions are set on Barcelona in 1992, although she thinks the possibility of a medal there is a distant one given the number of top class marathon runners around at the moment. In fact although there is another Leeds based miler, Veronica Moore, the British number one and Angie's training partner.

Modesty, Angie insists that to break her lower story would be nice? But this modesty cannot hide the talent she possesses that could possibly fulfil her dream of an Olympic medal.

SHOOTING

High flyers oh so close



Adrian Beeth eyes up the target

By Sam Gelling

University shooters missed out on a national City Pigeon championship by just one point last weekend.

They were pipped by one day out of two headed in Newcastle took the National Universities title with 117 days against Lander 156. The team was more surprised with the result than anyone, performing excellently and consistently despite fielding only four pairs of boys.

What many teams had a

good pool of shooters to choose from Leeds had only four with very no experience. Even they have had comparatively little opportunity to practise.

The championship was sponsored by Thomas Cifers and 15 teams made the journey to Newcastle to take part. The format consisted of five 'shoots' at each of which the competitors had to shoot five pairs of shots.

Leeds spent the hour hours with Simon Burrows heading under individual event score on 47 out of 50.



Happy at work and play — Angie at her seat in the physics department.

ROUND UP

Varsity Victors!

As the first round match was of focus at the weekend, leading Leeds University to an **ORIENTEERING** victory over Bristol in the annual varsity match.

On another break in the North Yorks season, Powell took top place followed by James Laird in second and Nick Beckett in fourth.

The women's team completed the inevitable victory with second and fourth places going to Christine Beckett and Joyce Day respectively.

Three **PAID RUGBY** LEAGUE players are set to grace the international field

with a visit to France next week.

Simon Haydon, Jamie Hassard and Charles Laidlaw will travel to Ayr with the Great Britain student squad to take on the French international team.

Indoors, after successfully leading the 1993 Finals last week, the Poly is now looking forward to leading the **WALKERBALL** finals. They take place at Bristol Park on the weekend of 24-25 March.

Leeds will be looking to boost their total points tally in the Overall EPSA Trophy. At the last round Leeds took fourth behind Brighton,

Liverpool and Sheffield but since then they have won two more tournaments and lost the final of last year.

LIVE HORSE RIDING teams have confirmed their good form and won through to the first time over to the BHS National Finals. Good performances from Emma O'Brien, Richard Daniel and Sandy Dale took the team to 2nd place in the Regional finals (also securing 8th place individually).

The **Poly BOULDER** STAFFORDSHIRE club are looking for new members. Weekly 5 trips are organised every Monday at 6.30 in room A05 at City Site.

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SOUTHERN AFRICAN SCHOLARSHIP CAMPAIGN

Sport

INDEPENDENT NEWSPAPER

This is the last paper of this term. Back first week of next term

Basketball

Poly throw down the gauntlet

British Polytechnics Final
Leeds Polytechnic.....100
Hartfield Polytechnic.....72

by Mike Smith

Leeds Poly issued a strong challenge to their University rivals last week after a stunning victory in Leeds BPSA Cup Final.

Captain Steve Hirst led the team. "We are led up with, reacting about their exploits. But they play the University any place, any time."

Shedfield was ecstatic after leading his side to a successful defence of the title.

In the semi-finals the team had secured victory on the last basket against Brighton, but in their comeback they went on to beat Hartfield in the final.

"I was virtually over by half-time with Leeds 10/22 ahead. "We made hard work of the semi-final," captain Steve Hirst said. "but it got the adrenaline rolling. The first time we were the better team after the first five minutes of the final."

The Poly were impressive in all departments. On the attack they seemed capable of scoring from any angle or distance and elsewhere they successfully harried the Hartfield players to give them more time.

on the ball.

Some initial points go to Redford who did fight on to manage a small comeback after the initial, but injuries intervened.

Having played in a North-east League match the day before, they seemed unable to give 100%.

The real secret behind Leeds success is the depth of talent in their squad. Whereas Hartfield lack versatility when one of their first choice players was pulled off, Leeds were able to change personnel without upsetting their computer on strategy.

With the Poly team gaining by half the time, University had better losses.

Meanwhile, the British team secured a successful Final day for Leeds Poly on their home ground at Deakin Park. They lifted the first team trophy for the second year in succession, disposing of Liverpool 46-42.



★ Leeds Poly players rethink their tactics.

Football

Africa bound

Leeds Poly basketballers are set to embark on the trip of a lifetime.

A squad of fifteen will leave at the end of March for Zambia, in the heart of Africa, for a tour lasting a week.

They will play two games against Zambian select sides, one in the National Stadium in Lusaka and the other 180 miles north in Kitwe. Both matches are said to have sold 50,000 tickets.

Leeds looked last but not least on the tour, financed by the Zambian government and the Leeds Chamber of Commerce to the tune of 140,000, but they landed it down because it is mid-season.

Leeds Poly then got the chance to step in as their last team manager, Colin Martin, a Youth Development Officer at Elland Road. They will not only play but also coach in local Zambian schools.

There is already talk of a return visit to Leeds next year. The latest information about the Zambians is that they are through to the semi-finals of the African Nations Cup.



Played there, was Dave. This Saturday afternoon, England and Scotland meet for number four, the 1981 C&I.

A fitting climax, with the match (golden-water) fairly balanced. But also an invitation with the prospects of collecting the Calcutta Cup, the Five Nations Championship and the Grand Slam in one fell swoop.

