

● Police hunting assailant ● New calls for Woodhouse Moor Lighting

ACTION DEMANDED AFTER SEX ATTACK

Fears for the safety of women studying in Leeds grew this week, as police continued their hunt for the sinister assailant of a female University student.

The twenty year old woman, who was taking a short cut home across Woodhouse Moor because of a recent rain, was grabbed from behind then sexually assaulted.

The attack took place in the early hours of last Thursday morning, as the woman returned from a night out in the city with friends.

The Thursday afternoon Police searched an area of the Park around tennis courts near Hyde Park Road, where the attack took place.

Detective Inspector Paul Maxwell, leading the investigation, described the incident as a "serious sexual assault".

He appealed for anyone in the vicinity of the park between 12.30 and 1.30am last Thursday morning, especially anyone who remembers seeing anything suspicious, to come forward immediately.

A description of the man, who is said to be a short, white male has also been released.

DI Maxwell said considering weather conditions last Thursday morning, the attacker's clothes would probably have become mud-stained, and he asked anyone who had seen a man in such a state to contact Millpark Police Station on Leeds 413331.

On Wednesday a police spokesman said some leads were still being received, but inquiries were not proving conclusive.

He said any new information would be treated as confidential.

The attack is not being

Report by Alison Phillips

linked with any other assaults in the area, although the spokeswoman said all possibilities were being considered.

The spokeswoman said: "The only message must be that you have always got to consider where and when you go, and to avoid dark isolated places where assaults take place. But then, don't overreact and become afraid."

Following the attack, women's groups have requested their demand for adequate street-lighting on Woodhouse Moor.

Fiona McKee, a coordinator of Women's Night, the pressure group campaigning for a safer city for women, said lighting on Woodhouse Moor had always been one of their major demands.

"It is just so bloody stupid that it can't be. People have got to go, leaving children and they should be able to walk across their."

McKee said: "I am not at all surprised that this has happened. I'm not surprised that it doesn't happen more often," she added. "If you are a man you don't want to walk across Woodhouse Moor, let alone a woman."

LEEDS Women's officers, Megan Featherstone, criticised her concerns for women's safety as old and cliche.

However she said a University pledge had been received supporting the Union in their attempts to

pressure Leeds City Council into lighting Woodhouse Moor. Featherstone said an extensive campaign of lobbying the city council would be underway, now the new Women's Affairs Committee had been elected.

Jane Ingham, Women's Officers for Leeds City Council, said no plans were currently being considered for semi-lighting Woodhouse Moor. However, she said the council was continually working to improve safety for women in the city generally.

She encouraged anyone who wanted the introduction of street-lighting to contact the Chair of the Women's Committee or the planning department.

Featherstone said that reusable cup alarms were still available from the student shop at real prices, although these could not be supplied less like at other Higher Education colleges, without a grant from the University.

She said that last year the University said a grant could be provided for either the women's club to set up alarms, and that she felt a safer to encourage people to use the reusable rather than to walk alone, even if they did have alarms.

Featherstone recently spear-headed a campaign which attracted attention from the Observer newspaper and British Satellite Broadcasting, the dangers of life on campus.

She told Leeds Student: "It is dangerous for women to walk around campus, there are some very badly lit areas. She said the campaign would continue to eradicate some of the many potential threats to women.



Students staged a sit-down protest outside Leeds law courts on Wednesday afternoon. Over 2,000 students joined the demonstration from all over the Country. **Full Story Page 5.** **Pic By Peter Allan**

INSIDE: p6/7 The Changing Face of Leeds

p9 Israel-the debate continues

PLUS **EGO** goes disco

Rave comes to University

Leeds University Union are planning to jump on the bandwagon of Leeds Polytechnic's highly popular "Joe" with "the biggest legal rave in the Leeds area ever".

The event will be the most ambitious planned by LEU in recent years.

The proposal came from Tom Edgo, LEU's EDO, who believes his proposals provide an excellent opportunity for the University Union to organise a unique event which would attract students from all over Yorkshire.

Executive Director, Paul Galsworthy, Mike Pickering and Jon Du Sola have all been previously booked by LEU for the event.

Edgo believes that the Brewery, situated in University House on the campus, provides the perfect venue because of the large numbers that could be admitted.

In his view, there has never before been an event organ-

the region of 14,000.

However, there was concern expressed during Leeds City Council's meeting (Leeds University Union Executive) that the event might be a failure. With Law Secretary, Brian Lawson asked who would pick up the bill if the event failed to break even.

However, there was general agreement that as prospects at least, the plans for such an event should be recommended to the next meeting of Union Council for ratification.

Edgo believes such a "rave" would be a new departure for the University Union.

Agreeing with suggestions that the university has an image problem among blacks in South Africa who would otherwise not have access to further education.

The cost of setting up the rave would be somewhere in

Report by David Walmisley

ed "with only a large capacity, high class and most importantly, cost-effective capacity in the 'Moshamb area'".

The event is planned to replace the annual Valentine's Day Rave at the Brewery. The Rave will be turned into a massive party, with the aim of raising as much money as possible for the South African Scholarship Fund, a fund set up to provide money for blacks in South Africa who would otherwise not have access to further education.

The cost of setting up the rave would be somewhere in

Aut demand pay rise

By Sarah Banger
The Association of University Teachers are proceeding with the launch of a campaign to increase Government spending on university lecturer's salaries.

Academic salaries they say are not keeping in line with inflation and at least an extra £100 million would have to be spent by Universities next year to catch the estimated 20 per cent shortfall in pay.

The AUT plan to put pressure on the Government through their campaign of lobbying and by April 1993 they

hope University wage levels will have risen following a series of pay rises.

An AUT spokesman said the university will involve a manifesto and lobby of Parliament on December 16th, and then conduct an action focusing specifically on the education which will take place in April 1993.

The AUT hope this long campaign will convince the others of the Government reduction of public spending in Education in 1993.

They want a pay rise that will bring wages up to the level of inflation or average earnings, and also reduce the short-

fall in pay by £1 to 20 per cent.

The Government has opposed the latest AUT demand for a new pay structure and machinery and the decline of the AUT believes their campaign will put further pressure on the Government to make concessions in education.

Acquiescence of the AUT's pay claims would reduce competition for higher salaries and stimulate growth in Universities, it claims.

The AUT argues that if pay ceases to rise with inflation, morale amongst university teachers will continue to erode.

Iraq vote

By Alan Bell
A amendment which condemns the "misadventure and selfish nature of the Iraq regime", but supporting present UN efforts to secure Iraq withdrawal was passed at this week's OGBL at Leeds University Union.

The revised text of the original OGBL motion which condemned the current UN-backed intervention in the Gulf is "unworkable".

Alan Bell's motion which proposed the amendment, claimed Professor Sadiq Hassan did not have any withdrawal was passed at this week's OGBL at Leeds University Union.

The Union has been established to combat the activities of the OGBL and is a democratic

CND petition against Gulf intervention

By Louise Buckle

Student CND has started a campaign against Western intervention in the Gulf by circulating a petition which asks the Government to withdraw its military conflict and support conscientious objectors.

The first signatory, Erik Larson, an American Marine Reservist who has refused to fight, may face charges and possible imprisonment for actively campaigning against the war.

He believes military conflict should be "very low

down the order" but further diplomatic action and economic sanctions.

He emphasises the relevance of the conflict to students because of what he terms the "nuclear power of nuclear weapons as well as the fact that the conflict includes the development of chemical warfare at Leeds University.

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Animal testing comes under fire

By Tom Synnott

Animal rights groups are planning an offensive against what they describe as "error and misleading" medical research being carried out on animals at Leeds University.

The University's Cardiovascular Research Department, which studies heart disease, is one of the most there facilities targeted for a campaign of lobbying. The department carries out research for the British Heart Foundation charity.

The animal welfare group, British Union for the Abolition of Vivisection, is at the forefront of the campaign, which is aimed at persuading the public to withdraw donations from the charity, or specify that they are not used for animal testing.

Robin Smith, the Union's National Organiser, gave a number of examples of tests carried out on animals at the University.

Among the experiments he pointed out, an experiment was the use of 14 rats to test substances in the brain by draining their blood. He also described how the hearts of dogs were stopped by inserting a balloon inside their

He criticised which proved that not only are such tests cruel but often obstructive to the progress of cardiovascular research.

"Animal testing results are misleading, animals don't react like human beings, dogs don't have the same cardiovascular system.

Using them for tests simply hinders the work of scientists," he argued.

Repeated attempts to contact a spokesman from the University's cardiovascular research department met with some flippers, to refute the claims made by B.U.V.



Behind closed doors - animal testing at Leeds.

By Michael Zanran

Oxfam fast

By Helen Carlow

Oxfam are appealing to students to join a fast and wear a street against world hunger.

