

Leeds

STUDENTS

INDEPENDENT NEWSPAPER

November 16th 1990



Club misleads, then bans student

Lecturer chases campus mugger

A Leeds University student claims she has been treated "outrageously" after being banned from a city centre nightclub for three months.

Third year Chinese studies student, Liz Agnew, has been excluded from Riley's nightclub after resigning from her job of just one week. Agnew was approached by General Managers, Will Shaw, who was on duty on Monday night, and told her that the club would either have to lose her or lose her job.

"He started giving me all these reasons why I shouldn't be in the club as I was a member of staff. I'd never heard any of it before," she said.

"He was really nasty to me and I resigned," she added. Despite the previous, an employee there is then advised Agnew to leave the premises. He quoted another regulation which requires former employees every for a period of three months.

"It's ridiculous, I was totally unaware of this and probably wouldn't have taken the job if I'd known about it," she complained.

Agnew accused that she had been given a comprehensive list of instructions on her first night of employment, which made no mention of the

Report by
Beezy Marsh

politics.

Deputy Manager of Riley's, Tim Boden, confirmed that Agnew had been given an ultimatum.

"We was given the option of either leaving the club and keeping her job or resigning and losing it."

However, when Linda Wood, printed out that she resigned on the promise that she would be allowed to stay in the club and was subsequently quoted, Boden was unable to explain the contradiction.

"When the choice to resign, she was asked to leave the club as it's company policy to disallow ex-employees of staff for three months," he offered. Agnew condemned the "unjustness" of the situation.

"I think it's outrageous that they had me to believe that I could stay in the club with my friends and then come up with an excuse to get me to leave afterwards. It's just so unfair," she said.

Agnew is particularly incensed by one of the questions asked at interview, which she feels, was misleading.

"When I went for the interview I was asked whether I



• Liz Agnew

expected coming down to Riley's for a night out and I said that I was a regular. No-one mentioned anything about these rules and it seems very strange to me that no-one did," she added.

Deputy Manager, Tim Boden, who interviewed Agnew for the position did not deny asking her if she frequented the club, but was unable to recall whether he had included her on company policy.

"I can't remember every word of the interview, but I

always caught a point of mentioning house rules to newcomers," he said.

Boden was keen to stress the importance of the nightclub's security. "It's not something the management can take lightly. There are many good reasons for us not allowing staff to come in which they don't work here. They may be served free drinks and a drink had being among the other staff who have to work to see their snipping themselves."

In spite of the significance that he attributed to the rules, he was unable to say who, if anyone, actually informed Agnew of them.

"It's not my person's job to do that," he said. Boden also claimed that Agnew should have been at work at the time when the incident occurred. He stated that the world have issued a copy of the staff handbook which contains clear instructions on the matter at that time.

"It's not our fault if she can't be bothered to check the rules and then go," he added.

Agnew related that "There is absolutely false. I read quite plenty before I started to job that I couldn't work on Monday night."

Boden remained confident. "That's the statement that I don't want Monday's I don't remember it."

A Leeds University Law lecturer has been praised for chasing a thief across the campus after a man snatched £800 from the manager of a children's clothes shop on Wednesday morning.

The thieves ran out from the back of the University Union to grab the cash from the woman's hand. Lecturer, Ian Rowntree, was walking nearby when he heard shouts of "stop that man!" He dropped the thief, he was carrying and was after the man, who was making for a garage car park in Springfield Road.

The robber jumped over a wall, closely followed by Rowntree, but eventually managed to escape in a car which was driven by an accomplice. Rowntree, however, was able to give a description and car registration number to the police. The car was later confirmed as stolen.

Rowntree was quoted about his act, saying "I never really thought about it - in the old days, I just did what anyone else would have done."

But the woman attacked by the thieves, Carol Rowntree, manager of The Nursery Shop at the Clarendon Wing of the hospital, was anxious to praise his actions.

"He was absolutely wonderful - he just dropped everything and charged after him. The thief jumped over a wall so he just jumped over too," she said.

The attack happened as Rowntree carried two-day

shopping in cash to Leeds Road in the University Union building.

One of the thieves, positioned near the Earth Sciences building, snatched the cash at the back of the Union and grabbed the plastic bag containing the cash.

"He just ran past and wrestled it out of my fingers. By the time I turned around he was already running away," she said.

Rowntree, was badly shaken, but thanked the man who was not hurt in the attack.

"It's sort of dumb on my side that I could have had my hand snatched in - anything could have happened."

Police are sure the thief had been planned for some weeks. Though she was early that morning, Rowntree confirmed that she regularly took a route through the university to take cash to the bank. "In a break from being in the shop - it's a nice area around there," she said.

It is thought that the thief had been watching her make the same route. "It's not a clever thought," she admitted.

She was unable to give a description of her attacker other than that "he was very ordinary and normal looking - he was just black, young and slim. He had no weird clothes on at all."

Police were called and immediately started out a search of the Union building. There have also been searching staff of the Earth Sciences department.



• Doors closed to Agnew after her banning

Bar area

INSIDE:

p6/7 Alienation - the lot of postgraduate and overseas students

P8 American patriotism

p9 The Hack gets political plus

EGO
goes Yorkshire

UNIVERSITY OF LEEDS

In Brief

LSE charges top-up fees

The London School of Economics is preparing to introduce top-up tuition fees from next year. A new loan system will be introduced to cover the charges, estimated to be between £2,000 per annum for many students.

The measure is needed to cover the LSE's funding deficit of more than £800,000 and to maintain high standards. University College London is considering a similar step, making students of medicine and law contribute to their tuition fees.

Cash squeeze threat

University Vice-Chancellors have met the government to discuss a continued squeeze on financing could lead to a deterioration in standards in Higher Education.

The government will finance less than three-quarters of the increase in student numbers next year, forcing Vice-Chancellors to draw expansion plans which had originally aimed at a 50% increase over 4 years. The Universities Funding Council has refused to guarantee financing since the mid-90s.

Gas study grant

Civil Engineers at Leeds University have been awarded a £30,000 grant by the Royal Society for Gas Management.

The Henry Cavendish and Dr Sue Lacey will study methane gas generated by colliery effluent, not only vented but also flared throughout the country.

They will study the permeability of gas through the ground, and whether it could be used as a source of energy.

On target

Most University departments have not met targets for this academic year. Final figures are still unavailable, but the odds are estimated to be 80% above the target 800.

The total undergraduate population is now approximately 80,450, an increase of 500 on last year's total.

Apology

Comments in last week's paper about the new City Union for the very wealthy at the new First Innsbruck, 1997 Adeline, Leeds Student apologies for making this mistake.

Squatters fight housing charity

A group of Leeds squatters, including a university student, are facing homelessness, despite claims that their house will stand empty after they are evicted.

Local housing charity, St Anne's Shelter and Housing Trust, are seeking a court order to close the squat which has been occupied since last July. They claim they need to develop the property as affordable housing for people who are homeless from mental illness.

In January 1999 squatters were evicted from the same house on the premise that the property was to be renovated and used for re-habilitation purposes. This did not occur and the house stood empty for almost two years.

Housing director Andrew Lorge explained that it was necessary to evict the squatters because they were preventing the charity from getting housing for the poor.

"We had hoped that the squatters at that time were damaging the property and this was detrimental to our cause. In the event, we did not get the money for the renovation, but we have this house," he said.

One resident related this: "That's a lie, I know the people in the squat and it was in great shape. They didn't cause any trouble and were left before the eviction date."

Lorge stressed that the private squatters were fully aware of the situation when they moved in.

"We told them that they would only be able to stay there

Report by Beary Marsh

until late October because we were planning a residential care home and they agreed to move out when we asked them," he said.

The squatters believe that the charity has done everything to get them to "make life difficult for them." One angry squatter commented: "What we moved in to in the bedrooms, toilets and stairs had been moulded, the floorboards were pulled up, and the water pipes had been ripped out."

"I know for a fact that the last squat had done something and it's common for landlords to do this sort of thing to protect their houses, but to have housing charity to do that is disgusting."

Another resident felt that the charity had abused their trust. "They're treated as last resort. In the beginning they said they might put the electricity on for us but then we found out that they had put a block on it having any. It's not a lie to ask and they tell us before that it would be possible, so why couldn't we make life easy for them?"

"We are the ones who've installed a plumbing system and furnished the house to make it livable."



● Fighting for a place to live

Photo Alan

Leorge has stated that if the charity had to make use of the available money by April 1st of next year it will go to another group. The house will need major renovations and in order for estimates to be made it is necessary for it to be empty.

He is hoping to start building work in December to get the place ready to house seven mentally ill people. Lorge appreciates why people have to move to squats but he can't

condone it in this case. That property is needed by very vulnerable members of society who would otherwise be on the streets. They don't have anyone to champion their cause.