Unless you have any great left to put towards a £5000 best ever set, you will probably be following the entire and back-row combination from your very own coach potter somewhere. England are tipped to win, but what realistic chance does each side have?

The Scots have laboured hard to set up the classic clash, winning two difficult matches away from home. The major question being asked about this match is how well their handling pack will fare against the physical presence of the English.

A glut of balls from set pieces embarrassed them against the Welsh and stifled their direction. Scotland, however, are bound to be at their best for this game, fired on by commentator Bill McCaus.

The English, who have been lacking in media confidence, will pose an entirely different set of problems. The huge forward line seems to have transformed and inspired the rest of the team.

In the past they have had their share of injuries, losing against the Welsh last year and in the World Cup. However, this year's revival in English rugby comes not only from a blend of raw talent and experience, but from individuals who have kept a strong belief in themselves. Reserve an armchair, folks, and expect a tense, bone-crushing confrontation.

Hockey

Leeds hit by late blast

British Polytechnics Cup Final
Leeds Poly 2nd XI... 3
Sheffield Poly 2nd XI... 3

Leeds Poly were left wondering how they failed to lift the cup as the Blades hit them with three goals in the last three minutes to snatch victory.

After taking an early lead through Neil Nicholson, hockey pressure bearing the Sheffield

knights into a mistake, Leeds seemed to dominate.

But despite promising that field had during a single shot at goal in the first half, Leeds failed to capitalise on their own goal shooting opportunities.

After the break, neither team was able to gain flowing hockey. The lack of time badly affected Leeds confidence to make an impact but that Sheffield were allowed to grab three quick goals.

Leeds left the pitch disillusioned, knowing that having been the better team the cup was more to be won.

Rugby

Sherban fizzles

John Sherban inspired Leeds Poly to an impressive victory in the Northern University & Polytechnic Athletic match at Catford last week.

By winning the 1000m and the 2000m, single-chance, Sherban set the precedent for many notable Leeds individual performances.

In the women's event, Kerry Perry entered both sprint events and the Long Jump, as Leeds Poly again showed their class by winning the event outright. Such a performance can only inspire well for the winning of the BPSA titles in May.

Rugby

Leeds are Kings of the river

LEEDS finally rediscovered the prospects are good for next year's Regatta season.

Rowing in the Yorkshire head of the river, the senior B crew beat off a strong field to beat their city rivals while the Novice crew came a well-earned sixth, a remarkable row considering it was their first race and that they were without a coach.

The first women's four crew, coached by Sheffield City Rowing Club, to be in the regatta, the women's rowing. They finished 14th out of 16, a brilliant result as they were up against the best crews in British club rowing the national squad.

As a result, with media interest in the prospects are good for next year's Regatta season, the senior B crew came fifth out of seven while the Novice crew came a well-earned sixth, a remarkable row considering it was their first race and that they were without a coach.

The first women's four crew, coached by Sheffield City Rowing Club, to be in the regatta, the women's rowing. They finished 14th out of 16, a brilliant result as they were up against the best crews in British club rowing the national squad.

fixtures... fixtures... fixtures...

HOCKEY (MEN)

Sat Mar 17

11.15 1st and 3rd v Banbury (away)

11.15 2nd v Banbury

Wed Mar 21

11.15 1st, 2nd and 3rd

3rd v Manchester

Sat Mar 17

HOCKEY (WOMEN)

Sat Mar 17 11.15 1st v Old Girls

Wed Mar 21

11.15 1st and 2nd v Manchester (away)

L.A. BASKET

Sat Mar 17

11.15 Men v Bournemouth & Exeter (away)

Wed Mar 21

11.15 Women v Manchester

BURGUNDY UNION

Wed Mar 21

11.15 1st, 2nd and 3rd v Manchester

NETBALL

Sat Mar 17

11.15 1st v Walsley Stars

(away)

Wed Mar 21

11.15 1st and 2nd v Manchester

TENNIS

Sat Mar 17

11.15 v Liverpool

March 1981 Leeds District

THE

MAN

WHO

FELL

nine
8
2000

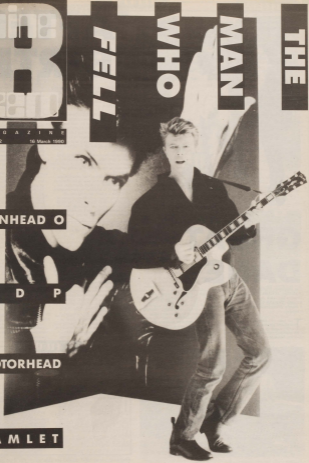
M A G A Z I N E
VOLUME 2 16 March 1990

SHINHEAD O

B D P

MOTORHEAD

H A M L E T



ALBUMS

GNOME
DE
PLUME

Currently on its rapidly successful *Sound and Vision* tour, Gaudi himself releases his *Changobow*, greatest hits package. PHIL SMITH ponders the obvious question: "Why?"

A twenty-one-track double album/cassette (lighter on Compact Disc), *"Changobow"* is perhaps the definitive document of David Bowie's career and of the manner in which he dominated the seventies with his music and the slightest with his influence. It is all here: the enigmatic mix of "Changes" and "ik," the magnificent Glamour of the Ziggy Stardust era, the infatuation and eventual disillusionment with America — ending in the manic paranoia of "Fame" in a remixed but essentially unaltered form; and the desperate over-reach given by "Ashes to Ashes." The only vinyl non-vintage need be that the Berlin trilogy is vastly under-represented, but then something has to be left out.