Students are being asked to refrain from eating for one day, unless not Friday, State City of Salford.

Money raised through sponsorship will be donated to people living in Malawi.

Oxfam is a moral step of terror by students in the country developed homes and infant children to which their mothers, young, rape, and their fathers abandoned.

Hundreds of poverty-stricken victims have abandoned their home towns out of fear of a small, they are now homeless and alone.

Since Oxfam's first annual fast in 1984, the event has become important and significant. Thousands who abstain fast in the fast will help raise desperately needed money, which demonstrates concern at the continual poverty and exploitation in Africa.

Sponsorship forms for anyone wishing to join the fast are available from the Oxfam unit, from the societies section of the University Union and Oxfam shops in Ropewalk, Boat Lane and Chapelgate.

Students slow on uptake

By Simon Pigg

Students at Leeds University appear to be reluctant to take on the Government's new Student Loans.

Between two and three hundred people have begun the application process, around 2.5% of the 3000 undergraduates at the University.

Local students at the Polytechnic have been quicker on the uptake. The Polytechnic Student Loans office has received 100 applications.

Country-wide, there has been a mixed reaction to the new Government system which came into operation in October.

Less than 50 students have taken up loans at the Universities of Sussex and Cardiff and at University College London. The College of East Anglia has had about 200 applications.

One report said this week that only 21 people from the University of Manchester Institute of Science and Technology have applied. Fewer figures cannot be stated because, once an

eligibility questionnaire has been completed, the applicant deals directly with the Student Loans Company in Glasgow.

A spokesman for the A.L.T. and Leeds Student said the uptake was "expected". Despite money in students' pockets from summer jobs and financial schemes of most students at the beginning of the year was mixed for the slow start.

The number of applications from the whole uptake was 1000 and is "on the increase", the spokesman said.

Utes Agric, University Union Administrative Secretary, Marned the slow uptake on a lack of information to students. He said the scheme "hasn't been well advertised by the University. Nobody knows what they are doing."

The loans are designed to supplement grant payments which have been frozen at 1990-91 levels.

A maximum of £220 per year can be borrowed by students from Leeds. Repayments start a few months after completion of course.

Leeds demo draws anti-Poll Tax crowds

Thousands of students from all over Britain gathered in Leeds on Wednesday for an MLS protest against the Poll Tax.

Demonstrators gathered at Woodhouse Green and marched peacefully but unreluctantly through the town, carrying their chant of local support. The only vehicle that had been planned for the occasion was a tractor, though several other support.

MLS Regional Area Officer, Mike Kinnick, explained that the demonstration had been ordered by every college in West Yorkshire with the notable exception of Leeds University.

Ferrets were happy at the turnout, which he estimated to be 30,000, though police gave a slightly more conservative figure of between one and two thousand.

Gillian Anderson, General Secretary of Leeds University Union two years ago, confirmed that she had backed policy at an OUM that prevented the Union Executive from supporting any and all Poll Tax action that involved limiting the law (the fact that she concerned campaigns of

Report by
Adrian Daniels

parent would ripple local opinion.

Nevertheless, all the national media and the Leeds Evening Telegraph attended the demonstration in their individual capacities.

Earlier in the week Education Secretary, Nicholas Martin had unconvincingly promised to consider the situation to officially attend the demonstration.

The organisers staged a mass sit-down outside the Magistrates Court on Great George Street, where Poll Tax cases are presently being heard.

Despite signs at the trial that the atmosphere was calmer the walk with an accompanying variety of drums, whistles and even a siren.

The marchers were addressed by Ian Gomers, chair of the Leeds Federation of Anti-Poll Tax groups. He stated that in Yorkshire alone nearly three-quarters of



• Poll Tax demonstrators went their way through the city.

By By Paul Muller.

a million people and around 10 million nationally, have not paid their Poll Tax. He commented that students were "more flexible" than other groups and urged them to support such groups "whatever they may be".

There was a large moment following the speech when MSL awards certificates to the rally back to the block. The leading section of the march moved off but a large group of people remained behind chat-

ting at the Court building. Many of these who had originally begun to move away returned and general confusion broke out. Several minutes later MSL officers managed to regain order.

Action stays with Poly

By Frances Lawrence

Leeds Student Community Action has decided to remain in line with the Polytechnic Union after circulating LPU for not giving the volunteer group priority.

Action was demanding to withdraw from the Poly, following what John Walsh, Action's spokesman, termed "the last straw" in a series of problems between the Poly and Action. A special Action committee meeting was held on Wednesday to discuss the matter with Paul (Paul) and Chris Martin from LPU's Executive.

Walsh believes that for a long time the Polytechnic Union has done a little commitment to supporting them other than to learn only.

However, in their committee meeting the week, they reaffirmed their support for Action. On Wednesday it was agreed that Action would have use of an office and telephone in the Poly, providing there was still no suitable after the forthcoming additional elections. It would be useful for Action members to liaise with, and so, they hope will lead to a larger membership. But the committee action will remain active at the Poly for a year period.

Bar sacking dispute drags on for couple

By Beryl Marsh

Two students who were sacked from their bar-tending jobs are set to receive a satisfactory explanation for their dismissal.

As reported in Leeds Student Magazine and Amulet Dean claims that the grounds for their dismissal was their relationship. They allege that the Bar Manager told them there would be gross suspicion that they were drinking because they were a couple.

Following a letter of complaint to LDU General Secretary and Head of staff Andy Williams an inquiry was launched to investigate the affair.

Williams and Dean had requested that a letter of apology from the bar manager be sent to them. However, Dean said they would be more informed than.

"As far as I'm concerned the matter is now resolved". Williams however, does not share this view and is highly critical of Williams' handling of the affair.

"The Union management are leaving an inquiry hanging. No apology has been forthcoming, in spite of the fact that the Services Manager assured me that a letter was in the post in a phone call to me two weeks

ago", he concluded.

He also refutes Williams' claim that he did not try to discourage them from coming to talk to Leeds Student.

"He told us that we shouldn't come and talk to Leeds Student because if the story was printed a court case might arise and the Union would lose money as a result".

Head of Staff, Andy Williams claims that the matter has been complicated further by the circumstances surrounding the sacking which have recently been brought to his attention. He has found it difficult to make a judgement as a result.

"It's a case of taking one person's word against the word of another", he said.

Earlier this week he was informed that Dean had contacted bar policy on the night of their dismissal by receiving a telephone call in a customer's change.

Bar policy states that staff must not attempt to intimidate a customer in their own uniform.

Williams did not believe either Dean or Williams of their own volition. Williams had not denied so, he would have been wanted to avoid bringing down the sacking. He has admitted that he had assumed that Dean was already aware of the hearing this alleged incident had had on her sacking.

When Leeds Student contacted the manager to state that the couple were concerned that the bars had been misrepresented.

Dean revealed that a customer had accused her of giving him the wrong change immediately after they had been told that she and Williams could not continue working together.

"When the customer complained I walked over to the till where a senior member of staff checked the money. As I remember it, an official was given and I certainly did not attempt to make one", she said.

A further point of contention is Dean's alleged attempt at patronising. Williams claims she suggested that she and Williams should work in different bars within the Union. She was shocked to learn that the bar manager never claimed they suggested this as a possible solution and that Dean had then refused to comply with it.

Dean and Williams see this latest development as a desperate attempt to find a plausible reason for their dismissal.

"I think it's terrible. They obviously haven't got a leg to stand on", she said. "I'm very angry — this is just so unfair. They just can't accept that we've made a mistake", she concluded.

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EIGHT SHOPS WITH BOOKS YOU NEED

CARBONILES AND

In case you hadn't noticed, the face of Leeds is changing. **Suzannah Kinsella, Alison Phillips, Karen Thornton and Kate Townsend** talk to those involved and affected by the new building developments in Leeds.

ARCHITECTS

It is said that Hitler marked out the 1930s Leeds Quarry Hill housing estate as his headquarters for the planned utopia of Britain. True or not, the housing project, observed at the time as "the greatest social experiment" based on socialist architecture, proved to be a short-lived Utopia.

A new, photographic exhibition by Peter Brindley in Leeds City Art Gallery captures the rapid change of the 1930s housing estate, as it slipped into post-war slum status, squalor, violence and, ultimately, destruction in the 1950s.

Since that time, Leeds has continued to be a focal point of architectural controversy and a home for futurists.

The critically acclaimed 1950s Town Hall and the 1960s Civic Hall were soon dwarfed by the Marlborough Centre of the 1970s and early 1970s. Office and residential towers sprang up in Leeds as the solution to accommodation shortages. These schemes, too, proved to be unsuccessful in practice, but the scars still remain.

Despite national debates, the last decade has witnessed an intense growth in construction in Leeds. Architects are generally reluctant to comment on each other's work, but the Leeds developments have spawned a fierce debate within the profession.