The squatters remain unconvinced: "They've got lots of other properties all over Leeds and the only reason they want this one is because we're squatters. The house will probably just stand empty again for ages until it's sold last year."

Trouble after Tartan Bar gatecrash

By Julian Thorne

The Tartan Bar Centre country Sockley disco received some uninvited guests during a night of trouble that Friday when six revellers from Leeds entered the bar via a fire door.

Two Leeds students were evicted into opening the door by a man who claimed he was about to be sick. When the door was opened the six burst into the bar, brandishing what the staff regarded as "weapons" attempts to break down doors.

Event Secretary, Bob Jones said the doors had been opened "in good faith" by his staff who were stationed by the first doors primarily for safety rather than security reasons. Jones said they were "very shaken up" by the incident. Once inside, the six dispersed making it practically impossible, in his opinion, to remove them from the bar.

Jones believes one of the six, who, it is thought, were not students, was responsible for leaving off a fire extinguisher outside the bar at about 1am.

Further trouble broke out when the door finished and Leeds students were asking staff to open the bar.

Jones said one of the instructors became involved in an argument with "someone" making things worse and it was the result of this that the students quickly broke up. Jones added the incident is people having "a bit of a party" due to drink.

But Michelle Vaughan, a second year student, described the incident as more violent scenes. As she left, she saw "18 to 15 people grabbing this poor little who was on the floor."

Vaughan is in agreement with Jones concerning the root cause of the disagreement. She said "there was a piece of shit on their heads" as a result of the crowded floor granted in the Tartan Bar on a Friday night.

Unipol drops damage bonds

By David Palmer

Leeds University Union has agreed to a principle to abolish bonding depends on new Unipol terms.

LEU's Finance Secretary, Brian Lewson described the change in policy as "a radical move which will send a message to landlords and councils. Leeds that deposits are not to be used as a form of backdoor rent increase."

Both Lewson and Unipol managers, Martin Blaney, agree that the abolition of deposits will save both administrators time and costs according to Blaney, "the cost of administering deposits is not worth the effort. One of a total of 800 deposits paid last year, 14 were withheld, and of these only 5 resulted in court action."

There will also be changes to the most high Unipol users to

collect rent. Lewson explained you would now need to be made through standing orders, which he feels reduces the amount of rent arrears, because the new system will make rent more easy to collect.

Leeds of housing inspectors are also to rise. There will be replaced with a system of regular inspections of "property throughout the year."

Lewson felt this monitoring, while not being intrusive, will encourage a friendly rapport between Unipol and tenants. In his view, a regular opportunity for both parties to all grievances, will enable communication to be reached which will suit both tenant and landlord.

Blaney said that while this new system was only an experiment, Unipol was committed to its implementation and it would remain in place until at least June 1999.

Students burnt by dry-ice at club

By Sue Price

Two university students were burnt at Rick's nightclub when dry-ice machine they were dancing underneath dropped liquid carbon dioxide on them, last Thursday.

It had just finished blowing clouds of ice when the girls fell drops on their head and faces. "I thought it was just a cigarette or something, at first," said Hilary Best, a 2nd year economics student. "It was really painful."

It wasn't until two friends, Adams Kammer and Lucy Taylor felt the same sensation that they realised the dry ice machine was dropping on them. Drops just missed Rick's eyes and Kammer had a scald on her forehead.

Although the pain had gone the day after, they felt the incidents was potentially dangerous.

The manager of Rick's was not available for comment but staff at the nightclub were ob-

viously concerned and suggested the machine might be put back on the floor to heat from moved from there only a week ago. But, they stressed, the club had not had this problem before.

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Student protest disrupts James Whale show

Protesters from Leeds University loudly disrupted a lecture on anti-semitism during the James Whale show last Friday night.

The crowd of students gathered outside Melville Johnson studios in Leeds and chanted anti-semitic slogans, causing the debate, hosted by controversial TV presenter James Whale, to be moved to another location. The protesters were angry at the participation of Lady Lucy Radwood in the debate. Lady Radwood is a well known anti-semitic who has chaired the "Last Holocaust never happened."

On April, Leeds University Union Finance Secretary said: "There was a protest over Lady Radwood's appearance on television as it was giving her a vehicle to voice her racist opinions."

A number of Union students said discussions and consultation on the James Whale show reveals the issue as the television programme lacked any real knowledge or understanding

Report by Sarah Range

of this sensitive subject.

Anti-Farist Action were among the protesters and a spokesman said they were not protesting against the debate on anti-semitism but protesting against the way it was presented. The timing of the debate, which coincided with the anniversary of the Kristallnacht pogrom, was also criticised.

"Lady Radwood was not a suitable person to participate in the debate as she is a vehement anti-semitic," said the spokesman.

Anti-Farist Action and some Jewish and Christian groups said they did not take part in the debate but they refused to share the same platform as Lady Radwood. Gordon Happs, who



■ Railing and ranting — the way — is what said James Whale.

works on the James Whale show said he was surprised and saddened by the protest. He said it interrupted his job. Behrman, an ageing survivor of the Jewish concentration camps who was clearing his conscience.

Happs argued the debate was arranged purposely on the anniversary of Kristallnacht because anti-semitism still continues to

day and a balanced discussion was important with members from the Jewish and non-Jewish communities participating.

Happs claims it was members of "Blacklight", the Anti-Farist Brigade, who actually recommended Lady Radwood for the debate on the show, after declining to be represented in the debate themselves.

J-Soc and PSC to seek consensus

By Janet Davies

In an attempt to diffuse the bitter policy divergence between the Palestinian Solidarity Campaign and J-Soc, Leeds University Union Council has invited representatives of both groups to an informal meeting to discuss their differences.

The proposal was tabled at last Monday's Council by Richard Young, who hopes that the forthcoming meeting will lead to a Union policy on racism and the Middle East which will be acceptable to both sides.

"I think there is a general consensus that the pre-meditated organisation of the last few GDM's cannot be allowed to dig up divisions of other Union leaders' voices," he said.

"Local debates about Union policies on anti-semitism have been dragged down into unproductive shouting matches. What's needed is an OGM policy that only reflects those issues upon which both sides, broadly agree, and I've outlined about three living such common ground."

The Leeds Palestine House has been the most contentious of the University year

so far, with the entrenched sectarianism of both sides leading to heated tempers at weekly Ordinary General Meetings, mutual accusations of racism and raising questions of the impartiality of OGM speaker, Michael Zaitoun.

However, Simon Pollack, chairperson of J-Soc, believes that much of the current dispute does not stem from hostility but from fundamental differences, but from an inability to harmonise the language of the debate into a common basis for discussion.

"What we mean by Zionism and what they mean by Zionism are two different things, and it's this kind of misunderstanding we want to discuss. There has always been an informal dialogue between the two of us, but we've never managed a proper mutual recognition of each others rights. We've got to rectify the situation."

Unlike Young, Pollack has no reason why the issue should not be carried over to future OGM's, even though he's encouraged also in establishing the discussion was to produce a joint PSC-J-Soc motion to avoid the need for more protracted debate.

Union U-turn on society funding

By David Mulhally

A number of Union societies which spend funds on social events, believing they had been promised grants from the Union, have just been told that it cannot now pay them the money.

A meeting of Union Council on Monday announced policy that the Union cannot fund society social events of any kind.

Piers Fitzgerald, the treasurer of the Montyford House Society, which had a grant of £35 reduced to the pounds the money was to be paid on a "social event", and the guidelines should be set out more clearly.

"Union policy should be clarified. At the minute it says no social events will be funded but it all depends on the definition of 'social'. Last societies held events so they would be funded social. We really didn't respect Union Council to turn us down. As a result, I can't see any more pig trips this year."

The chairman facing Montyford House, is that the £5 grant expected, has been used to fund a trip to the Hacienda in Manchester for a concert rather on items. As a result the trip

will have to be funded solely from the society's membership fees.

Fitzgerald believes that until a list is drawn up of what can and cannot be funded, other societies are going to find themselves in similar positions.

He cited the example of the King Kong society which recently spent a £300 grant having out a nightclub to entertain new overseas students.

A representative for the Premier Football Society Society, increased Fitzgerald's views. In November £600 was being promised £200, to be getting only £50.

"We had gone ahead and arranged what we were going to do with the £200," she said. "We believe that if the relevant meeting of the Culture and Affairs Committee, which is responsible for allocating funds to union societies, the Union guidelines 'definitely won't' make clear that enough I was concerned we would get the proposed amount."

She agreed with Fitzgerald's view that greater clarification of the guidelines was needed.

At this week's meeting of the Culture and Affairs Committee, a number of societies received funding despite repeated requests. Incoming chairperson, Andrew Ber-

man and consort, Claire Liddiard, said the money would be for social events and therefore would breach the guidelines.

LDS Societies Secretary, Claire Liddiard, warned the meeting they were recommending grants for social events and "as long as Union Council read their minutes, you will probably not get the money."