The most conspicuous feature about *"Changobow"* is that only four songs are included from the sixties "proper": all of these are at least six years old and the latest is only the excessively belated "Star Jean." This does, however, highlight the probable cause of his artistic and comparative commercial failure in the late sixties — since the major time delay between the success of "Let's Dance" and the "Sensuous Moonlight" tour were registered and Bowie finally had the money to support his massive overreaction, he lost the need and obviously the desire to remain one step



ahead of the mainstream — after all, don't necessity the mother of invention?

As well as this, *"Changobow"* manages to ask the question: why is he releasing this selection of golden oldies, now? Ignoring the release of his back catalogue on C.D., which surely doesn't need to be pointed like this.) After his last two solo albums and the Tin Machine fiasco is, their respective debut album (which displaced latter Borge — a 12 leader to be a "hero" that a fact, Bowie's ability has come under some serious scrutiny and came up severely lacking. This is just a sign that now he acknowledges the fact the "glory" days are over. But the one thing that Tin Machine did prove was that no matter how mischievous Bowie's intentions may have been his

heart has always been in the right place — or at least, until now that is — with *"Changobow"* and its unashamed attempt to cash in upon Bowie's career, despite his excesses that he actually wrote those songs — he also managed to re-release them on the first few "Changes" compilations.

This could be, then, just confirmation of the death of David Bowie as a creative force (particularly in his own eyes) and the assimilation of David Bowie, the pop star into the mainstream.

If the reports of his artistic death have been so exaggerated, then why does this look so much like one of the twenty funeral fairs offered to so-called "legends"?

he larger will they list with chart success — it seems now to be a virtual certainty, particularly with the recent and starting success of the seventies. *"Probably a Riddley"*

What is refreshing and typical is that with the narrative exception of a relatively straight cover version of the of Andy Williams' classic — "Can't get used to losing you," which was the lead and belated method of deacon vocals and hunting bandoneon, there is absolutely no concession towards chart expectations. Can you imagine "Riddley" with the shouted intro of "Snitch, Grass, Income?" on TOTO? How about "Packed Party,"

that'll slide along, reggaebeat with unnecessary fantasies and in the process it manages to convey images of downtown SoHo — sandy or what? Even the glowering hi-tech butt of "Spone Grazier" summons up the world of video artists and the accompanying shifty details.

But, of course, this is the inflexible shaven of *Therapeutic Soundwaves*, the story of these lovely coolies guests writing classier classic centered around the daily grind and sporadic glamour of East and life. The affluence account on the aforementioned single only helps reinforce the image, and all that we can do is like them for it.

This week sees the release of *"Blowing Candy,"* the debut LP by kitchen-gate smoochers MAGGARD. JAMIE PIERCEMENT considers the place of politics in pop.

Beyond time that endless stream of record releases — tales of misadventure, adolescence, cast aside from adult society — that has been mined so often before. In a Gang of One year it is, lead singer exclaims, "there's always one, and I'm afraid it was me, who doesn't quite get into the swing of things." Unfortunately there is always be a little consistency for this kind of trouble-free pop, teenagers being what they are.

What makes matter more is the predictable musical backing which encompasses tales of control, temptation. The seductive "I'm Gonna" proves that Bessie had an ear for a melody, but their methods are far too rudimentary. "Doubting

SINGLES

Singles reviewed by
PHIL SMITH
Records supplied by
Crash records

The Robot M.C. "Better World" (Reprise records)

According to those in the know, the Robot M.C.'s last single, the address-shame and club hit "Better Off" was the biggest selling top single EVER in the U.K. Better World, which is to be released on Monday, looks set to follow in its footsteps, with its familiar boogie based backing and the Robot's confident rap. What is a warning? Because it is the third vinyl record concerning peace and inequality — how relevant.

The Bedroom Tonic "The Whole damn record" (Raven records)

The whole damn record, certainly. Unlike the Leeds "singles" tag that has been passed to the Bedroom Tonic over since their conception. Opening with Mrs. T. proclaiming that he had that "I think we all are just deeply — profoundly nice!" The whole damn — single isn't an admission faulted club hit against the arms race with a suitably stylized hi-tech fusion of Acid and guitars.

The Beloved "You love him the higher" (WEA)

Considering the state of our nation, granted by The Beloved's blatantly belated debut LP, the appropriately titled "Happiness," any single that from it would be a guaranteed prescription for joy. Hence the success of "The Sun Shiny" and



"Yeah," and the accessible fusion of sensuous vocals, pop and funk. That is "You love —" it will be absolutely no wrong.

Soundkings "Circlehead to know" (King Records)

Probably the most exciting thing to come out of Milwaukee, since... or... well, anyway, the Soundkings are exciting, loud, brash, smug and utterly convinced of their own talent and the value of the guitar. This is an intimate combination, and this, the fourth single, is first confirmation of the band, with two songs, one slow, one fast, of comparable stature and strength.

The Ghetto "Metropolis" (Arista)

"There will never be another guy like you/I'm so involved with everything you do." Opening, as it means to, with rhyming couples that sounds like, "Metropolis" is an enigmatic mixture of the machine learning, haunting melodic, and the ridiculous, with deacon vocals and wonderful belated lyrics about circles, metaphors, oranges and ziss, and of course LOVE.

Nick Cave "The Ship Song/The Train Song" (Mute)

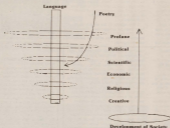
If Nick had had of Nick has finally decided that gibbering lunacy does not hold upon career prospects. That he has cleaned up his act in more ways than one, relinquishing the distorted expletives of the past in favour of a sophisticated, more. Please and enquired, his voice has never been so emotionally changed, or the result so powerful.