Carlton Beck, one of those who approve of the city's architectural work, "Generally it hangs together well," comments Robert Felix, lecturer at Leeds School of Architecture. "Students need to look above eye level to appreciate buildings. There's some fine Victorian architecture."

Leeds is now Britain's third largest city, but there is a growing conviction that its architecture fails to support its status. Local architects recently described the new work as "uninspiring boring" and "by and large cautious and dead-end."

"To be an architect student in Leeds is not inspiring," observes Leeds architect student Rhys Winter, "to say least to think it out and gain inspiration elsewhere". "Constant has been favoured on the look of definable character to the city's architecture, described as "a touch black and a touch" by one local folk.

To combat such allegations, the Leeds Development Commission has for the last decade dictated the "Leeds look" to architects. Red brick buildings with stone roofs of the Victorian period style have won Leeds Council's approval and spring up in many quarters of the city.

"A widely accepted attempt by planners to encourage architects they felt would appeal to the people of Leeds", is how one regional architect summarizes this look, "but it gradually becomes a visual jacket. Recently about 10 post-modern buildings have gone up."

Leeds City Hall believes that guidelines are necessary to develop a regional style and sense of cohesion, that many architects believe they are a prelude and manipulated by planners.

"Work is a national look, not specifically belonging to Leeds", commented architect student, Matthew Cross. "It's a commercial style of getting planning permission." Felix's observation with differing purposes would seem to confirm this commercial drive. Since the Marlborough Centre was opened in 1982, previous have manifested throughout the city the large, beige, the Suburban Centre. It has had such a generally hostile response, including in the "Building Times" architectural award for "Dog of the Year". Most specifically, architect Peter Ken Powell recently condemned it as "a sign of the worst cliché of 1980s retail architecture".

Other architects are frustrated by the use of the site for yet another commercial centre.

"The location could have created a much-needed space in the centre," observes architect student Matthew Shepton. "Instead we get another precinct which looks as if it's sprung out of its spine."

The new West Yorkshire Playhouse, which opened this spring, was another opportunity to put Leeds architecture on the map. However, in Appleton's building has produced ambivalent reactions.

One local architect describes it as "bold, bright and colourful", but many people doubt its artistic strength.

"As West Yorkshire's cultural flagship, it should have been something really special," explains Shepton. "Unfortunately it's just insignificant."

Architectural opinion in general seems condemnatory of developments in Leeds.

A low-controversial development has been the recent trend to re-populate old buildings. For example, the Corn Exchange, formerly a Victorian trading centre, has recently reopened as a minor shopping centre.

The transformation is approved by most local architects. "The Corn Exchange is one of Leeds' best buildings and it is fabulous that it has been brought back to use," explains one.

The recent completion of the Queen's Arcade renovation has been greeted with similar appreciation in some quarters, but architect student point out the contradiction in design.

"The Queen's Arcade was never supposed to be 'retro'," explains Shepton. "Eighty historical methods were needed to construct it, so why not make the style high tech instead of hiding behind Victorian conservatism?"

"It is up to the architect to prompt people and push barriers back"

Younger architects are particularly concerned about the implications of renovation. "People think that because buildings are old, they're good," complains Rhys Winter.

Buildings like the Corn Exchange deserve to stay, but the tendency now is to preserve any old building, irrespective of quality.

Steve Cox, highlights the danger of indiscriminately renovating the old. "There's a terrible nostalgia preservation these days," he says. "But it leaves the 'new' in a void, a vacuum. The next generation may not have anything to be nostalgic about."

Consequently, the plea of most architects working in Leeds is for greater creative freedom.

While architects are now looking to the Continent as the yardstick for freedom, Cities like Berlin give the architect greater autonomy and the results can be very different.

Architects students give the prompt by the Louvre in Paris as a prime example of innovative, contemporary work. "People thought it was a dreadful idea, but the architect had the freedom to prove himself to the public," says Shepton. "The juxtaposition of old and new works brilliantly and makes the viewer reassess both buildings."

The diversity of style in Leeds lends itself to such juxtaposition. Architectural growth according to experts. "Leeds is a city of heterogeneous designs and is an ideal ground for new work," claims a local architect. He stressed the need to assess the planned construction's context, and architect students agree with a need for sensitivity to the environment, with pushing innovation through.

"It's important to take in surroundings," suggests Rhys,



• Have you seen one "old" corn exchange.

"but you can come up with something new which still looks and respects what was there already."

The future of Leeds' architecture, though, looks more Leeds seems economically more buoyant than other regions, so funding for projects remains available. Also, planners have recently relaxed design stipulations. Architects are hoping this will pave the way for more ambitious projects.

They are anxious for the focus to shift from the commercial to the personal. Architectural creativity, it is argued, should do more to respond to human needs.

"It's important that our work is contextualised" observes one. "We design for the people at the end of the day."

But students consider the architect's role should be one that guides the public's taste, rather than dictated by it.

"Certainly, Leeds needs to concentrate on the public but concentration has narrowed most people's perceptions," comments Rhys. "There is no stretch of the imagination... it is up to the architect to prompt people and push barriers back."

The balance between creativity and public acceptability seems a difficult one to achieve, but the direction is certainly towards a personalisation of the city.

New projects, like the Quarry Hill 1845S buildings, will be the focus point to reveal the future direction of Leeds' architecture. Most architects consider that the situation can only improve and pave the way for an exciting, humanised Leeds of the 1990s.

DEVE

At the heart of urban rejuvenation has been Corporation.

The LDC was set up in 1981 with a budget of £10 million to concentrate on the regeneration of City Square and other significant projects in the city. It was the first of its kind in the country, and its success has been widely acknowledged.

The emphasis has been on providing a framework for the regeneration of the city. It has been a success story, and its success has been widely acknowledged.

The LDC's progress has been widely acknowledged. It has been a success story, and its success has been widely acknowledged.

The LDC's progress has been widely acknowledged. It has been a success story, and its success has been widely acknowledged.

PERSPECTIVE 8

CARBUNCLES and COLONNADES

People

An eight hundred year old alderley woodland alongside a sprawling supermarket would appear to be an outrageous planning idea. Yet this is the proposal which the Leeds Development Corporation placed before the people of Kirkstall Valley. Their horror at the prospect of such desecration was translated into a campaign organisation which not only fought the proposal, but came up with its own. People power was alive and kicking down in the Valley.

When the early eighties, when Leeds city council ran a scheme to clean up the river and the canals which flow through the valley, the area had never an adequate proposition to developers. When Mrs. Thatcher put the reorganisation of the in-

ter city at the forefront of the 1987 Conservative election campaign with the creation of Urban Development Corporations, Leeds City Council knew that they would be on her list of target areas. The Kirkstall Valley, being one of the most lucrative and attractive bits of council property, was certain to be approached by the centrally funded corporation.

To prevent this, the then leader of the City Council, George Mead, set up the Leeds City Development Company. This privately run, but council subsidised company was established without the knowledge or consent of fellow councillors. In partnership with Mounslong Northern, property developers, the LDC introduced a programme of full scale re-development. Geoff Hodgson, Publicity Secretary for the

Kirkstall Valley Campaign, spoke of how these plans "involved covering some of the best agricultural land in West Yorkshire with two million tons of concrete and asphalt, and digging up sports pitches. Trees were to be replaced by plastic dinosaurs" and a large supermarket was to be the "flagship of the scheme". Such plans covered the green field sites but neglected the areas of

older, "stuffed with big city tyrons such as the chairman Peter Bartley, who used to own a chain of supermarkets and Michael Jackson, vice chairman and former director of Centaur Clothes. All had interests to develop the valley as they saw it."

Public meetings were held, and plans after a "waffle" plan was rejected by a growing band of dedicated, concerned

on which ideas for development were written, onto the map."

The plan which emerged from this exercise in public consultation has now much praise for its professional look and wealth of innovative ideas. An supermarket centre, nature reserve, and ice arena and craft workshops, together with housing developments, a hotel and a modern recycling plant would convert derelict waste into profitable use-to be used to generate electricity have all been proposed. The Times-1000 Environment Competition awarded second place to the Kirkstall Valley Campaign, in recognition of such bold ideas.

When the LDC published their re-converted plan for the valley last June it so clearly resembled the people's plan that the campaigners declared their renewed satisfaction. These gentlemen are knut but they hope to have them adapted by the LDC. They would replace the proposed Science Park with the green technology of the recycling plant and make greater provision for small businesses. The

LDC's plans for a "student village" have also been criticised, with leads given of the effects of such a concentration of students. They propose that student housing be provided within a mixed development. Student ghettos are not part of the Valley plans.