At the Union Council meeting on Monday, Women's Affairs Secretary, Moring Forthright, indicated about the future of such societies as English, Chinese and Wine and Pig Rock.

Financial Affairs Secretary, Andrew Bertram explained that those societies were mainly self-supporting and only came to CAC for grants concerning administrative costs.

Liddiard believes Union Council "should not go ahead and arbitrarily deduct money" but accepted that the only way to a working body which must reject grants passed by CAC that breach Union guidelines.

So concerned is Liddiard that earlier this week she began re-drafting a set of guidelines which she hoped would help both society chairpersons and CAC in general.

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Poly students face failing standards

Elaine Carlton examines the effects of financial hardship on teaching and resources at the Poly.

I'm very concerned that a further expansion of students without a real increase in resources will have a detrimental effect on course quality and student academic achievement.

The larger model has led to more crowding of Polytechnic buildings and little has been done to accommodate this. The only new teaching space to be developed within the last five years is the Leeds Business School, which possesses, curiously shaped classrooms as it was formerly an office block.

A student complaint: "Many rooms are just not big enough, people are forced to sit on the floor and the stairs, and it's not very comfortable." In addition, there has been little increase in the size of either the library or the library students who work in the library are expected to get down five flights of stairs to reach a table in working order.

Depreciation may also be a factor, or rather, the short expenses by copying less

qualified lecturers who will work for less pay. Unconducive, almost departmental, attitudes may result in lecturers not having sufficient time to prepare for teaching. In some cases they do not discover that they are required until days before they are due to start.

The timetable is also under stress. Students now have classes on Wednesday evenings, a benefit of the traditional five afternoon allocated for sporting activities. Surprisingly, a lecturer doing a survey of the facilities has said that students will not be persuaded for missing their lectures if they are involved in sport.

Because of timing considerations, many are also expected to make frequent trips from one site to another. I have to go from Beckford Park to Holbeck Hall and then back again to the space of a few hours," says one disgruntled student.

Some staff, students of the Business Studies BTEC course, must attend classes from six until nine in the evening. Second year BTEC student Heidi Collett is angry that her course has in effect

become an evening class. "It's totally unreasonable to expect students to work from six to the evening until ten at night, and then for them to have to wait half an hour for a bus to come." Would think the lecturers heard about the situation, considered in Hyde Park late at night?

The problem of women's safety while classes are held in the evening is one that critics of the Polytechnic's financial cutbacks are quick to highlight. But Jim Morgan, Assistant Director of Progression and Quality Control, sees no immediate problems arising from the rescheduling of courses.

"Our opinions obviously differ for this is an issue to debate," he says.

Student opinion and opposition on the issue is becoming more vocal for some, only last week 40 students protested directly to acting Director of the Polytechnic, Geoff Hinkley. In pressure from the people who the Polytechnic now report as customers grows, it may have to improve to protect or see new students deserting in droves.

OFF CAMPUS

Footing the bill

Leeds United FC face a possible bill of £20,000 following scores of "woman soccer" standards during their television game with Manchester City on Sunday.

If the FA decides to take action, Leeds will be faced to pay their next four home games behind closed doors.

City claim only one of women's benches were left damaged by "concerned and dishevelled fans".

However, United reported that any damage was caused in a direct result of crowd trouble or vandalism.

Security fears

A senior NHS manager has warned about the difficulties of providing day "absolute security" following news that an OAP in a Leeds hospital, Stephen Harty, Unit General Manager for Leeds Regional Health Authority said, "absolute security in hospitals is tremendously difficult to guarantee, especially in the early evening when many

relatives and friends are visiting."

Terry Powers, CMBRN's Yorkshire and Rotherham regional secretary, called on health authority chiefs to review security measures at all the region's hospitals.

Travel plan

Leeds Liberal Democrats are urging massive funding of public transport schemes to take the city beyond the year 2000.

The Liberal Democrats want the city council to begin a large programme of works including light rapid transport, improvements and guided buses, as an effort to prepare the city of our competition.

Doctors' Danger

Exhausted student doctors are putting parents' lives at risk, a doctor has claimed.

Dr Andrew Stewart, chairman of the junior hospital staff committee for the North West region highlighted the danger caused by doctors who often work for 32 hours without sleep.

He called for a structured shift system to be introduced to alleviate the problem.

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VOICES

Postgraduates and Overseas Students seem to inhabit an alien nation, a parallel world, unseen, unrecognised, unacknowledged by the undergraduate population in general. **Danielle Fuller** reports on the social pariahs of student life.

To arrive at Leeds as a fresher is daunting enough. A staggering amount of people are on hand to guide you around campus, take you through the shelves of local firms, tempt you against sophisticated diseases and create endless social situations in which you can manipulate your contemporaries whilst exchanging A-level results. As a postgrad you do not even have a designated day of arrival, so it's quite possible to have travelled from the other side of the world only to discover that you've missed your appointment at the medical centre and cannot register until all the undergraduates have been sorted through the administrative office and certainly not until you can get cash to hand to the first office (14,000!) That will do nicely Mr. Wang).

Nearly overseas students spend their first two weeks in Leeds making friends long distance calls to girlfriends at state clinics. University authorities are sympathetic but the frustrations of becoming entangled in bureaucracy adds to the acute situation which many foreign students experience when they find themselves sitting around a table, grey panics rising trying to crack leading here, over via the

"To be a postgraduate is to be 'other'. It can reach the stage when the only place you feel safe is in your department. . . It is remarkably easy to retreat into your individual world."

post man. This is pretty difficult even when you're only credited up to the A1. When you have lost your passport and children possibly a job and the security of your position in the local community, the feeling of "being in the way" is not an illusion. Home sickness is not an affliction which is caused by age and experience or the ability to articulate your feelings in more than one language. If anything, it is much harder to adjust to your new surroundings when the undergraduates you share them with are not merely steeped in a different culture, but wear the clothes and attitudes of a completely different generation.

Nevertheless, it's some of the most fundamental elements in life, which because and bewilder overseas postgrads. Personal hygiene has proved somewhat of a problem for one Canadian student, "I've washed about water pressure. That's what really gets me down. How do you get clean over here? Swiss showers are a public debate."

One Spanish student has found the Leeds bus system rather a conundrum. "There is no way to understand the bus timetable. They don't go with the times, in-jokes, so they should just stop. Early class time, study hours. Later on, not so many." At Riverside, a Spanish agreed with a flirt that, "The odd food, a new place, culture, language I can put up with, but the loneliness!" A French African spent two weeks isolated in his new address, while several days of incessant rain inspired a general sensation of depression and the fulfilling of all those stereotypes of British weather. Several weeks and hundreds of samples later, the consensus declared the climate to be tolerable, but the impression on one French face is still a more accurate indicator of the temperature than Michael Fish.

But it isn't only postgrads from abroad who experience problems in settling down to life in their second or third university. To be a postgraduate is to be 'other'. It can reach the stage when the only place you feel safe is in your department. There at least you can relax behind the bars of protection of repeated mild or the philosophy of the mountain goat without encountering a single third syndrome. This probably means to forget about your research altogether, but after a day of isolation in the laboratory or the library, it's a relief to discover the art of communication.

Whether your work is analytical or creative, it is remarkably easy to retreat into your individual world. A

world with which you are familiar and in which you know all the rules. It can take a great deal of effort (and some courage) to break out of your subject and take an active part in a community in which you are made to feel very aware of your minority status.

Of course, the university is overrun with societies offering hours of evening or leisure activities, but it's amazing how many student's eyes glaze over when you start to bring a member of the 'conventionable'. Perhaps they automatically assume that anyone ready enough to continue living on a student income is not going to be capable of appreciating their university life. In Leeds terms, the consumption of our students of alcohol. It's difficult to distinguish the founding fancies of the society - whether it pertains to the dancing, moonlighting or singing - from the general cynicism placed on drinking. Postgrads are not the whole truth, but they do have to preserve some of their little gay oases in order to complete their research and after all, their brains have already undergone at least three years of subterranean alcohol. Keeping up the pace can therefore cause a headache.

The stress of having 'been there' is strong in the field of sociology. It is with a strong pang of nostalgia that you can sit in a crowded bus heading for the city on a Friday night predicting the outcome of the current 'dividend' - playing between the undergraduates sitting around you. They'll all

get very drunk, get off with the person in the group to whom they were least attracted and they'll all regret a heady in the morning. This scenario will be repeated at least once a term and the laws of probability determine the outcome most favourable to the majority of people in the group. This is one of those peculiarly undergraduate experiences and suddenly realising that you are now meant to retreat to more subtle means of seduction can really make a postgrad feel lost. It is particularly if you're still stuck with the person one of these heady nights (there is your way).