MAKES BORN FREE, BUT EVERYWHERE HE IS IN CHANGOBOW

So many of us in our 'formative years' decide that poetry is the only reliable means of expressing angst, insecurities and sexual hang-ups — some people go on to trying to make a living out of writing poems, and unsurprisingly Leeds harbours quite a few of these artists. **Richard Samuels** took his black beret and quill in hand and crept into a few smoky cellars and bohemian-ridden fraternities to meet some of them.

live



Last Tuesday the Nigerian writer and Nobel prize winner Wole Soyinka returned to Leeds, his one time place of study. It is over thirty years since he had been a student, yet he was treated by many as a highly prized product of the city. The deluge of praise and adulation lavished on Soyinka at times made him look genuinely embarrassed.

His visitation was an apt reminder of the auspicious literary past enjoyed by the city. Tony Harrison, Geoffrey Hill and Ken Smith are but three other poets who have at various times made Leeds their home. But Soyinka's return also highlighted the apparent inactivity of writers in the city at present.

John Goodby himself a poet, thinks that this is an unreasonable criticism. "There's a lot of poetry boiling under the surface in Leeds at the moment," Goodby, an English lecturer with a particular love of poetry, is in a position to know. He has contact with various writing groups throughout Leeds University, such as 'PoLeeds' and has had his own work published in various biweekly titled local magazines — *The Echo Review* and *Mary's Hand*.

Goodby recently won £500 in the Arvon International Competition, a forum for gladiolus-enthusiast poets but was set up by Ted Hughes. With this success under his belt, and the prospect of a collection of his poetry being published by Faber, Goodby seems optimistic for the future.

Steve Rotinger, a twenty-five year old poet, sees the future of Leeds' poetry with equal optimism. "I'd love to find out how many people in Leeds write poetry." He talks of poets as if they represent some subterranean culture, unseen by much of the population. "There ought to be a symbol

poets' society

... who said to come out of the closet about
ers", he glibly suggests. In recent times
made quite a name for himself performing
at various seedy cultural venues
in Leeds. His dialect style and humour
a good combination with which to con-
the most voracious of audiences.

... fact the very opposite of that most typical
typical poets — The Tortured Soul. Poetry
anger a medium for communication. It
of voicing opinions on any subject from
less to sex. Furthermore, he doesn't think
must be a literary scholar or a publish-
in order to be a 'poet'. Steer himself is
sibly graduate, yet confesses: "I am an ig-
not, and I don't care much for Keats or

... is more interested in the populist ap-
the Liverpool Poets (McGough, Mitchell)
trains like Henry Norman from Man-
if you've written three poems, even if it's
a bit of angst off your chest, then you're
poet is typical of his non-elitist views. He
tells people to "go out and grab them".
believes that "most people ignore most
times most poetry ignores most people"
to do something about it.

... usually opposed to Pinter's laid-back,
low-key style, is David Lie's approach to
writing in this American postcard with
an insouciant past. ("Just say I was in
it"), more self-expression is "poetry with
and not a big 'I'". Lie's views of poetry
poets are, by confession, highly elitist. Po-
tentially a means of communication, it is an

act of "probing deeper into language". The poet
is not merely one who writes verse, "he is a win-
dow into the House of Humanity". "My concept
of the poet" he says, "is someone who can't stop
writing. You wake up at four o'clock in the morn-
ing and have to write. It's painful."

Perhaps this sounds all too much like the dialect
tones of an angst-ridden poet. Nonetheless, Lie is
serious enough about his writing to have organ-
ised a movement — the Tonnies — whose mem-
bership spans seven countries and is at present active
in the Leeds area. The name of this movement
derives from a poem by the medievalist Ezra Pound.
Indeed it seemed to me that Lie saw Tonnies as
an attempt to carry on the project of Modernism:
"to make the old new".

Pound has had a strong influence on Lie's poetry,
which may seem alarming when considering
Pound's close connection with fascism. Lie insists,
however, that he is not interested in politics, rather
he is concerned with poetry as "a transcendence
of politics".

Lie dismisses contemporary poetry as "staidish"
precisely because of its historically and politically
transient nature. According to Lie, "politics is true".
In his opinion, writing in order to express political
opinions is "a form of prostitution". If one does
this, "then language is no longer the centre. What's
important to you is the political ideal. Then essen-
tially, you're a wordsmith using this technical abil-
ity. You're a journalist or a propagandist."

This view could not be more out of tune with
the opinions of Pinter and Goodby. "I think it's
deplorable that most contemporary British poetry
is apolitical," Goodby says. He blames this trend

on "an artistic syndrome" — a desire to ignore what
is going on in the world. Similarly, Pinter in-
sists that he can't relate to a look of poetry about
the pastoral beauty of the English countryside.
"Poetry must be relevant to people's lives," he says.

Lie is as vehement in his dislike of critics as he
is in his hatred of political poets. To coin his phrase
— "Tonnies has an utter contempt for critics."
The reason is simple, they make money by judg-
ing poetry without themselves creating it. They are,
according to Lie, the worst form of literary parasite.