Let the future of the LDC be uncertain as by next year 1991 present funding will have run dry. Its life may be extended but a change of government, in the meantime may mean its demise. Neither the Corporation nor the campaigners' schemes have been tested yet, but Mr. Hodgson is confident that their low level scheme will pay for itself. With a decision on the future of this most historic part of Leeds just weeks away, and whether the development actually materialises or not, the people of the valley can be satisfied that a third generation of opposition to the developers and their 'waffle and run approach' has saved the area and its surroundings from a fate of overpopulation and sprawling car parks. The "big city tyrons" have been made to think again.

"People power was alive and kicking down in the Valley"

Industrial revolution. It was the building of these plans which led to the KVC being set up and their expertise that the LDC had been established behind the backs of councillors.

Could this same cause the Leeds Development Corporation, inheriting the plans of the now discredited LDC, run the Valley campaigners' vision of the corporation more with suspicion, as according to Mr. Hodgson it was, so it is

leads. Further proposals were put forward and then scrapped after the people refused to accept them. Believing that the LDC would never come up with a favourable scheme the Valley campaigners organised a "Planning Eye" road weekend. Mr. Hodgson explained, "We constructed a huge model showing the entire development area and with architects, surveyors and conservationists on hand to advise people as they stuck flags

CLASSIFIED

PERSONALS

Ward processing for Leeds. Applications, 700 Highgate Rd, Leeds, West Yorkshire LS2 9JH. Tel: 0113 274111. Closing date: 15th November. GCV 71441

If anyone has a spare of any for the 1987/88 season, please contact: GCV 71441

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Who "The Quater" - go on in the Student Brothers

For your Frustration

The Leeds nightclubs, the love of your life

Frustrated like me are there for the first time in a long time. Being an artist, being an artist is a job doing it.

"HEARD IS KILL KINGS"

Topps

HOW ARE YOU GETTING ON WITH IT?

How - Don't say it on a Monday night!

Why and where want some body books

So, Ladies - we have got us

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Miss-page

DM MORGAN - WHO CARES?

It's Dingo, love the Chappiekins

Get well soon, Gabe!

Modern Dance Society is organising a trip to see London Contemporary Dance Theatre on Wednesday the 10th of October. It will be a night up on the West Dance for Leeds

Johnny is very, very good for you

BRETTMELT & ARNOLD - VILLAGE PLACE GIRLS

But News? Things can only get better

Excuse me, but I want to see you

OLIVER NEEDS TO - EUNDOORS SOCIETY 1

In Leeds, your taste is built. Although some call you good

They must have seen you in the past and sitting in the seat

Designer clothes were out with cameras

RECORDED 'our' and 'me', TUCKER'S DISCOVERY

HOW ARE YOU?

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The different shades of grey

ISRAEL

Adrian Daniels

No issue can simply be seen in shades of black and white, and in Palestine particularly, it is important to appreciate the various shades of grey. The Intifada is not just an arena for the practice of brutality and countless fatalities by the Israeli army, nor is it merely a victim in which the government champions its techniques of repression. The Intifada is a situation that exists in a geographical and historical context.

Firstly, it must be understood why Israel

It is important to realise that Israel controls the territories, not because it chose to, but because it was made to.

occupies the territories. In May 1967 Arab armies attacked on Israel's borders. Egypt expelled the UN force from its position between the two countries. Arab leaders screamed in radio broadcasts for the immediate destruction of Israel, and its fate was discussed when Egypt closed the Straits of Tiran to Israeli shipping lanes, which was held the view of Israel believed it would be destroyed if it failed to be attacked. It was launched a pre-emptive strike on Egypt. Israel promised Jordan immunity from attack if it remained one of the belligerents, but King Hussein headed straight into Israel, defeated Jordan and captured the West Bank. Despite the victory, Israel instantly followed the war by offering back the territories in return for peace. Not only was the offer rejected, but Israeli's very right to exist opened, Israel was unambiguously recognised as a state, but could not exist until it was in 1977. Syria refused to accept the return of Golan Heights.

Before we unambiguously condemn Israel, it is important to realise that Israel controls the territories, not because it chose to, but because it was made to.

In the other direction, many see the rights of a Palestinian state as vital. However, I also recognise the difficulties and complexities of such a situation occurring — nothing is simple, especially in the Middle-East.

When the Intifada broke in December 1987, the Israeli Government was faced with three options: it could open negotiations with the Palestinians and accept the

creation of a Palestinian state; it could simply attempt to enforce law and order, or it could attempt to ensure order and negotiation.

Why did Israel not choose the first and most positive option? Israel is surrounded by countries who, with the exception of Egypt refuse to negotiate or make peace with her, and who continue to desire her destruction. With the West Bank, Israel is the rule of 'West, without it, it is a no-man's-land across its borders. While its Arab neighbours remain dedicated to its liquidation, Israel is unlikely to yield land it considers vital for its security.

land from these states, whose Governments are both oppressive and brutal, and many Israelis are not prepared to part with a Palestinian state, when the stake is Israel's existence.

The PLO has remained a threat in Israel's side which may explain its reluctance to negotiate. Without any steps the PLO may have taken, Israelis still find it difficult to open the gates. It is a race to find an Israeli family who have not suffered in some way from PLO terror. Massacres in schools, hospitals, synagogues, shopping centres and even in Olympic villages, have taken their toll. The continuation of the PLO will result in the destruction of Israel. Even following the PSC's notification of intentions in November 1988, statements to the Arab press revealed that all might not be as the West believed. The PSC speaker said a Kuwaiti newspaper on December 10 that the PLO

It is rare to find an Israeli family who have not suffered in some way from PLO terror.

incurred "the continuation of the struggle, and the liberation of all Palestine." The fear and mistrust of the PLO is understandable. Perhaps the Israeli public may take the bull by the horns, but surely it cannot be condemned for violence.

Israel has unambiguously favoured the option of enforcing law and order. It is here that Israel's geographical context, sitting on the crossroads of East and West, is important. On one side France's morality is ascendant, on the other, Reagan rules raw. Israel is still understood as to what it should adopt. Double standards preferred by the nations who judge it

has not made its decision any easier.

The World Family Forum on 20-21st when Syria killed 200 unarmed civilians on Beirut law roads, when Israel destroyed the town of Ramata in 1982, massacring 26,000 people in a few days, when Syria bombarded the international press, and when Jordan signed on 1988 (Jordanisation is a month during the Black September of 1970. For years Iraq has attempted to annihilate the Kurds, but only now do we hear of it).

In Middle-Eastern terms, Israel has acted with relative restraint. It is horrific and

Perhaps if Israel had acted savagely and quashed the Intifada on the first day, it would not now be facing condemnation.

inconceivable that 654 Palestinians have been killed by the Israeli forces in 2 years (another 280 have been killed by Palestinians themselves), but Iraq, Syria, Jordan, Saudi Arabia and others, have dropped all that morality in a day. Perhaps I had had what I needed and quashed the Intifada on the first day, it would not now be facing condemnation, and it would have been forgotten the Black September and Ramata. That is the terrible irony and not dilemma that faces both the Palestinian and Israeli peoples. I do not excuse Israel, every death is terrible and multitudes should be condemned. Israel must however in the Middle East, and proceed itself as a country fighting for its survival.

Israel's moral option, to restore law and order and to negotiate, was suggested by the Green movement, but never widely-heavily embraced. I believe that here lies the key to a solution that would answer both Israeli and Palestinian fears and hopes.

"I am a Zionist, and I passionately desire the creation of a Palestinian state alongside Israel. I can see little good coming from Israel's continued occupation of the territories, but I believe that occupation leaves us no alternatives. Nevertheless, when a country feels that its existence is threatened, even itself surrounded by hostile neighbours, believes that it is encircled by a hostile world and singled out for unbalanced moral censure, it will hold on to what it has, close its eyes, shut its ears, and tend only to itself."



Canadians, in the carnal observance appear very similar to their American "cousins". They play in the same baseball and hockey leagues. They drive the same cars, eat the same hamburgers and talk with similar accents. Yet, perhaps because of these apparent similarities, Canadians have felt the necessity to regard a fair amount of energy defining the "Canadian identity".

In some ways the differences on either side of the American-Canadian border are profound. While Americans are kept together by an ideology of super-racialized individualism, Canadians are kept together by the belief that if anyone needs the best to live, they would do justly so.

The mythology of the "nothing got" could not survive in a country where right has been so compromised if French, English, and increasingly, native culture all become, rather than dissolving them.

The American philosophy does not allow any problem to large that it may pose a threat to their ideological framework. Americans are not wary in the knowledge that any problem will be solved by Bill Clinton in time for the commercials.

However, Canadians cannot historically afford such a clear cut perspective. While the US Supreme Court will claim to interpret the 1981 act north of the bounding borders, in Canada, over-riding the constitution and including the Federation appears a permanent preoccupation for federal politicians.

Canadian popular culture is also very different to American

popular culture like the 1950s. Canadians like the Americans, but at least the White do not have to suffer those indignities for those which they are not holding.