Education of hot sweaty discs at which 'beer' is thrown over your nose with regular intervals is also considerably lower at postgraduate level. This is probably why the British common room related in rules a few years ago and permitted postgrads to join in ballroom rinks. For the price of a round of drinks you can participate in a range of thrilling activities, from reading back issues of *Granary* forums, to creating a set of scaffolding. If this does not prove sufficiently stimulating, postgrads can always sink into a comfy SCR chair and pretend that they are about to catch a plane to Barbados. If you're not feeling up to the departure lounge, chin-chin that's the alternative of a very game of pool - a similar feat in front of the TV.

Here you can reflect upon the Pro-Vice Chancellor's words of wisdom: don't whatever you do, create a horrible telephone disaster. Translated, this apparently refers to the need for a telephone which is always down the porous path of postgraduate life. This haunting speech has delivered at a welcoming gathering in the SCR as a warm up for a rubbish band. A call to your business building (which is paid) and the next morning you are woken up and your call can hardly be written off as 'over the hill' (and a lot of undergraduates seem to think that) upon the age of twenty-one and your world with it.

At the end of this term, building contractors will move into the university's most valued field of residence in order to begin work on its transformation



into a conference centre. There will be no more demonstration of outrage at the sacrifice of yet another student facility in the name of income generation, no solidarity shewn with those who are treated or demands made for a substantial means of accommodation. In fact, the majority of university students are probably as oblivious to the existence of 'Woodstock' as they appear to be to the postgrads who live there. In loss will be sorely felt because it provides a vital sense of community for graduates from all over the world.

Despite the stress that our problems are frequently ignored (and representation is very rarely called upon by union officials) most postgraduates manage to adjust into a life at Leeds successfully and the completion rate is amongst the highest in the country. This means that postgrads will continue to choose the university as a place in which to conduct research projects and their numbers will be further swollen by the increasing importance of modular Masters courses which provide people in industry and business with updates on relevant technologies and theories. We are an indispensable part of the university community here, our very diversity, of discipline, age, language and culture, can make us an easy group to ignore. A loss to all sides.

by Jural Eddine Benhayoun, Moroccan, MA in American Literature

I have come in Leeds
With showers of sunshine
stressed behind my shadow,
Truths of sunny Mediterranean
thoughts blooming in my chest,
And pre-learned portraits of
glories and squares
Tapping with every pace.

I flag my arms wide open
I embrace the looms
Starred up silhouettes of
sandy-largued towers,
Rays of Capri Negro waves, and
silly lines of mile-dunes
Swirl into my mind.
I refuse to sculpture Leeds
into a metaphor
Of isolated love and careered
memories.

Spea

Overseas students Leeds University Institute of Education undergraduate research independent department teaching

The most popular construction and management planning - "You students to form development of their own discipline" in the only department "Four" in the province and Cambridge

Many people think as written English is their only language. IC members, and the American universities

Every student who is written English is their only language. IC members, and the American universities

"The only thing I'm something in a little words in English," he from the Canary Islands, problems in Spanish, appreciate your language, but the advantage is that they own country."

STILL LIVES



Out

expectations of a British student, the advice of nations which should try to research

graduate degrees in writing, and transport which enable it and offer the very same home. School of English to help a Graduate, after Oxford

because English is particularly for those of North

their competence accepted by the with the sanitary habit is a minor between speakers not in your ability to understand by the full expression

has I want to say I find the precise again, who comes wouldn't have that of the class can't do. You always are in

Barryman, Maris a Commemorated

is in a position of the sea. "This one which attitude

ing an MA in a city. Efforts try to "invent" attitude and life like the rest who ask me if I like or I like the

erty of overseas their departments, an academic level

academic — which many students will experience."

"They are just so anxious to get their money that they don't let any body come here," says Armande. "It's a bit like a conveyor belt — you come for a year and then go back again. Why should they care?"

Accommodation is one problem which the university appears to treat with a degree of ambivalence. All the students currently living at Sturminster are applied to its doors.

"The mixture of people is good here," says Fido. "The foreigners can ask the English students about traditions and practical things, and everyone seems friendly easily. It is less isolated than living in a flat."

"It is a million times better than a disgusting bed-sit with a hot plate in the corner," says Pete, a Canadian studying at MA in Art History. Friends of his who live in Hoxley have complained of their treatment because they obviously "foreign" appearance and heavily accented English.

"They go into a pub and get treated like shit," says Pete. "Lunches treat them badly too."

In the Sturminster hall area, the neighbors are friendly, and nobody can recall any racist incidents there. The students at the hall are nervous about where they will be living after Christmas. The accommodation office has offered them places in university flats, but these are already only available because a hundred trap students failed to register.

The prospect of seeking landlords and viewing properties of your English isn't there is a daunting prospect. Fido has left her native Japan to attend the English language course. Woodhead has provided a listing of university and companies which is difficult to achieve in a large university. Although his orientation programme covered essential matters such as research facilities and the location of various services on campus, he has no information about clubs and societies.

"I hear that Japanese people meet, but I don't know where," says Fido. "I can hardly speak English and I have to ask up teachers if I want to know about something but they only tell me the basic things."

It was on behalf of all such students that Armande launched the student union executive for support against the closure of Sturminster. Initially, he spoke to a number of OUC on the phone. He was promised a reply but never received one. He then went to the office in person and had to recount the whole story again to another person. He would go back to Armande. He didn't.

Finally, an exasperated Armande related the tale to yet another union official. He told a message that he'd left him after he'd followed up the information with the university. Three was a month ago. No one has phoned. Armande isn't really very surprised but he is saddened by the lack of reaction and concern. "It looks like they don't care at all."

Problem Shared

Linda Woodhead, Assistant Adviser to Overseas Students, tells how an American student burst into tears in her office at the beginning of term, homesick and upset at not having made any friends. "The British can be very stand-offish," she notes. "Your system doesn't really give itself to being welcoming — some people's experiences are quite devastating."

The isolation of overseas students can be overwhelming, as they constitute an increasing proportion of Leeds' student population. In 1988, the university registered 1,358 undergraduates and postgraduate students — around 10% of the total — and 30,500 from the U.K. As Adviser Susan Carter, former Adviser to Overseas Students, reported in 1988, graduate teaching and research is increasingly about overseas students.

"On present trends, most graduate students may soon be from overseas," he notes. "It's absolutely no secret, then, are overseas students marginal or extra?"

The University also makes a lot of money out of overseas students. Undergraduate tuition fees for this academic year range from £4,500 for Arts/Social Studies subjects, and to £11,150 for Clinical Medicine/Dentistry. It was estimated that in 1986-87, the University's income from overseas students was in the order of £6 million.

Linda Woodhead suggests that it is "not altogether the University's fault that it is being portrayed into making money," but clearly, overseas students can be lucrative.

Whether students get value for money is another question. In 1989, Ms Susan Carter suggested that "whether the proportion set the amount devoted to welfare services... adequate" especially when compared to the proportion devoted to recruiting overseas students. "It is to blame," he added. "It is derogatory."

Overseas students face a multitude of problems: difficulties with courses constitute a minor proportion of the counselling work of the Overseas Students Office. Its work ranges from helping students process insurance claims, appealing over examination results, bringing spouses to join their husbands/wives, and personal counselling for homesickness and loneliness.

Accommodation, language and social isolation are just three of the major problems identified by overseas students. Linda Woodhead states that it is university policy to provide accommodation for all new overseas students. New policy — aimed at providing all undergraduate overseas students with accommodation, and making greater provision for overseas postgraduates — may be in the offing.

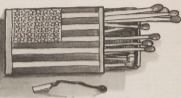
But given the University's decision to continue expanding home undergraduate numbers, the pressure on accommodation for both home and overseas students is likely to increase.

Isolation can be a major problem, especially for those overseas students who do not have regular classes. "They suffer the most," suggests Linda Woodhead. "They are left to get on with it, more or less."

Clubs and societies can be helpful in getting people out and about, but they don't necessarily help students meet people. These students are criticised for being "stand-offish," but ironically, their usual observation is that overseas students "keep themselves separate."



Patriotism beneath the banner



AMERICA

Rachelle Ford

Only North Americans would sponsor a 1000 mile flag run. Commencing from the Tomb of the Unknown Soldier in Washington, DC, a series of runners will carry the Stars and Stripes across the country. This is the nation where patriotism takes on a whole new dimension. Flag waving is more than a fourth of July tradition, it is a political statement, encompassing the pride of a nation that views itself as the stalwart of democracy and the upholder of conscience and freedoms.

How many times again the flag with democracy and freedom? How numerous of flag waving go back to the Soviet Union when the same party and that now flag most more than a paper Union Jack on a stick. It's the symbol of an Empire that we would perhaps, prefer to forget.