John Goodby, an English lecturer, is in one
sense a 'voice', and looked quizzical when faced
with this opinion: "In general, someone who can
criticise will write better poetry," he suggested.
Goodby feels that anyone wishing to write poetry
must learn the conventions of this form before try-
ing to break them. This is the main piece of ad-
vice he would give to any aspiring writer. "Poetry
is a highly artificial form of self-expression" that
cannot be mastered if you conceive of it as some-
kind of 'sincerity' — as if you can purge yourself
of all your insecurities, angst and emotions just
by putting pen to paper.

David Lie's advice to writers is fairly similar.
"Build on everything that has gone before," he says.
ed. This means reading and coming to understand
the nature of poetry.

What then is Steven Pinter's advice to bud-
ding bedroom poets? He mentioned the need for
self-criticism and continual practice, as well as the
old bottle of red wine. Yet his major suggestion
is brief and to the point: "If there's anyone out there
who is writing or wants to write, then fuck 'em all,
go for it!"

BY ALL MEANS UNECESSARY

BOOGIE DOWN PRODUCTIONS

Featuring the steely-eyed rapper, K.R.S.T. and the respected Ms. Melodie, came to Leeds last week at the newly opened Colosseum venue. PHIL SMITH was our man in the headbox.

I was no surprise that the visit by the BDP roadshow to Leeds, being as automatically underpromoted and overbooked, met so it stranded. Only a few hundred of the faithful went to sit the yawning cavern that is the newly opened Colosseum. It was this considerable lack of atmosphere that prevented the night ever really finding its feet.

Leeds. And our very own Breaking the Illusion bounded on stage. All energy and motion, verve and vigour, soaring armed with their very own dancer was obviously a very good idea — movement is an indication of excitement and there was clearly very little of it here, despite the antics on stage. A little less zeal and a few more ideas, and Breaking the Illusion could well go far.

London. Now it was the turn of the She Rockers to try and whip up some enthusiasm. "This is a groove, so move!" was the classic call, but its lack of success was due to their patent frustration with the soundman, rather than

because of a lack of effort and/or talent.

Now, York. Spring K.R.S.T. and he truncated (in number, not size) posse in the flesh, is a real eye opener — his fat face which when covered in a beaming smile is at the time, replete of good natured confidence, and this is totally unaccountable with the gut-tasting image that his record albums present. Perhaps this is why he is so uninterested with the caricatured interest between his 'trache' image and the 'Stop the violence' message that he preaches — he realises that no-one could ever take this chatty faced character, entirely seriously.

Then again, the music speaks for itself and the so-called 'ghetto' rhythms of 'Jack of Spades' and 'Stop the Violence' are certainly hard-hitting if nothing else.

There is also an indication of a new direction — BDP have always held a traditional stance in rap and their recent material, such as the instructive "You must leave" is a definite move away from the emceeing style that they employed previously. Now the cuts are funkier and even the old reggae rhythm is employed — a sign that even the old school is moving back to mother Africa and that K.R.S.T. is clearly taking advice from his scangers and betters.



Pic by Julian Preece

THEATRE

RE-JOYCE

The English department presented a dramatisation of the 'Circ' episode from James Joyce's 'Ulysses' in the Emmanuel Church last week. DEBORAH COOPER found that CI BOYDIE made the completely inoperable very entertaining.

In an adaptation of the 'Circ' episode from 'Ulysses', 'Cir Bende' bewitches the audience with as varied a group of people as one could

hope to meet in the red-light district of Dublin — whores, ruffians, dogs and bicycles. They also all in there somewhere.

Joan is notoriously difficult to understand and 'Cir Bende' is no exception. Numerous different themes are carelessly present but the meaning behind any one of them is often obscure. The action roughly divides between sex, politics, the past and present. Stephen Dedalus, an Irish youth, enters the underbelly of Mrs. Corbett's brothel with Bloom, a Jewish advertising man, in his pants. Inside, the real and the imaginary merge easily as the rules and norms of Bloom's life combine to utterly haunt and torment him.

In true Joycean fashion the action chugs and changes with a breathless vigour. Colour, costume and a wide range of accents are all devices which were used extensively to recreate the harsh patchy variety of Joyce's work.

Each character was defined by well explored and finely observed acting. The six actors moved swiftly from character to character but still managed to successfully present the confusion that may otherwise have occurred in the hands of less professional actors. They went far beyond the superficial characterisation usually achieved in plays of this nature and explored minutely and comically the hidden depths below.

LIVE

WART ON THE WILD SIDE

Last Friday was not MICHAEL INANIM a burlesque, but we sent him to the Refec to see MOTOCYCLE anyway. He is currently shopping around for hairy aids.

I climbed aboard my T100 cc Harley, the colours proudly upon my back: Metal Bikers. Stefan Maderen Clapton and look started the beast. Seconds later I was at the Refec. The woman on the door was obviously worried by the racket, enquiringly "Could look on the face, and tried to refuse entry to me and my learn, mean road machine. With one

swing of my iron-clad fist I had ripped off her head, and was past her.

When I joined the throng of kindred spirits, I thanked Beethoven that I hadn't brought that bottle of Head and Shoulders the day before, and had plumped instead for the title of Jim Beam and lots of speed. None of that "under cover" pussyfooting around for the tonight — I was here to kick some ass and The Sex Drive and The Decade put together couldn't stop me!

I'd got my head in the bass line by the time the lady came on. Then the noise entered my head, a roar of gutters, a thunderous roll of drums, and the bass growling like a thousand lions

winding down Interstate 15 and 198, I knew it was during "Stone Dead In The U.S.A." or it might have been called "Stone Dead In The U.S.A." — I couldn't hear that my head actually exploded. But I'm no wimp, I neck-banged instead. The first aid people had put my head back together by the end of "Killed By Death", so I was ready for some more music in "Age of Speeder". By that time at least 50% of the crowd were dead, so I took some careful riding on the way to avoid the corpses peppered around the track.