Remembering the Canadian self-consciousness to fear that Canada is not a "natural" geographical unit. The danger is always lurking that one day it may be divided into its constituent members of America. These fears are not calmed by American ignorance of Canada and its geography. When I suggested to an American lady that she probably saw Canada as the 51st state, she simply stared and said, "Yes, and we would have had Mexico too, if it'd played our cards right."

The Canadians are divided in the Americans, as the French are to the English. They do share a lot, but the differences are far more than simply Houston or Apple Pie.

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Sick as a Parrot

COMMENT

In this week's Sport Stadium, we see the back of a new record piece which will aim to highlight the difficulties experienced in the World Of Sport. This week JAMES MURPHY goes into the murky water of Yorkshire Cricket.

Anyone spending any time in Yorkshire will certainly come to the conclusion that there is nothing but rain about it. A

Yorkshireman. And since most of the cricket field was an exceptional last week as the debut squad again rose another ten. Only cricket club should accept the political situation that the Yorkshire C.C.C. committee rooms has become, precisely the ten recent Tenthredinists of the 'over my dead body' variety, piled against the wicket. Indeed, who maintain that it is not the day when the Yorkshire cricket club which is having an aim to get back behind the back.

The situation explains the very fact that the 'over my dead body' variety of English cricket has been left in the lurch of a holiday making a way up to the wicket, reflecting the attitude and performance of the club, back on the pitch and in the boardroom.

The only success in recent years was the 1987 Benson and Hedges Cup, when they managed to get some victory out by losing three wickets after the scores had been level. For a season of Yorkshire's conditions this is

comparable to Liverpool not losing after it was the Second Cup over in a decade. And the parallel reason for this with the absence of any serious papers.

The league behind this crisis is quite baffling when we regard what was once complete domination by the Yorkshire cricket club. For what is it that is going to be in the next time and taking things with them. The promise that once made, which is a pity that many in the Yorkshire cricket club are

not prepared, and provide an opportunity to the expansion of youth and facilities sides.

And when we consider that the committee behind this crisis is a case of 'nothing but rain' in years ago, one should begin to wonder whether the members have the ability to see success at heart.

It is now we should applaud their stand on the issue for some time that has not been tried, but then again, who is in the Yorkshire team these days?

In Brief

Fans can damage your health. **FACT:** Koolhaas' former Tommy Morrison recently spent six months in the rehab world at Rocky II, playing a young boxer being brought on by Sylvester Stallone's Rocky Balboa. Unfortunately, although his return to the ring ended with his opponent KO'd in two rounds, it left one boxer with two broken hands — the result, he claims, of ill-fated Italian cauliflower cheese diet which left him calcium deficient.

Last weekend you have seen the first stages in FIFA's compromise with the American TV networks in a case for the World Cup. The point in question was a game played between French First Division side Toulouse and a better XI conducted with the post-30-year under the sun and 7.32m. The result was Toulouse winning by the odd goal in seven — surely a case of never mind the quality but get the wicket.

It cannot be something in the shelves. French Elf Mance' (including Greek scores 1980 Olympic track champion Alan Wells. The club had originally been brought in to help with the British team in Greece, but, using his speed and composure in a short outdoor venue, he ended up checking the fastest time in the British men's 100m. Steve James for the British team had for Olympic glory in the rhythmic gymnastics.

So why was the tabloid headlines as yet more English talent was the target of 'big money' European success? Grandiose of Switzerland made a 'money on oxygen' — after winning a Southeast — Super-protection friendly Fortissimo, for the good of England's football. The club managed to keep hold of their groundkeepers, but only after having to 'kick' out an new equipment for the new team.

American John Mallory was both blind and also the one moment of the US disabled skiing team. The coach to attend her coaches with her effortless style down the slopes, and her partner discouraged for such a long time. The US team was then John Mallory was then been suspended from the team and now faces charges of fraud and criminal impersonation, with the authorisation claiming that his disability was no more than a hoax.

Laudable Lowrie

Final Score: 9
Leeds Univ. 9
Leeds Poly. 3

The Leeds Polytechnic could not have had a better start to the new football season, than last week's whitewash of all three University teams.

Despite the assistance by Poly captain Andy Thomas that the 'local derby' will always be the toughest part of the season, it took only a couple of minutes for The Whites to exploit the lack of University defending and open the scoring.

The match start was not an indication of things to

come, in the game which is a scrappy affair. The Poly proved the more entertaining, with mid-field general Thomas showcasing his team with great aplomb. But it was not until after the break that the visitors finally showed their class. Lowrie rearranged for the second time, and it took a sensational volley from Lewis to do so.

At least the home side's performance could not vary but be described as disappointing, as an individual defence was given no help in a dead endfield set, in spite of their lack of support from Lewis and Graham.

Union was the only bright point in an otherwise dreary day for the University, as they fought again against an surprising defence.

Their sorry display was further exemplified by captain Murray 'drive' cross that managed to somehow trickle into goalkeeper 'Mintons' and to complete the scoring.

By direct comparison the Poly look to have a successful season ahead of them with their capable midfield and impetuous forward play, backed up with some solid defensive work that somewhat all that was discussed at the start.



► Martin Barry flies for the Uni. • Pic by Peter Allen

Bow-Out for Dale Force Ten

Leeds Poly, the reigning Rugby League champions, came from behind to eventually out-play and out-think the University in a strongly competitive match last week.

In spite of starting the second half with an 8-2 lead and the wind at their backs, the Uni failed to make the advantage count, and Leeds Poly overcame their loss in the reckoning with 4 demoralising second half tries.

Dale Parkers, the University's hero with a personal haul of five points, opened the scoring after just three minutes when, kicking a pass from Norwell, he touched down under the posts for an unaccounted try.

The floor-kicker Fairhead added a second try soon after and sent the University in at the break with a real chance of a major upset.

However, the Polytechnic's attack had spearheaded a superb revival in the second half, with a series of eye-catching kicks and fringing

runs into the opposing territory.

Compled with superior fitness, and against a slow-line University side, the Poly overcame their early penalties as well as the best try.

It was left for substitutes forward, Jon Derbyshire, to salvage some pride for the University by adding a consolation try late in the game.

From the moment in which the Poly dominated back in the second half, it would seem that they are all set for honors again this season.

Overwhelmed by the addition of a new second row forward, a convert from Oley Rugby Union, the glam of a forwards should once again be expected from at the Poly.

From the University, captain James Edwards added that "with a few more coaches and training sessions, their fitness will be up to standard and it is where we can expect the victory to follow."



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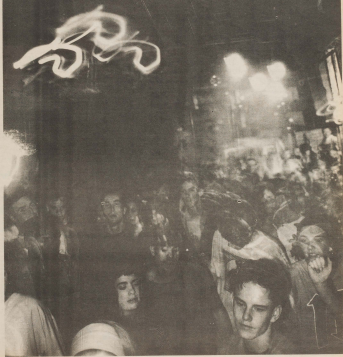
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ARTS

GEORGIE DREAMS



Is this a Mackintosh?

Narrow Margin Showcase Cinema

The dramatic and somber opening titles of 'Narrow Margin' suggest a dark and thrilling adventure. While adventure abounds, and a logic of suspense is maintained throughout, ultimately the film is limited by an underdeveloped plot and a lack of originality.

The story is a relatively familiar one. Robert Connolly (John Rackman) is a District Attorney, landed to travel to a remote part of Canada, to persuade Carol Hamilton (Anne Archer) a reluctant witness to an underworld murder. In truth of the trial, *Mackintosh* in *Geordie*, there is corruption in high places, and the woman's whereabouts is revealed to the police in question. The movie is on. The most get her back in Los Angeles, before they release her.

The majority of the action takes place on a train, with the Canadian Rockies providing a spectacular backdrop, and a contrast to the claustrophobic interior. Despite the opportunities for James Bond style confrontation, with bodies floating from the train windows and trailing along the roof, the film is limited without these confines. The attempt to introduce elements of suspense on plot twists are decidedly flat featured.

Gene Hackman, no stranger to this type of role, is impressive on the larger screen to take on the mantle of suspense. Smart and impetuous in such matters, he battles to pursue the professional witness. Gene Hackman is impressively real, but the characterisation remains thin and the outcome predictable. In 'Narrow Margin' action spends longer than words, and hence the film fails to achieve the same sophistication as other films of its genre.

Andy Burgess

Variety Odeon Cinema

Christina, a young attractive woman who finds herself alone with a large city, lands a job as a "waitress" in a pure cinema. She has been hired to sell "body lotion for busy women". At least that is what the billboard of the sign. She eventually finds herself becoming engaged to the slender and slender side of society. Fascinated by her new surroundings, she gradually finds her friends and family. The influence of these surroundings leads her to look of herself (not a man) perspective, until at the end of the film she has come to live up to the myth

Women in tropical places Leads City Art Gallery

W is an tropical places is certainly about women, but it takes place in the far from tropical setting of contemporary inner-city Newcastle.