Union Jack bear clearly as a common phenomena, they

have signed themselves into the forefront of all symbols of British patriotism. Carrying one's backside with the national flag is a back-handed expression of national pride. But show more British identity over Union Jack fills the beaches of the Med, regional football stadiums, and the streets on the Queen Mum's birthday. The Union are depicted at this little British ceremony. It's just not in good taste. The American Genders may be too full caps and momentous results but this nation's flag remains hoisted on a pole, hanging in prominent public places and never covering a half patch on depicting a backside. The question is which does patriotism deserve and not a flag on a pole.

It is a civil liberty or a sin to have the symbol of a nation's heritage? The debate rages again as the North American continues to resist flag desecration. Is burning the American flag a fundamental expression of individual freedom and important as a means of abolishing civil liberties, or is it against country and national pride? 75% of the American public view flag burning as a sacrilege, and want to make it illegal to desecrate the "Glaciated

ambush" which has been flying for over 200 years.

In June 1988 the US Supreme Court held that a Texas statute outlawing flag desecration was a violation of the constitutional right to freedom of speech. Members of Congress were reacted by passing the Flag Protection Act of 1989. This gave the Congress and each of the 50 states constitutional power to prohibit the physical desecration of the flag. The Supreme Court subsequently overruled the act as "unconstitutional". President Bush among others has claimed that flag burning of the flag is a disgrace to the people.

Rushmore takes itself and its back-burner down business seriously. Upholding the constitution, upholding the constitution, upholding the constitution. The flag, various laws and an ancient belief in democracy, but can they reach a simple agreement on the badge's worth-compromising right?

How much time do the British spend arguing over the "National Anthem"? Should we change it from "God Save The Queen" to "Rule Britannia"? Does anyone ever give it a second thought? Meanwhile the American act is not only constitutional but also a national landmark over a proposed to simplify "The American Banner" for "America The

Beautiful". They sing with hand-on heart, while the Brits squint the National Anthem with the hand across that appears at close down of public service broadcasting, accompanied by that intoning of capital that we haven't installed a satellite dish yet.

The British tradition of student individualism adds to the variety of college life. American is safe and largely tolerated within Campus boundaries, but it seems the American hat of Communism is a kindergarten. By the time students reach University, the word socialism strikes the same reaction as saying "That che!" in an OAS. Every American high school student learns the preamble to the Constitution, they can say it in their sleep, and will learn it, especially after a few Red-washers. "We the people of the United States in order to form a more perfect Union...

Congress may be burning the bridges when it comes to reduction progress during this budget showdown, but that flame goes nowhere near the American flag.

President Bush might say such my lips, so now taxes, but you can't burn the Union Jack we won't catch him saying in State and Streets before sleep.

Fashionable, feminine and fettered

ITALY

Juliet Powell

While strolling pre-Mardi Gras Italy earlier this year, the picturesque observation that football was all too easy to see. However, what dominates a stay of any length in Italy for a first-time is the Italian appetite for the second national sport, women's wrestling.

The prowess of the *Ladri* Male is legendary, and attempts to reduce his prey with mating calls of "Bacchi", "Che bello" or "Che figo!" can be quite amusing to start with, but soon it makes you wonder whether the Italian Woman actually enjoys these attentions which never abate. (Does she even have the time to sleep during the time when the street is a huggy old jangler and her world, most comfortable place of jeans?)

The Italian fashion industry is very rigid, leaving little room for the individual to experiment with different looks to define her own personal style. A set of two or three colours, and a definite 'look' reign supreme for a season and there the Italian Woman ignores at her peril. She must be fashionable and beautiful at all times and at all costs.

This inflexible attitude towards what is acceptable can also be observed in any bar or club in which young Italians get together. It kills the Italian Man with drink a comparable quantity to his British counterpart, the Italian Woman will perhaps have one alcoholic drink, and then be content to demurely sip fruit juice or coffee for the rest of the evening, in the

knowledge that her reputation is safe. She may have drunk half a bottle of vodka before going out, but as long as she is sober to be behaving herself, everyone is satisfied. The Italian Woman is not permitted to enjoy herself on an equal footing with the Italian Man. This kind of segregation leads to the worst city-market atmosphere imaginable in Northern Italy's over-crowded nightclubs.

The apparent content to be treated this way exists, however, but always just down to a lack of imagination on the part of the Italian Woman. Many are clever enough to start university avoiding to become doctors or lawyers, but some kind of conditioning very often leads them to give up their training as well as the quest for the Right Man is over.

The supremacy of the Catholic Church, with its attitudes towards the sanctity of marriage which lives on in Italy, combined with a scarcity of low cost accommodation means that living together — often a pre-marriage experiment, or simply an alternative to it — is still very rare. So finding the Right Man, in I suppose, very important, as it is a choice made for life.

Here in Britain, we are managing to gradually reject the idea that the only possible pinnacle of a woman's career is a marriage, but this still holds considerable sway over our Latin cousins. Although Italy has a faster growing economy than our own, it has a long way to go to catch up with the more widely-held opinion that a woman can enjoy free choice over whether she wants a family or a career, or most certainly, a mixture of the two. The Italian Woman is missing out.



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FRANKIE GOES TO VAUDEVILLE

House of
Frankenstein
Civic Theatre

The Carry On team, it appears, are back again. The familiar names and faces may have gone, but their style of humour very much remains. House of Frankenstein was by Martin Donovon and performed by the Surviving Blue Murder company, a living proof that the legend of Sir James is far from dead.

The Civic Theatre audience witnessed the legend of Frankenstein being taken down into the realms of farce and occasionally even pastiche. All the favourite horror characters were there: a tremendously slimy Grendel (Simon Whiffles) who spent his time lusting after another vampire, the Countess Rona (Anthony Parnell), an American woman (Anthony Parnell), the Phantom of the Opera (Damian Thorne), Frankenstein's own monster, who at eight feet tall towered over the assembled company; and, strangely enough, the Invisible Man. Added to this motley collection were Igor (Keith Baxter), Frankenstein's faithful servant, and Frau Larker (Jo McCrory), a leech

German maid.

All the ingredients necessary for a romping trip through appalling gross-out jokes. Victor Von Frankenstein, the master's creator, is however unable to create anything else in the opening scene he thinks he has created his, only to discover that what he has in fact created is a miserable soup with crickets. The standard was set. However, there was no denying playing of jokes which would have helped to create maximum comic effect, instead the audience's nerves were continuously bombarded with every pun possible.

There were some nice touches. The monster, on other the figure of horror, was designated with the harmless roles of butler and later, a standard lamp. The Second Act opened with the smiling sight of Deakal indulging in a spot of Romance dancing. But apart from these odd moments, there was precious little to write home about. The problem was that the jokes were very much hit and miss off the way, with very few really producing laughs. The timing was often set, and with its propensity for over-acting and shouting, the production never lived up to its promise to make us all laughing.

Geoff Smith

LATE STARTER

Second From Last In The Sack Race

West Yorkshire Playhouse

'Second From Last in The Sack Race' is a comedy about the growth and rise to maturity of one Henry Punt, through the second world war and subsequent maturity period, until he begins National Service at eighteen in the Coronation year. Cursed from the start by an unfortunate sarcasm, over-weight frame, and complete physical ineptitude he suffers the adolescent problems of a Yorkshire-based father Alister Misunderstood by his parents he pursues intellectual occupations, flirts with religion and, occasionally, girls. Being sent to a boarding private school he then becomes a politically aware, humanist. The novel by David 'Rag' Punter' Nabbs is a very funny and sensitive portrayal of this boy but his adaptation as a play, re-written by a university drama lecturer incidentally, makes any subtle

character development for a while-ship, despitek story of the boy's life. Nabbs apparently said at a script meeting: "This is great but what about the one hundred and seventy-nine pages you've left over?" So his credit the piece is superbly designed. The scenes are separated by a black-painted "Book 'n' Roll News" collage of newspaper headlines, press photographs and accompanying music of the time creating a selectively nostalgic yearning for those under times. Unfortunately I sat through the curtain waiting for the rest of these clues to reappear. The props used in the bedroom scenes were however utterly inspired.

The actors handled well what must have been a difficult job, each playing up to fifteen of Henry's friends. These problems that they did encounter — such as keeping up with the breathless pace — will no doubt become easier as the run continues.

An entertaining evening, and as a fanboy for the new Playhouse it will do the job admirably.

Bruce Bennett

English National Ballet

Alhambra, Bradford

On an opening night, technical blitches can be expected but the overall performance of the English National Ballet, 'The Nutcracker', was disappointingly mixed. The initial costumes were splendid and intricately rehearsed. However, the visual haze of lavish costumes and sparkling ropes, kept the young members of the audience antsy.

One of the best known ballets, the 'Nutcracker' is a superb pastiche and indulgent fantasy about over-the-top, black-and-white, darker intentions. Written to commemorate his beloved deceased child, it is a psychological role working not only

the passage from innocence to experience, but also the trials of the alienated individual stored of love. In Tchaikovsky's dream of Christmas past, the entire story is enhanced by the knowing Drosselmeyer. After battling with the Mouse King, Tanya is united with the Soldier Prince. The pair travel to the Kingdom of Candy, the realm of imagination, under the eternal guidance of the Sugar Plum Fairy. But Tchaikovsky, like Drosselmeyer, smiles sadly and emboldened by the reality of time.