I eventually got home and told my girlfriend all about it. "I do wish you wouldn't let your imagination run away with you," she said, and patted me on the head.



STILL STORM

This week, **SHANE O'CONNOR** released her long-awaited second album, **"I Do Not Want What I Haven't Got."** **RICHARD HOLLINS**, our Irish correspondent, is most impressed.

There was a time when Shane O'Connor could be relied upon to be molly-melancholic. She was the feisty, Irish hot head who bad-mouthed Catholics, who arose without a hug from Roger Hargis with a snarl and contemptuous "fuck you." She was the often guff with endearing kindness, who wanted Mickey Rourke to score her real dad, and who wasn't afraid to let him know.

Now she's turned her back on outrage, opened her life without suspense, a life of simple, unimpassioned joy. "I Do Not Want What I Haven't Got"—which documents the effects that motherhood and marriage have had on her life—reflects this change. It is happy and exciting, beautiful and sad, a laughing and sobbing, full-on mix of fun and pain which thoroughly takes the sort of mystery that is found at the end of the road. There are some songs at the record which will take the heartiest of hearts. Like "Sweet Eaters," "I Was So Different when she told me," and "I'm a Mother in a way that makes you sick to your stomach." This is something that only the female voice can do. These are moments which remind me of that bit in the *Thelma & Louise* 2 U video, where Jay and Steve splash each other



chicks, and you know she probably doesn't mean it, but you feel bad anyway. Typically she articulates between reality and pain. On "Jump in the River" she talks of the time when she sat in a bath with wet blood on the wall, and the time when she kissed someone who looked like her. Like that line, to stretch just the measure, a gorgeous metaphor, that she means, summing up in two words all that beautiful, wonder-baby dumb thing that we live and expect to be so right. Much of the LP reflects her preoccupation

with parenthood. It is at these times, when she recognizes a subtle hint of maternal pathology, that she is in greatest danger of becoming embarrassingly cute. Another time—on a song called "Back Boy on Mezzanine"—she musically hints at being a little pathetic. Luckily the impact of her songs is only rarely lessened by the banality of her words. It is the way the songs are sung rather than what is sung that makes her such a wonderful vocalist, and makes "I Do Not Want What I Haven't Got" such an engaging LP.

FILM

RE LETTER DAY

Last week's **Women On the Run** Screen presentation at the Hyde Park Cinema was **ROUGE BAKER**. **HARRIET LANE** enjoyed it.

She first turned out a popular speech of the real women around seven years old. Baker, who has been brought up on the communist ideas of her Polish-Jewish parents, a Jewish member of the local communist youth circle. Baker is unquestioningly obedient to the Stirlitz cult of personality—even going so far as to

embroider a banner and pickle on a pair of old slippers, which she then sends off to Moscow. When she meets Baylester (Lambert Wilson), a photographer working for a right-wing magazine, and encounters her mother's old friend—recently released from a Soviet gulag—Baker's political idealism is gradually melted. Eventually we see her virtually detached from her communist inheritance; she develops a personal dislike for Stirlitz through a careerless love, suggesting she has become an ambler rather than a

participation.

Charles Laughton's disillusionment is hardly the biggest cinematic theme, but director Vera Bennett does so humorously, and the film is combined with an intriguing focus on the relationship of characters. Bennett's camera moves deftly from inside Jack's club to an American dance to Baker's childhoods through ultimately secure home life. Charlotte Mendenhall—playing Radio—is charming and enchanting, but, like—again, thoughtless. Photography and Bennett's familiarity with Baker's quantity (**ROUGE BAKER** is a wonderful record) add to a film of intense emotion and sympathy for the teenage process of adolescence.

VIDEO

BOILING POINT

RICHARD HARRIS was surely disappointed by the lack of anything exciting Tom Hanks brought this week's video releases. He said: "I thought 'You got what you've given.' Videos supplied by **BLACKBUSTERS VIDEO LIBRARY** in Bedfordshire.

His week's video releases are an escape from the mundanity of college carnivals, canine capotes and other doggy American movies that one can remember alternately. The first is *Teen Probe*, a taster for a forthcoming TV series directed by David Lynch. Indeed, the film appears to be much the same as any other small town America, made for TV schoolroom. However, the quietness of Lynch's direction fits "Teen Probe" out of the ordinary. As their own launch, many of the characters seem

almost childlike in their simplicity and their love of events. In this sense the film is typical Lynch, yet with the feeling of the film takes much of the intense nightmare quality of "Blue Velvet" or "Inland Empire". However, having said that, the film has intricate, almost daily description, furthering the mystery, rather than solving it.

The other main release of the week is *How To Get Ahead in Advertising*, by Bruce Williams. It's about a middle "college individual of the new generation," but not "Teen Probe"; it is a thriller from the confines of the genre to be well developed sense of the individual. Moving towards Bruce Williams' Richard D. David develops a job, which name also is "Teen Probe", fragments their age and takes over his life. Unfortunately, "How To Get Ahead" is hampered by some deeply wooden acting by Richard D. David as Baylester's

and David himself is a little lessened by numbers. This is flawed film, but for those who like their own genre the contents of their stomachs of over the foot.

And out on video this week, *The Fig 2*, for those who like their own genre the contents of their stomachs of over the foot.