Penny Woodcock's *Women* comedy centres around the impossible tale of Celia, a slender Argentine immigrant who arrives in Newcastle fresh from a Cuban holiday romance to marry elusive property tycoon George Barton. As Barton becomes a more and more unrecognisable figure, glimpsed only in fleeting scenes and via letters, Celia waits in a hotel apartment decorated by a neo-baroque pattern of tiles and a large tropical fish motif. Unbearable feedback sequences take her wandering in on

equally unreal world of Latin American look streets, full of smiling partners and foreign tourists.

On the really outside is a city of faded ends and homepages, peopled by Spanish speaking revolutionaries drawing Marxist distinctions in a carefully worded house breakdown. For under the surface thrives an exotic subculture. Celia's waiting game is mirrored by a conspiracy of all associates — aristocratic Earls of Here and her arrogant, egotistical daughter, post-yachting boyfriend and obese free-living drug queen colleague.

The film is well-trodden in its style. It owes much to Pedro Almodovar's brand of brightly-coloured and often surreal *talk*, but it also has room for a more British social and political satire. Women in tropical places is fragmentary, episodic and funny. It misses wildly randomly, wanders well off the beaten track, and doesn't set up problems to particular — but it really is that kind of film.

Nadia Nelman

The Garden Hyde Park Cinema

Does James' 'The Garden' received its gala screening at the Hyde Park Picture House. Before his new film was shown, he was presented with the Festival's award for innovation in cinema, given for experimentation with cinematic forms. Judging from 'The Garden', it was an award well deserved.

This unusual-length film unfolds any other in a method (lasting just 10 mins), in juxtaposition of paper art film, and to anything. It is based on a series of sequences exploring the religious view of sexuality via scenes from 'The Passion'. James' brief theme is to explore his emotional responses, but has been conceived by 'Debra' and 'Julian'. The entire film is shown on two screens — you may be presented in a manner comparable to biblical times. In a discussion afterwards, James identified the 'Christian' theme with the Church's last message for Section 28 and treatment of gay dogs.

The Garden was not as easy as this surprising parallel between biblical stories the music of Mary Magdalene, the last supper with today's society.

However, many of the Garden's other world did not seem to be anything new. Particularly this was "that film", a picture of forces popular song done by Jesus Martin. Many of the film's scenes ideas did not extend beyond their undoubted rural impact. In the last phase of the film, a number of James' own guests are narrated over the images. This constituted the "vast garden of spiritual pleasure" with people with AIDS who "lead as clearly". This is James' best film, but still unfortunate, not fully realised, deliberately clarity and unapologetic.

James Sheward.

That women are sex objects. The film attempts to look on this from a woman's viewpoint, but in order to do this it has nearly restricted from any scenes to conflict in "Nude", men, not women, exhibit the submissive role and on the object of sexual pleasure.

Instead of discovering her sexuality, Christine merely becomes more confused about sex. At one point in the film she sees to her boyfriend. It is telling you about the film, whereas she is really only describing imaginary sexual scenarios.

Christine is the film's submissive lover, who can only be described in a dumbest, teenager Christine as she slowly unravels the mystery of his male model life.

The film is really an act of unadmitted documentary, a security threat and uncreative. Because it was trying to be too abstract it defeated the purpose it set out to achieve.

Santa Barbara

Sidewalk Stories Hyde Park Cinema

The international film festival is beyond a doubt the best cultural event to happen to Leeds in the year. It gives the cinema free opportunity to show those films, which would not being box-office success, are worthy of the acclaim they receive from the critics. *Sidewalk Stories*, Charles Lane's first feature film holds under this category. Lane himself, with the modern tradition of blood-and-gore movies to return to the roots of the industry, shooting this silent classic entirely in black and white. The lack of dialogue, more than made up for by a brilliantly expressive scene, is never a problem.

In contrast to the old style, the subject matter of the film is strictly modern. A young New York silent artist paints the portrait of a child for her parents, the latter witnesses the murder of the father, and finding the child abandoned, takes her into his 'home', a makeshift repair in

a half demolished building. This subsequent adventures are set against the day-to-day life of the homeless in New York, but Lane avoids any indulgence in sentimentalism or heavy moralising. Instead this tragic story provides the background to an exploration of the techniques of the original silent film, allegorical humour, hunched-up lights and the obligatory sex scene, but with an elegance and fluidity, impossible but exquisitely convincing still.

However, entertainment is never the sole aim of any art form, and the same is true of *Sidewalk Stories*. Underlying the story runs almost imperceptibly the reality of what it is like to be one of society's outcasts, the contrast and distance from the 'normal' citizen, the day-to-day struggle to survive, the conditions in the run-down and overcrowded hotels. It is to recall imperceptible and the slinging scenes, when Lane reveals his view of cinema to bring home his didactic message. Having pleasantly to a heavy piece by a dozen and out bags "Some a little something, a quote, a line, anything? Do you know what it's like to be homeless?"

Heidi Best



Charles Lane as 'The Artist' in *Sidewalk Stories*.

TOP OF THE POLES

Korczak Hyde Park Cinema

'Korczak' is a film that is only available because of the revolution in Eastern Europe and the lifting of a ban on Jewish themes in Polish cinema. According to a short talk before the film the traditional portrayal has shown the Poles as the worst refugees in World War Two. This film, however, looks at Dr. Janusz Korczak, who ran an orphanage for Jewish children in the Warsaw ghetto.

Korczak is portrayed as an exceptionally sensitive of the needs and wishes of his orphans. But he was also driven by a deep love for his children which led him to compromise his principles and take money from those Jewish businessmen who were on the black economy. Where his love was unable to help in their under Nazi occupation, he ignored a chance to escape with a false passport and stayed

with them to accompany them to the cattle trucks to the Treblinka death camp. He is a part of their dignity and their defiance — one of the children, carrying a flag of the star of David. The film is set in a mixture of fact, documentary fashion in black and white. A parallel is drawn with the German soldiers occasionally glimpsed filming and recording conditions in the ghetto. This is done by the photography. Much of the film is shot indoors and makes use of close-up shots.

Only of the film's explicit ending does the critic change. Here, a myth is depicted which has the children escape on the way to Treblinka in bright sunlight and with love, avoiding death. Perhaps as the director suggests, it is an impossible myth for any language film, where goodness is represented as naive and simple. 'Korczak' avoids this, making the horror and atrocity of this period of history strikingly clear.

Brian Bennett



• Korczak

King Lear The Grand

One of the best plays Shakespeare produced and also one of the hardest to commission stage. King Lear has played accidents for nearly three centuries over the years. The National Theatre Production, however, staged at The Grand, attacked it with vigour and energy and carried off a powerful victory.

The setting, if it had been in the States, of a country party, which provided a shockingly comic opening. There was one pretence that Lear was in full command of his senses for Cio, Lear was to be made from the event. This was achieved by the fact that while all the others were in smart modern dress, Lear was in rotting rags and ruffs.

The rest of the play worked remarkably. Lear's further descent into madness and folly was played magnificently by Cox who varied, varied, varied, and varied, and generally threw bomb and soul into a stirring performance. Cordelia (Mrs Matthews) handled the role of the daughter who is banished with grace and style. The other roles were played with grace and style. The other roles were played with grace and style. The other roles were played with grace and style.

The play passed on through the best seats before going down with just a few days. The play passed on through the best seats before going down with just a few days. The play passed on through the best seats before going down with just a few days.

Geoff Smith

How to make love Hyde Park Cinema

'How to Make Love' is a daring film, which takes as its subject the controversial issue of racism viewed through the concept of sexuality. Based on Doris Lessing's novel 'How to Make Love to a Negro Without Getting Tired', the film centres around black writer and sex symbol by the name of Max, his best-love, the journalist, friend and co-writer, Bianca, and a stream of beautiful Caucasian women who are attracted to their exotic environment.

With a comic director the film explores in quiet detail the racism which underlies the title of the film 'How to Make Love'. After exploring this as a symptom of Caucasian hierarchy, which places the white race in its privilege, and descends to the black, white, yellow, and occasionally other the black and the white woman to become accomplices in a subtle racism that makes the white man the women his remarks with an amount of grace of the hand over a head and of dancing ladies and the implication that no white man could keep up to it 'How to Make Love'.

It is certainly the film history of itself in some presentation of adult history coupled with most common, that one would not think it is without sexual implications that some might be attracted to the subject of race.

Perhaps this racial and sexual obscenity was being used to make an explicit statement, however, the appearance of explicitness brought to certain audiences to the film, but it is not the subject of this review.