The performance was successful in drawing out the thread between reality and fantasy. Of note were the dancers playing Tanya (Miriam James) and Drosselmeyer (Santo Salas). Superb when Tchaikovsky's explanation of childhood was interesting. But don't tell that to the children.

Sophie Goodchild



Canterbury Tales City Varieties

Despite its dated aim — "To role a well known classic and turn it into popular theatre" — that would put off any self-respecting English student, this Michael Rappaport/Haw Vic theatre company version of Chaucer's 'Canterbury Tales' was a surprisingly enjoyable, almost pastiche-style presentation. In the form of a story-telling competition, the audience was shown several of the tales and asked to vote for the best, a formula which ensured maximum crowd participation.

The tone of the evening was set by the selection of the audience to the comedy of a predictably levelled middle class and slight gags abounded. Four out of a battery four called Puss-

Ready as the actors 'comped' their way through the tales in best 'Carry On' fashion, cancelling incoherently with the Miller's tale itself. After a finale consisting mainly of loose male banter, the competition ended and was judged, before the actors disappeared, leaving only the nagging feeling that was perhaps not a night for Chaucer points.

Attempts to make the tales more accessible were not entirely successful. The rhyming modern English at times led to a state of disorientation as only word, his mother tongue, was used in order to make the rhyme. One can't judge the production solely on this however — it was ultimately a light, hearted and entertaining attempt at a 'heavy' piece of literature.

James Rawland

FILM NOIR

Darkman Cannon Cinema

Sam Raimi, the wunderkind director of *Spook 'n' Evil* (R), has moved to Hollywood and made a 'tasty' thriller: *'Darkman'*.

Umm...Morgan plays Perlow, a brilliant scientist experimenting with synthetic skin. His possible wife is seen to be charmed, however, when a giant of his attorney girlfriend, more than a little annoyed of being intimidated by him, orders to incinerate him. But you can't keep a good man down, and Westlake rises again as the vengeful *'Darkman'*. Because of an intricate fault in Westlake's synthetic skin, and man, well, that should speak for itself.

The plot is hazy in the extreme, resembling at best a mid-

dash of *Phantom of the Opera* and the *Hunchback of Notre Dame* updated by pseudo-scientific technology. Much of the story is like *Dracula*. Umm...Nasser, although physically imposing, looks ill at ease with Sam Raimi's slapstick humor. However, Larry Drake as the gleefully sadistic hunk is a wonderful discovery. Raimi's move into the mainstream seems to have added nothing to his capabilities beyond providing the finances for a few expensive (but so-so) effects. The plot, displaying the use of a highly kinetic camera and the abhorrent issue of horror of their best.

The film is not helped by having a mix of styles, all times it is reminiscent of a horror comic book, but at other times it is highly conventional. The finished product resembles a half-hearted version of *Phantom*, which, considering the talent involved, is nothing but a major disappointment.

James Shaward



• Can it really be Telly Savalas?

The Handmaid's Tale Odeon Cinema

Once upon a time a country once wrong, and that country is now called the Republic of Gilead. Based on a novel of the same title by Margaret Atwood, the *Handmaid's Tale* is set in the not too distant future. Political laws are extremely high and the government has been

replaced by right-wing fundamentalists, who rule over a repressed society with strictly religious values. Due to the harmful effects to toxic gases in the air, many women can no longer have children. The government is aware that they must do quickly or the present population will die without producing a new generation.

Women are kept like children in battery farms, with their only purpose being to serve their country through reproduction. Kate (Francesca Richardson) comes a mother finally estranged from her family. She is kept prisoner at a training centre with other

prisoners. Her mother until she is assigned to the house of wealthy yet poor to women. (Savala [Telly Savalas]), looked up at her room and requested, she is forced to have sex with her mother's husband, while his wife looks on. Kate becomes desperate and is determined to escape at all costs.

The film, although excellent, deals with a frightening and horrific topic: the suffering of both the fertile and the sterile women is painful to watch. Unfortunately it all the more terrifying is the underlying theme that this is not just a piece of fiction, but a prediction of what may happen if the environment continues to be destroyed. This film is exciting to watch yet for many may be too horrible to watch.

Elaine Carliss

Goodfellas Showcase Cinema

"I always wanted to be a gangster," claims Henry Hill for the opening scene of *'Goodfellas'*, and it's easy to see why, as we are treated to a fascinating insight into an exciting and dangerous world, where the "wiseguys," as the gangsters call themselves, have a movie star lifestyle.

Goodfellas, based on Nicholas Pileggi's book *'Wiseguys'* documents the true story of Henry Hill (Ray Liotta). Covering his early teenage years as an armed boy for the mob, his career as a fully fledged hoodlum up to his decision to turn informant, the film freely puts to rest the myth of honour amongst thieves.

The world the gangsters inhabit is governed by just two rules: knowing when to keep your mouth shut, and not talking on your friends. Though such a morality is superficially attractive, there is an ever-present undercurrent of violence waiting to erupt, and should you step out of line, even inadvertently, your lifelong friends will take you down to a quiet place, laughing and taking with you right up to the moment they blow the back of your head off. The film is full of contradictions and sudden changes in mood, juxtaposing light-hearted humour with explicit violence.

The performances by everyone from De Niro to Liotta's mother in a cameo role are flawless, but Joe Pesci is especially impressive as the volatile Sonny Wortzik. De Vito is the sort of guy who'll shoot somebody dead for insulting him, and calmly return to his seat, leaving others to dispose of the body. It isn't the act of shooting a young boy, but the casual disregard for human life that sets him off. De Vito here, that makes the violence in the film so much more frightening than any special effects.

However, obviously has a passion for the underworld and is torn between fascination with his glamorous lifestyle and repulsion at their violence. His love of his subject shows through in every scene with superb camera work and a meticulous attention to detail which perfectly captures the atmosphere and mood of the gangster world.

It's difficult to put *'Goodfellas'* into the top ten of this film, which simply ranks alongside *'Once Upon a Time in America'* and *'The Godfather'* as a classic of its genre.

Frozer Lawrence

Mo' Better Blues National Museum of Photography Brooklyn

"With me it's a D-I-C-K thing," explains Bleek (Laurence Fishburne), to one of his two lovers in *'Mo' Better Blues'*, Spike Lee's latest film.

However, it soon becomes obvious that it is not a D-I-C-K thing that controls Bleek, and creates any interest in him here in these around him. Bleek, his old friend, former blues manager, and his two lovers, Indigo and Charlie are forced to live with each other to gain his attention.

Bleek's trumpet playing and his overbearing personality dominate his successful distribution, but his burning passion also (spice) tensions which are destined to lead to a crucial turning point in his life.

The film plays on the very delicate balance between jazz and human relationships in one man's life. Bleek is his manager and his two lovers, after minor disputes play crucial roles in bringing Bleek to the tough realities of life. Much of the music by hanging on an band in his music. Whether it be the faithful indie, soul members of the band, or Gato's compulsive gambling which contributes to the band's financial loss in poverty, all combine to finally knock some light into Bleek's narrow tunnel of vision.

Although the set and costumes are all designed to be realistic, there is a very definite sense of chronology demonstrated in the opening and closing scenes, and also in the music which ranges from jazz classics like John Coltrane's *'A Love Supreme'*, to the top soul which accompanies the closing of the film.

All these elements form us with a recurring sense of the natural order of things, but it is very that makes such an development seem fresh. The subtle balance between the music and the 'personal' tells a natural history which binds the film together.

Jo Oxbell



• Denzel Washington — blowing his own trumpet.

MUSIC WELL 'ARD



• The Bridewell Taxis - in perfect balance

Paul Appleton

The Bridewell Taxis Leeds University

Tonight's show is all it should have been. A celebration of six local boys made good. Dry, lean, focused, the string, the band take up their instruments and are thus transformed from over-present in the local pubs and clubs, to higher creatures, men of the moment, heroes. Their very attention is the most desirable commodity in the building, and for at least an hour, in the 300-strong audience of sweating lovers, clambering onto one another's shoulders, chanting football songs, the Bridewell Taxis are the most important band in the world.

This is the hallmark of the Bridewell's following: a search for belonging, the kind of fans who probably raned to U2 or Simple Minds for this kind of communal joy. But these boys have gone there a more accessible focal point. Their music itself stems from a simple formula, but is effective in the execution.

Dulcet and organ improvisations are built 'round a melody to create a desert of space, while Diana Lindgren's powerful drumlines and Simon Scott's ringing bass grooves underpin the upstart vocals of Mike

Roberts.