BLOCKBUSTERS

1. The Naked Gun
2. Dirty Harry Soundtracks
3. The Cook, The Thief, His Wife and Her Lover
4. The Three Fugitives
5. Jack's Back
6. The Babe
7. When Harry Comes
8. Cyborg
9. The Best Of Times
10. Child's Play

HARRIS

HARRIS

A column for the arts

This is the age of second hand music, an age when individual musical talent, and devotion to rock music, mean nothing, an age when the destruction of idols has become the new religion of pop music. Dance music has recreated the past twenty years of pop music in its own image, to a whole new generation of club goers, the '80s means Candy's version of "Sweetest Thing Forever", the '70s means Roger Ford's cover of "Children Of The Revolution", and the '60s means Kula Bitch's "I'm Not A Girl". Reference is a thing of the past, reference is the present, and, with any luck, the future.

It has been said that the only good cover version is one which completely obscures the original. The original may be a black-clad and down-bow-led of the Velvet Underground has been seen, moving around Leeds in a black and white (Duffy) about James J. Morgan's head-on collision with "The Big Red Sun". These who remain faithful to their heroes are almost, functioning around, denying that they mean to create a cult, demanding that the cult be turned back to some better horizon age. In ten years time those people are going to be the parents who say to their kids, "It's just music. You can't ever hear the words."

Pop music is fun. Pop music is about emotion, and now, after thirty years of the cult, pop music has got to be about it, emotion, even being out each other's eye teeth to admit that, some fifteen years ago, Rock Nation of Chicago took said that with a much greater grace than around, who should be looking writing one one? That Richard is the writing the Rolling Stones for the '90s. Why are they so sure of this?

Because they're so sure. **REMEMBER** it is not necessarily true to be down to be honest. Though R.E.M. and to a lesser extent, the Fall have proven to be that with the traditional and extreme rock scene. These bands also treat their heritage as something to be treated with care. The Fall have released a series of novel versions, some supernatural, some beautiful, but all different. R.E.M. are well known for their plethora of live cover versions, some great, but the fact is that the Beatles gave to their names on their early albums as "Through The Looking Glass".

That said, classic music, both the key to making the past exciting once again, something has provided a new way of seeing the past without seeing to the cover version. Now we can see the past in one word and have (and have) (Duffy) songs. But the Beat's "Beat It" was a combination of the last years of music, combined into one and forward, may be to make a point. The Beat's "Beat It" was a combination of the last years of music, combined into one and forward, may be to make a point. The Beat's "Beat It" was a combination of the last years of music, combined into one and forward, may be to make a point.

RICHARD HARRIS AND PHIL SMITH

THE SUNDAY

CORRESPONDENT

FILM

Screen

COVER BOOTSIES (Gaelic 121)
Tel: 452222/452222
Barnes 1 12.00, 12.00 with N95 card.
Bosworth 2.5 12.00/1.00
1 BANKING THEORY (Gaelic 121)
11.00pm, 3.00pm, 5.00pm, 8.20pm
2 MONEY 1 (Gaelic 121)
12.00pm, 2.00pm, 8.00pm
FAMILY BUSINESS
5.00pm
3 WITHIN THE RAINBOW
10.00pm, 2.00pm, 5.00pm, 8.10pm
4 STEEL MAGNOLIAS
11.00pm, 3.00pm, 5.00pm, 8.00pm
5 DRYING MISS GARY
10.00pm, 3.00pm, 5.00pm, 8.20pm
TURNER AND HOOPER
(Sat & Sun only) Sat, 2.30pm

Cinema

Year Like Leeds (55)
Tel: 451013/451013
Admission £2.50, 11.00
with N95 card before 9pm on weekdays
Also Fullerton at £2.50 Tue & Wed
1 BORN ON THE FOURTH OF JULY
1.00pm, 4.00pm, 7.40pm
2 CALYPSO
1.00pm, 5.00pm, 8.20pm, 8.20pm
3 REMEDIO
1.00pm, 3.00pm, 5.00pm, 8.00pm
THE BARRACADE IN WOODBURYLAND
1pm, 5pm & Sun

Cinema Seat

Hedgeley seats 186, Tel: 797608
Fullerton from 12.00, 12.00, 12.00, 12.00
with N95 card
SEA OF LOVE
Sun only 9pm, 7.30pm, Mon - Sat
8.00pm & 8.00pm
Late starts 10.15pm at 10.45pm
HOW TO GET AHEAD IN ADVERTISING

Cinema Cinema

Hedgeley seats 186
Tel: 797608/1159193
(1.00 front seats, £2 rear seats,
£2.40 balcony)
PARANORMAL
Mon-Sat 8.00pm & 9.00pm, Sun 7.00pm
& 1.00pm, Matinee Sat & Sun at 2.00pm
- **STAR TREK** - **THE FINAL FRONTIER**

Leeds Park Picture House

Brumford Road
Hedgeley, Leeds LS16
Tel: 797495
Mon-Sat and Thursdays 11.00pm, 1.30pm
and other times 12.00, 2.30, 5.00, 7.30, 9.00
from 16th March for 7 days
WHEN HARRY MET SALLY
8.00pm
PARANORMAL
8.00pm
Late shows
THE LIFE OF BRIAN
Fri 11pm, 11.30pm
RAIN THE WINDING
Sat 11pm, 7.30pm

Cinema

Leeds Cinema
Leeds Road, Beckett, Wakefield, Tel: 89942/42900
All systems £2.25/£2.25 with
union card. Please ring for programme
details.