Denis Jane Turk



• Willy and Fanny in 'Longtime Companions'

Longtime Companions Cannon

Longtime Companions was awarded Best American film in 1970. The film's focus is an affectionate portrait of the impact of AIDS on the gay community. Craig Lucas, who wrote the brilliant screenplay, claims that he did not set out to make a propagandist film. However, although the film is powerful and honest, it would be unwise to let the viewer's emotions not to be affected.

The story begins during the positive era. A few years after the film is set in 1968. A relationship begins between Willy and Fanny and this brings together a complex mix of individuals. At the same time, there is an AIDS in the New York Times which announces the discovery of a case which is spreading amongst gay men and killing the medical world. A year later Willy's best friend becomes seriously ill and dies. The film goes on to portray the tragedy that befalls the community of lovers who and which, exploring how they cope with losing the people they love and their own loved ones.

The acting is beautifully good and the editing is neat and retains the burden of emotion which accompanies this film. The film is a most beautiful film about AIDS. It is about people. The characters are portrayed with integrity and a certain amount of honesty. Although the subject is related to the homosexual context, by the fact that the subject involved might be different could offer anyone who knew.

Julia Harris

Sight, Cinema, Psyche, Soundtrack City Art Gallery

Have you listened to any good music lately? This, this was the first of a series of films offered me by a film buff at a late-night showing, but rather, one of the opening lines of the above-mentioned lecture entitled 'Cinema, Psyche, Soundtrack' at the City Art Gallery on Saturday as part of this year's Film Festival.

The whole day was dedicated to the way in which we consider film and also how much regard we give to the contribution of the soundtrack. While the history of cinema is seen predominantly as an invention of an optical device, the importance of soundtrack is often neglected. As cinema we may imagine it central 'harmony of the senses', and therefore tend to concentrate on the visual rather than on the sound in a film. There is no reason to feel guilty if you talk into this category. Sam Warner of the Warner Bros. was once reported to have said:

'Who the hell wants to hear the actors talk anyway?' — but changed his mind when he realised that by giving his voice a voice of his own, the actor could in fact make him a millionaires.

Throughout the morning we considered not only the technology of sound but also it's artistic contribution to the projected image and without doubt of film where the feature thought the soundtrack played a significant part in the film as a whole as 'Angel Pever' and 'Glow'.

Often on audience relies on a stereotypical soundtrack to mark an emotional experience. But it is too easy to find of soundtracks in terms of a 'Daisy Dandini' or a 'Top Gun' album. Certainly, there are a great number of them a soundtrack can become totally independent of, and even take over from, the original film. But soundtracks is often of a different creative impulse. The film 'Glow' for example, it itself a celebration of the voice and its representation, and that the 'Berry Blue' provides an example of how sound can be used to direct the audience.

As made, notes or narrative instrument, the soundtrack plays a development important role in the history of cinema and deserves such recognition.

Jo Graham

The Heart Throbs

Leeds Warehouse

The Heart Throbs are one of life's great sexual energies. Bright and bubbly, their afternoons are the perfect tonic for all possible ills. All coochies and smiles, the Throbs are never too sweet. They showcase their wonderful new single, the hilariously titled "Vote Elvis," which accordingly is about neither voting, nor Elvis. Still it is blottily infectious and totally, totally lovable.

The Heart Throbs are a different matter altogether. Despite the occasional light touch, they deal with the dark(er) side of life. The album is called "Gi-motro Grip," because apparently that's what the Throbs call an initial action of the sogged muscles during sex. That's what the Heart Throbs are all about: BIG DUMB SEX. The message comes through tonight, as clear as a fucking bell, and twice as loud.

The set consists mostly of material from the album, "Dynamite" flies by like some sort of flaming pyrotechnic and "I wonder who" sends you spinning, delirious, into the ether. The Heart Throbs have often been accused of being too polished, and exhibiting a distinctly AOR sheen, but this is so true, so vibrant, that any such suggestion is rendered absurd. The highlight of tonight's set, and quite possibly of all time, is their cover of Post-Smith's "Pumping My Heart." A song that once it covered by some dudard, like say, that cantele Akamaki, would ensure glorification in the press. So when it is last-but-not-least back into the hands of its being by someone so talented as the Heart Throbs, it gets so close to God or anything, ever will.

The Heart Throbs go up there, up above the stars. And you would be more than forgiven that they were better to glance down on us mere mortals, but please treat us to such heavenly visitations.

Phil Smith

STILL MY BEATING HEART



◆ ROSE CARLOTT: divine heartthrob

◆ New Artist

The Blue Aeroplanes

The Irish Centre

For any newcomers like myself, the Irish Centre is a nightmare to get to, and it's reputation as a popular venue is growing, so be warned. It is intimate and communal, very much in the mould of a traditional Irish Club. It's the type of place you'd expect to see the Blue Aeroplanes play.

The Aeroplanes' VJ offerings have traditionally topped behind that excellent live show. Their recent change of label has allowed them more studio time, and despite their sound being consistent with their previous work, innovation has entered their live "Swinger" set through the door.

How to describe their onstage act is difficult matter. They are a band equipped with the ideal of being rock bands and gamblers, that making for a predominantly raw experience.

The onstage duo, Wojtek (vocals and guitar) and Ben (vocals and guitar) are unpretentious, but when Chris Longley is a credited member, an alternative live act is being done live upon live of wordy speeches, totally abandon, your theory of falling into a comfortable but tedious act with occasional rhytmic throw in to confuse matters seem more.

Watching these great artists playing their own original music is a realising experience, and when they come together into such an immense presence it becomes almost lightning. (Overly)

Quintet, Rodney Allan (3 of 3) was the week and the Aeroplanes turn into just another melodic based guitar band. The song like "Days of 49" is sweet, but the 5/4 stretch, like the Fall before them, is their originality. The Fall however, also have their rubbers and uncompromising edge, that sets their spirit links to many of their contemporaries. These impressions however are light, and take little away from what is a highly accomplished but rather formulaic. The end does not, and feedback ends every. Everyone plays, everyone sings, and everyone smiles broadly. Perhaps this is the sort of place you should see the Blue Aeroplanes.

Tin Vigos

Carter, The Unstoppable Sex Machine The Riley Smith Hall, The University

Good indie-pop bands should inspire that they release a classic record. That way, at least they would retain a shred of importance and credibility. Unfortunately in most cases, good sense eludes and prevails. (See: The Urinals "Wristle Christie", Stone Roses "The Stone Roses", Inspiral Carpets "Interupter", etc., etc.) and this continues to permeate our records of obscurity in

consequence in the face of what has been great achievements. But one a classic example of this trend, 1987's pop gem "Comedian" was the best selling record of all time.

As a result and picture, it contained all the features needed for perfect pop (Sweet lyrics, catchy tune, catchy guitar bit etc.) None that however, Bob Hope Overtook on the Beatles (I've Got a Feeling) and the Baggy attitude, Smokey hooded to ending the dream of every first-class girl in the land.

Tonight, Bob's sub-psychedelic guitar-pop is underpinned by distorted guitar on every single song. Even "Comedian" suffers the one, when it should have been left to back in its pure pop glory.

For any further great that they should have copied it a day or two ago, take into account the fact that they are supporting Carter, the only London band who can actually claim to be more than flowered up.

Watching these two labels what an interesting enough experience, but when they play the same song over and over again it becomes downright unbearable.

"Why?" continues about our music genre guitars with a singling chorus is Carter's constant formula. It does nothing to excite me, but the grace of the heart does really, and in their compassion, the Carter's 23th set began. Earlier this year, they filled the 1000 capacity Astoria club with their music.

Fortunately, their unrelent about records have done nothing to slow the momentum in this gig. A hell-lazy Riley Smith is more than Carter's dear, Don't get Carter, you'll regret it.

Tin Vigos

New Fast Automatic Daffodils Leeds Polytechnic

New Fast Automatic Daffodils is a real mouthful. Do you know it, and if so, what but New MDV? The Daffodils have been seen to prefer the lesbian, and surrounded by legions of not-so-blissed-out baggy types I decide to review: not being a normal "baggy" myself, like, Puh! It's all about being in, being One of the crowd, and off the!

There's nothing more glamorous about New MDV, which gives them of a disadvantage when compared to other groups of the same ilk. After some initial 3rd access, New MDV's lack an identity, despite the vocalist's unusual, glasses and soft-spoken, friendly demeanour. I can't see them performing, though I'm just not.

The music I, lack of humbleness may be their curse, despite their excellent very percussive playing (some grooves under other of very guitar and organ-like vocals, as on the new single "Vibes I've Got") and brilliant stage lights behind the effort, and the new guitar lead grooves playing happily with the New MDV's skills, some home brought their own 300000's with them, it's when the grooves reach second place to the noisy guitar on the faster songs that they're not so good, and the lack of live becomes unbearable.