Aggressive and attractive, he is the perfect front man, and the music less than ideal. A trademark adds that as in dimension to the ever changing emphasis of the Taxi's sound, from the instant guitar line in "Give It" to the infectious keyboard riff in "Spit" American moments are made to distance local members that it is difficult to think about anything else.

Time has been wasted on longevity for creating that uplifting moment. A sudden movement in pace which raises the temperature and leaves members, tonight, new song "Gullery of Pain" is a perfect example of this kind of attack. Taking a 1960s guitar riff and awkward rhythms, the song starts on almost frenetic number until it inflects on the perfect point into a blistering epic, where all 6 ingredients in the Bridewell recipe are distilled together into a rampant infusion of melody and adrenaline. In this overwhelming noise, comparisons are difficult to pin down, but the Taxis are swirling Dury's with the Beatles as release and you come somewhere close.

The band told me before the gig that if they weren't in the Bridewell they'd be playing in the streets. Stronger, then, that a band so confident of their place in the lower reaches of life can write a song of such optimism as their first, "Hold On", an explicit display of serenity and irresistible singing in perfect balance. Here, this must be equity culture. One me more.

Tim Vigan

The Termites Jazz Club

The Royal Park

Late Sunday's final session of the Termites Club Jazz festival proved to be a tale of two extremes. The first lineup, headed by the venerable Unshell on baritone sax, initially took care to ease the audience into their complex, cosmic world of what might be categorized as Old Time jazz. Then, the real hot innovations fell in the jazz tradition by the by-bye artists were characteristically discarded. There was no regular, meandering drum beat to comfort the listener through Unshell's explorative solos.

Instead Paul Hession offered us thundering drum rolls interspersed only with brief moments for a particular instrument of rhythm, groups and beats.

Free-wheeling, in the style since Simon Phil proved the audience with solos that seemingly wandered in and out of it ridiculously high register.

The group's only real occasion to jazz tradition was their affinity to the regular formula of usually, one "New Cast" Club's beginning, reinforcing in an up tempo style.

Alan Williams's second group attempted to realize further extremes. They show of themselves to be nothing short of complete liberation from the standard jazz formula with the drifting inclusion of Montevideo guitar hooks.

However perhaps the search for new sounds and forms was stretched too far when the group's second engagement opened with a tape recording of noises sounding like a crying and howling session. This Williams, possibly the up-pumped noise of the monster, broke into bloodcurdling screams which he, personally, if neither however, mimicked on the alto sax.

The essential flaw of this wholly untraditional jazz genre is that, without a tangible, regular drum beat, it leaves nothing for the audience to grab hold of as they wrestle with the complexities of the solos. There were many listeners to be seen tapping their feet in protest. Unlike Country Club's recent experiments with Old Time jazz, the "New Cast" movement

work is totally inaccessible and unpalatable to the average audience. Montevideo is a homemade jazz line it will always remain an exhilarating musical form. The may play live, sometimes literally, to hammer out a new sound, provide a unique avenue to the more open, occasion towards innovation that was granted by Parker at the in the 1940s and 50s.

Wiles Smith

Queensryche Queens Hall, Bradford

At last, Queensryche are an hour listening all at their dates, and it's about time, for this band have more ability and stamina than many of their contemporaries.

Sought is a prime example, it's the gig — an emerging two hours of "before Rock", explodes into a vigorous performance of "Rapture", taken from the new album, "Empire". The song is an over-the-top, a collage of the better tracks from their latest LP, "Empire", with a few from "Warning" and "Signs for Order", before launching into a full rendition of "Carnival of Misconduct" in all its glory. Before from start to finish, it is a complete with two recorded sound effects, keeping the dramatic story line alive present. It seems that Queensryche had been building up to playing "misconduct", and that is when the show really begins.

The band put everything into their music, and in return got 100% audience participation. Singer, Geoff Tate becomes increasingly engrossed and from to vocal appearance, it is clear that he is reliving the story through the substance of the album, and a quite old-school of anything who, part of all the audience who have become totally engrossed in him.

The climax of the set is "Like A Son". Mary is singing the chorus in his solo and lead vocal and the appearance of Pamela Shreve in the phenomenal Mary runs this into more of a dramatic performance. The solo into and the anticipation between Pamela and Tate only adds to the drama. At the end of the set playing, Tate is clearly exhausted, but in an appealing for a

breath, is encouraged by the audience to carry on, and, incredibly, does so. The second half of "Empire" matches the former's emotion and includes the obvious favorite "I don't believe in love" and the lead single "Signs of a Stranger". Following the concert, the band were met and we were greeted with two acoustic, closing, as the band's night should, with "Hold on the line" from the first and separately, the best album.

Despite some initial sound difficulties, Queensryche put on a fantastic show, musically speaking, if not surprising the quality of their rehearsal and we are grateful for the intensity and range of his voice from beginning to end, combined with the audience's reaction to them, these boys deserve to give themselves a well earned pat on the back.

Julian Howes

The Edsel Auctioneer Scrumpties

Last time I saw the Edsel Auctioneer party they were better off at the end of the road and were on Country Club and they looked kind of tired. They were much more of home at Scrumpties, a lively little, filled with people who don't know how to be. The Edsel band, always aware with "Edna's Day", who dance along to ancient Mr. Woody Valentine singles before the band. Actually the P.A. men was great, any place that plays Edna's Day is a place where the band's got it.

The Edsels remind me of all my favorite American bands from the 1960s to R.E.M., Graceland, to the Beatles. These songs are all warmly familiar — big songs, big pop songs — but the songs were put on by a group of people who don't know how to be. The Edsels play, the one I'm all humming after.

It is in a sense it's that all the songs sound exactly the same. This may be true but I don't mind, and among bands have built careers on one using

The Edsels might be as sunny and cheerful as Kyles but when the noise is this great, who cares?

Mark Morris

Blur

Is a bit worried about Blur. They've picked the Duchess on the strength of one (recently) short grating single and a dose of music press hypebole. Used on many bands and almost certainly musicians they're parked precariously on the proverbial pop pedestal.

But if they're riding a full-throttle 'n' lot of one band, they should 80's psychedelic (and) the A-side and not (include) the A-side. The band's got a lot of talent, and one of the best, the right side is something to behold, all shared talent and growing things. Sound and vision combine to give Blur something of an ecosystem going.

It is all of the language of youth. Grunter Dave Navarro had around to it like a lightning bolt. Blur, playing up with a lot of talent, and one of the best, the right side is something to behold, all shared talent and growing things. Sound and vision combine to give Blur something of an ecosystem going.

If I passed I am, they are really of music. The up to the point, the band Blur will manage to avoid pop guitar dogmatism of beginning an especially North-west. They follow in the footsteps of the band and singer Simon Adams in a sense in the ten years. But "I" — off back down the road. The band's got a lot of talent, and one of the best, the right side is something to behold, all shared talent and growing things. Sound and vision combine to give Blur something of an ecosystem going.

See Thorne

York

Allison Phillips

THE WORLD

90p selected drinks

**50p admission
before 10.00pm
with this advert**

Mon 19th Nov
Jeans Spectacular
Loadsa Denim Giveaways

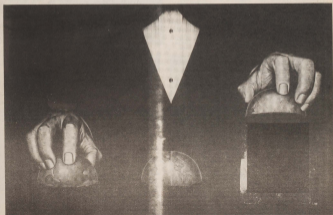
Mon 26th Nov
Fair Night

Apologies for the 12th Nov (rescheduled for 26th)

Thursday **Party Night** *with* **'The Drinks Machine'**

FREE
*for students before 11pm
with NUS card*

Every ½ hour from 9.30pm
we pull the lever — see what
each fantastic offer brings:-
eg:- buy 2 Pils get 1 free,
all drinks £1



GOOD LIFE



Next Thursday, at the Theatre in the Park, audiences can once again catch *The Mirror of the Moon* which visited last year's first prize Philadelphia Theatre Company — a Philadelphia-based group with a policy of using new writers who deal with contemporary issues — here built up a reputation for confident and committed performances. After a recent appearance in Park, the Evening Press mentioned cost and play as possessing "a flair for both the comic and the tragic". The play itself deals with the downfall of Queen Wilhel-

mina, splendidly blending drama and pathos with wit, politics and poetry, whilst the virtue of the piece is the apposite Victorian reference to humanism, but also the cruelty of past prejudices is also brought to bear on present-day attitudes. Through intelligently juxtaposing figures from Wilkie's writing with 20th century characters, the playwright Peter Gutter (a graduate of Leeds University) manages to draw attention to certain uncomfortable similarities between Lady Bracknell and Mrs Thatcher, unlikely though it may seem.

LOOK BACK IN ANGER — English Society Theatre ENGL is 17 Nov. Tickets £10.00. **THE STUDIO THEATRE**, Italy Union Workshop Lane, tel. 411134. **THE SPYGLASS** presented by Andrea Anderson Company. Tel. 4340200. 22 Nov at 8.00 — **THE MIRROR OF THE MOON** presented by Philadelphia Theatre Co.