Leeds City Cinema

All shows at 7pm in the P&L. Price
£1.00
THINE OF BLOOD
Dr. Rumsden, an adaptation of Macbeth
adapted to Macbeth, Japan, 1989
March
THE PABLE DU JEU
Dr. Jean Rumsden, a party of intelligent
people enjoy a weekend at a country
house (17th-21st March)

CHECK IT OUT



Tonight sees a visit to the 100 Refect by **THE HOUSE OF LOVE**, former indie darlings and sometimes critical noses. Since Leeds' Shoutfest last welcomed them to Leeds, much has happened in the Love Shack. Recently acquired guitarist Terry Bulawa has left, joined by new recruits, taking his patented cacophonous guitar sound with him. He has been replaced by one Simon Hopkin, whom critics claim will get the job on the basis of being seen rather than Day Chalkwick.
In addition, their major label debut LP 'Fantasia' has recently been released by cassette retailers. However, Chalkwick will doubtless have been released by the big 45 success of the re-recorded single 'Stone Cold'.

which sounded just great in '1991, but seems a little pointless and dated in day. House found out of booties and The Bedroom.

Those who witnessed the three Stonehouse debacles of 1982 certainly will be wondering if Chalkwick will manage to play more attention to 'The Beatles and The Stones', and less to 'The Beatles and The Stones' in the end.
However, The House of Love are a band of undoubted talent and ability, and part of their appeal is their every unpredictability from gig to gig. In front of a large crowd at the Refect, with their tried and tested material, they could well ignite and sparkle, as they did at the near legendary Irish Centre gig of May '88.

GIGS

Debut of the

Star Line Leeds 1 Tel: 893828
Fri 10pm
THE SEEDS & ME'S AROUND BUSHIN
Fri 11pm
THE PRODIGERS & THE CHERRY LAD
MARGIE
Sun 10pm
NEW BROTHER
Mon 9pm
EX. MARG & SHARK
Tue 10pm
ONE EX BROTHER
Wed 10pm
BAND (HAWK) & SQUAD
Thurs 10pm
THE SHOCKWAVE, TESSIE AND BERRY
PRODIGE
Fri 10pm
THE GIRLS AND MCCARTHY
All gigs start at 7.30pm and tickets are
around £2.

Star Line

Star Line 10pm
SAXON & EXCALIBUR
Tues 8pm
Fri 10pm
KIRAN HALL, MARTIN ALZOE & FRIENDS
Tues 8pm
Wed 8pm
WAGLE & HER BAND
THE PINKER DETECTIVES
Tues 8pm-10pm. All gigs start at 8pm

THEATRE

Local Theatre

Castleford Theatre (453413)
THE LOST ORCHERY AND SULLIVAN
SOCIETY PRESENT
INJUNCTION
Mon 8pm & 10pm, 12.00, 2.30pm
LEEDS ART THEATRE PRESENT "DAUGHTER INJUNCTION"
Mon 7pm-10pm, 12.00, 2.30pm

Guest Theatre

At Leeds Theatre Tel: 450561
THE HOUSE OF LOVE
Fri 10pm, Sat 10pm, 12.00, 2.30pm

ARTS

Leeds City Art Gallery

The Warehouse, Leeds 1
Tel: 450448
BRUCE MCKINNON: ANY MORE AND A CIRCLE IN HAMBURG 1829 - 1839
Also British Museum by Henry Brown

Leeds University Centre

ANTHOLOGY: THE DR. MATTHEW'S RESISTANCE
Theatre, Leeds 1
Tel: 450448
Fri 10pm-5.00pm Mon-Fri

Star Line Cinema

5.00pm-10.00pm
PHOTO EXHIBITION
by David Sutherland
RECENT PAINTINGS
by David Sutherland
SELECTION OF CERAMICS - MARJOR
ARTISTS

MISC

16th March
LEEDS BRANCH SOCIETY
Cultural Day - This used to be the
Leeds Branch Society. They have
Leeds Evening (Leeds Evening Room, 10pm-11pm)
Leeds 10pm - 10pm & 10pm at Leeds
JEREMY SOCIETY

Leeds 10pm-11pm, 10pm-11pm
CATHOLIC BAPTISMISM EVENT
Martha healing service, Catholic
Chaplaincy, 10pm, 10pm, 10pm, 10pm
at Leeds. Evening Mass at Leeds in the
Leeds 10pm, 10pm, 10pm, 10pm

1st 17th March
SYMPHONY ORCHESTRA CONCERT
Leeds Hall, 7.30pm, 12.00/12.00
members. A really starting
programme including 'The Lord of the
Rings' and 'The Lord of the Rings' by
Shostakovich's 10th

1st 18th March
CHURCH SOC
Place to Peaty Bridge and Brimham Rocks,
West 10.00, 10pm, 10pm

CATHOLIC
Catholic AGM, Catholic Chaplaincy, 10pm
10pm, 10pm, 10pm, 10pm
1st 18th March
AMERICAN LETTER WRITING MEETING

CATHOLIC
Catholic conference meeting held and new
Chaplaincy, Catholic Chaplaincy, 10pm, 10pm
all welcome

JEREMY SOCIETY
Leeds 10pm, 10pm, 10pm, 10pm
10pm, 10pm, 10pm, 10pm
The United Kingdom summer
programme includes 'The Lord of the
Rings' and 'The Lord of the Rings' by
Shostakovich's 10th

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