But, a good dance band. And if they keep the "Fast" for a slower, more blowing groove more often, the Daffodils could become something fun. And please, even if you're not one with it, don't look too angry.

Philp Scowen

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Last Night a DJ..

This 'rave culture' thing seems to be cropping up an awful lot of unlikely places. Even the University's Philosophy Department is not immune from the all pervasive influence of House music. Andrew Harement is a second year Philosophy student (literally at the 10th attempt) who is also a DJ. You may have seen his name on Hypocrite's for the rave night 'Rudeness' at Drew (last), but this is only one of his many activities, which have involved him being at illegal raves here, there and everywhere.

He got into being actively raving, promoting some club nights, and running the 'Twilight Zone' which was a rave weekly, all night dance-in-house. From there he moved on to working on parties in Blackheath, (apparently, one of the main centres of rave activity) and leads parties all over his main territory.

But how does one actually promote an illegal rave? How does one get hold of a warehouse to go on a party? "It's, um, well you that - it's a secret, a 'keep it hidden'! Actually anyone can do it - a load of friends just put on a party for other friends.

Keeping it little as possible. That's all you do". Drew does not see the philosophical aspects of house - both underground and registered - as anything particularly "hard" (as opposed to Northern Soul, it's like that was an' for years, more after most people and stopped taking any notice of it. There's people who've been dancing to house who've been dancing an' spend every night for the last ten or twelve years. It's got nothing to do with because it's a hobby, but it's more successful in the toughest places, where for some reason people haven't had much to live for. It pulls people together. House music is everything from a hobby to a way of life."

The media has been giving up a lot of headlines about leads being the odd house capital of the universe, the Krayzies being the ones that were raided by police with hundreds of arrests this summer. "But that was organised by Blackheath" points out Drew. "Leads was getting good for a while, but now the police are really stepping down". The police complexion is becoming increasingly common right across the country. "There's riots in Worcester every last Sunday night, & policemen died the other week. He had a heart attack 'cos he was chasing kids around."

Unsurprisingly, Drew is sympathetic to the Right Bill, which aims to outlaw raves and sets the police as the main source of the trouble at warehouse parties, but does not accept the premises of the police and the authorities in regard to raves. "I see, 90% of raves are held in bonded warehouses with great big fire doors you can smash through. That's got to be ten million times safer than any nightclub. We are willing to co-operate with the police to register safe raves. Most of the trouble now is when people get provoked, and there's the danger of crashing."

What about drugs then? If they're against the law, haven't the police got a duty to go and see things out? "I accept the police are in a difficult position, but it's not as if we're not taking it into our hands to use drugs, whatever our personal habits. The real issue isn't drugs, it's that a large number of working class people are organising themselves peacefully, finding alternative ways of making a living, and not relying - while the great. And that the authorities aren't making profits 'cos they're not selling them. If the authorities are an obstacle, all they have to do is not do anything." Drew's argument here appears to be raising an obstacle for an unnecessary party, but there is something rather attractive about this 'Manchester Situation'. It doesn't take too great a leap of imagination to think that drugs are inevitable at police parties, but that some think of the world for middle class young people who go to raves, and of



rave organisers like Tony Cohen-Royce. Heady if model of working class upbringing. Whatever the authorities say, it seems clear that rave culture is not going to disappear overnight. When students, the last to catch on to any craze, start having certain things called 'raves', it's fairly clear that the 'rave' beloved 'Rudeness Culture' has something more going for it than a dreadful

scholastic idea and some tedious instrumental (rave) music. With the clubs being with house music and its variants, and the (theatrical) rap, breaking, jazz and more (theatrical), this 'thing' looks like it's got to stay, it does't leave, perhaps it might even get there to this 'Madness' thing and have a go. After all, Drew does say that it's "by the people, for the people".

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THE HACK



You can dance if you want to

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But let's be honest. Dancing isn't about tilting someone in close proximity to you that they are a jolly good egg and you very much appreciate their good nature and polite conversation, all at once. That only happens in late-night events and even then the programmers are gagging to get their backs off as soon as the nearest bar takes have run out. In fact, The Hack is sure to disillusion those of you who still believe that dancing is some sort of incoercive creative act, but the truth, of course, is that the act of shaking one's thing is all about the ritual act of frantic raving.

What The Hack finds most intriguing are the world's dullest men as they happen as they arrive to be read and seen in the eyes of the one they desire.

Probably the most painful individuals are the best-dressed dancers: war-torn soldiers sporting tight jeans and heavy leather wear who are just out of control, single men, public schools near closing. Nervously conducting a can of color they have a tendency for overconfidence, shuffling lefts from one foot to the other every four to five seconds and smiling unashamedly at nobody in particular.

Their peers, who wait in the larger schools, and obviously miss those evening nights with hair polish and pumping poles, often light out to the doors, chase the ladies by grasping each other's messy shoulders and shouting about the state of the dance floor and amusing ourselves by drinking pins of each other's nose runs.

Of course they don't quite match the social confidence of the polo-centric groover. The Hack encountered one of this class in a club the other night and

was gladhearted to see that he wasn't the only one to be horrified by his antics. A puddle of soapy lather was spreading with derision as he wrenched around several yards of the dance floor leaving his lead back over one shoulder and then the other and glancing in their direction every few feet. But it was the philosophicality of his style that made The Hack splutter in to his Contention. With every third step of his cravily peddled crowd, he would subtly jerk his hands down to frame his groin while simultaneously narrowing his eyes, pointing his lips and sucking in his cheeks.

While the groover revels in his own space on the dance floor, The Hack noticed that there are an alarming number of flustered bingers who stare about the floor trying to make it in an other people's parties. Inevitably male, they try to slip naturally into a circle of young ladies by smiling, smiling, and then pretending to be disinterested. If the house is doubtfully good looking or lucky, he may find that one of the party is willing to range and describe herself from the gang. She usually he will discover that he is left sulging alone by himself as the chicks quickly remove themselves to the other side of the club.

The female solo prancer is perhaps even more ridiculous than the shambler. Rubenstien. The Hack has described. It is humble enough to admit that he has been firmly repulsed on many occasions by the Goldenbeams who slick across the floor alone and alone. But there are others who are not part of the line desperately trying to keep up with each other and caring completely nothing glances at the floor. Usually occupying a corner of the dance floor where they

are highly visible, but not in the thick of the fix, they tend to present the most inconspicuously unconcerned demeanor, but give the game away by nervously rubbing their shoulders with a self-conscious right hand whenever the hat leans in especially loudly.

In the age of dance all these odd individuals are just as prevalent as ever. However, the club are of course now packed with a new breed. While all the aforementioned are of gold medal stature, The Scully is a fully signed up member of the Loner's Charter in this department.

The Hack has been appalled by some of the folk theories that are presently circulating about this so-called dance culture. The idea has been postulated that waltzes need for all the new generation, too frightened to have sex and so ready to spend their time on Genshuffled jelly highs, gaudy lacewings and staring all night so that their blinks are too relaxed to see.

This is, of course, quite ludicrous. The scully theory are simply a universally ugly variety of anxiety. The Machete-beans shuffle that purports to be waltz dancing is the greatest manifestation of their inevitable existence. A scully doesn't lose the ability to do anything more than shift his weight from one foot to the other while casting a beam of hate out of his eyes and gazing gamely at the ceiling. It is a shame, but they are caught in a vicious circle. They are singularly unresponsive to the other dancers they swoop about being dull and disinterested with their love lives. This dependency leads them to chase the same dorks and as their chances of physical gratification is further reduced. They are truly sad.

As he stood looking on at the steady mass of groovers at Riley's the other night, The Hack became somewhat restless and began to ponder. Why? Why do we do it? Why do we queue up and the men drink, take balls to jig about to putifully head hair lines and appreciate on other people's hair preparation?

In fact The Hack has about that his headlong been even more serious. He himself is just about able to understand that people feel the need to isolate in shoving themselves about the room to the strains of some substantial popper, but he came round to wondering what the equivalent of The Hack, making his home on Krypton, would think if he made his cynical way down to Earth and witnessed the Thursday Pop.

Of course, this activity is any form, whether it be The Third Dance in Morley Lane Hall or that cryo-blinking ritual known as head banging in the front row of Hammerstein Palace, once back-pumped damned lovers if viewed out of the context of the last million years of human existence. The Hack notices that teenagers wigging their hair and gazing stupidly at each other across the dance floor are not isolated by the rest of the population because they are seen to be engaging in the latest manifestation of a form of social bonding and exhibiting self-expression that has come into being when a group of hairy cave men hunched on the floor of their cave, gaped at each other and started to

Step by Step Guide "The Manchester Beat"

<p>1</p>	<p>2</p>	<p>3</p>	<p>4</p>
<p>shuffle</p>	<p>shuffle</p>	<p>shuffle</p>	<p>shuffle</p>

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