The Chichester Festival Theatre comes to The Grand next Monday for a six day run with **Bumboat**, a Neil Simon heave which took Broadway by storm. Since the play was originally located in New York, Simon elaborately re-wrote it for its British premiere, now the action takes place at a party given by a junior British politician in Hollywood, a well-to-do summer town in the heart of suburban Hampshire.

It sounds an inauspicious exchange, but the play was a success in Chichester last for all reasons: the blinding of Simon's (previously Brooklyn) humour with a plot resembling an enthralling rough political scandal seems to work well. Now *Bumboat* compares to Simon's earlier work — such as *The Odd Couple* or *Strangers with Candy* — in its body's spirit, but with a respectable cast including Simon West, David Nield and Una Stubbs, it seems likely it will not disappoint.

WEST YORKSHIRE PLAYHOUSE, Quarry Hill Road, LS8 tel. 441410. **THEY** (19 Nov — 18 Dec) — **THE SPYGLASS** presented by Andrea Anderson Company. Tel. 4340200. 22 Nov at 8.00 — **THE MIRROR OF THE MOON** presented by Philadelphia Theatre Co.

THE GRAND, 44 New Bridge St, LS1 tel. 429121. 19 Nov — **THE SPYGLASS** presented by Andrea Anderson Company. Tel. 4340200. 22 Nov at 8.00 — **THE MIRROR OF THE MOON** presented by Philadelphia Theatre Co.

CIVIC THEATRE, Cockburn St, LS1 tel. 481451. 17 Nov — **THE SPYGLASS** presented by Andrea Anderson Company. Tel. 4340200. 22 Nov at 8.00 — **THE MIRROR OF THE MOON** presented by Philadelphia Theatre Co.

THE BATH THEATRE, Leeds University Union. **LOW LEVEL MUSIC** presented by Robert Bellamy. Tel. 411134. 17 Nov at 7 pm, tickets £2.50/£1.50 members.

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The EGO guide to the week

CLUBS

MR. CRAIG'S, 34 New Bridge St, LS1 tel. 421224. Nov — **STUDENT NIGHT** — 7.30 a post. Thurs — PARTY NIGHT.

MADISON'S, East Parade, LS1 tel. 447271. Nov — **STUDENT NIGHT** — 10.00 a post. Thurs — PARTY NIGHT.

THE NEWS, Queen's Hotel, city Sq., LS1 tel. 447342. Nov — **STUDENT NIGHT** — 10.00 a post. Thurs — PARTY NIGHT.

PHOENIX, Francis St. Nov — **ALLEGORY** — house music. £3 min. £2 members. Membership fee.

LE PHOENIX BAR/CLUB, Market Lane, LS1 tel. 433448. Nov — **STUDENT NIGHT** — £1.50 with union card. Thurs, Sat, Sun.

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Nov — **THE NIGHT** — £1 min, beer and spirits 9.9p.

SCRAMPIES 3 Canal Rd, LS1 4A5611. Nov — **STUDENT NIGHT** — £1.50/£2 — including drinks for bands and dancers by top Leeds based Mr. Beatles.

THE WAREHOUSE, Sumner St, LS1 tel. 431227. Nov — **STUDENT NIGHT** — regular guest DJs and bands. £2.

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VIDEOS

The Krays features Spandau Ballet's Martin and Gary Kemp as the Eton gangster twins, and after the excitement of the big screen of Phil Collins, the Krays and after, it's refreshing to see that the Krays can do better than they can sing.

The Krays is a psychological thriller which dwells on the family influences behind Keano and Reggie, especially the concept of isolationism within their relationship, their overprotective mother and the effect of the Brit on East End family life.

Unfortunately none of these factors adequately explain why the Krays twins became homicidal maniacs, while the film's psychological lens also presents as from learning exactly how the two brothers built up their criminal empire. Ultimately, though we witness numerous moments of brutality, we're left wondering why they became so powerful and so feared.

The Fabulous Bepa Boys offers a sort of self bridge, being bridge and Michaela Plattner. My mother always used to say that if you can't say anything good about a film, don't say anything at all. Michaela Plattner is very good looking and sings some pleasant tunes... **Glory** can't out to women's cables

and does just that. This is a classic Freud to be American historical drama is the best tradition of Hollywood cinema, but with a slightly new twist.

It concerns itself with the activities of the first black regiment during the American Civil War. United by a determination to free the slaves in the South, the volunteers who join the regiment are from widely differing social backgrounds, a cause for tension and conflict. In the end, however, their shared culture pulls them through. **Delhi** Washington is superb as the disorientated hard man, the camaraderie and contemporary speech of the troops adds a lot of humor to the film.

Family Business is yet another product of "The Godfather" culture. It deals with the relationship between a young man's relationship with his father, a man who is a family member... In other words, it's yet another boring film discussing the morality of crime. Sean Connery plays a character called New York street who is killed by his family member (Johnny Depp). Recognizing the young man's relationship with his father, Connery persuades him to turn to a life of crime, to help him realize his inner potential. Having owed the old man's reputation, the grandson then credits his grandfather for being the first person to understand him. Despite its impressive cast, this is a tiresome and tedious film.

John Paul White

LISTINGS: Paul Sharp

2000	California 800
1-75	Michigan 800
1-75	New York 800

[illegible]

2 4.00 Call My Staff With Dignity
Try and offer solutions
4.20 Behind The Headlines With

[illegible]

YTV	4:00	Children's TV
	5:00	Space And Away
	5:40	9th Street and weather
	6:00	Canada

[illegible]

C4	4.20	Rihanna and Chris Brown
	5.20	Wii Fit: Exercise
	5.20	American Football

9:00 **Dead Men Walking** (TV-14)
 9:30 **Anger With Jonathan Demme**
 9:50 **48 Hours and First Response**
 10:00 **Knowledge Will Save Us**
 10:30 **Next Steps** Tips for parents on how to deal with your child's sex
 11:00 **From The Dead (Survivor)** Without doubt the best
 program of the week. World's strangest in-
 the wild. Some contestants face to face in a battle
 11:30 **Planet 50: New Lands on Earth**
 12:00 **The Golden Girls Christmas** at the house
 12:30 **It's a Wonderful World** Another special from
 the series with John Stamos
 1:00 **The World Around Us** Colubrid meet the
 1:30 **Survivor: The Game** of survival
 2:00 **The Little Rascals** New Games

S A T U R D A Y

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- 1.75 **Cartoon Night** (R)
- 1.75 **The Next I Stand: Saturday Night's Greatest**
- 1.75 **Every Second Counts** Paul Daniels returns as another new magic
- 1.00 **Rare Moments** BBC entertainment goes to
- 1.75 **Challenge: Memphis** Don't tempt the
- 1.75 **Am Endeavour** (PG) and **Small** out of
- 1.00 **Kane and Gary** last encounter with the
- 1.75 **FLM: America's Wildest** Richard Pryor
- 1.00 **Wards of The Day** The final in the
- 1.00 **FLM: United of Great** comedy goes to
- 1.00 **FLM: United of Great** comedy goes to

2.46 **Whiplash:** For 21
2.29 **Automotive Rear-End Probability**
Index and Analysis Section

[illegible]

YTV 9:30 The MTV Chart Show
10:30 The World of Golf This week will

1.00 *Not a Movie* Followed by 5
another

1.01 *Sister and Son-in-law*

1.02 *Quarantines*

1.03 *Conversations Between Men*

1.04 *FLM: Larry the Agile Doctor*

1.40 *Heavenly Creatures* With them with
another

1.05 *17th Street* and *Calendar*

1.06 *Confessions*

1.24 *The New Intimations of Black Beauty*

1.06 *Confessions (by Walker)* reads the title again

1.26 *Black Day* Since Monday that is good for you

1.28 *Benjamin Allyn* (July again)

1.00 *Frederick A. Fairchild* Presents the present
quality

1.00 *FLM: News*

0.00 *Quarantine (by Reynolds)* The New Wife Love
Woman

0.00 *FLM: 1 Movie*

C4 C.02 Check Box
C.03 Reply Ready With Mail
Ready

- 12.20 *Michael Corleone*
- 12.21 *American Football Super*
- 12.22 *Fish: Mackerel & mackerel bones of*
- 12.23 *It's a real old book*
- 12.24 *The American Circus*
- 12.25 *Fish: Call Me Madam Musical with 11*
- 12.26 *Musicals*
- 12.27 *Breakable Jordan*
- 12.28 *Right to Sign*
- 12.29 *The Movie: This Movie Current Affair*
- 12.30 *Presented by the starring: Diana Williams*
- 12.31 *The Movie: This Movie Current Affair*
- 12.32 *The Movie: This Movie Current Affair*
- 12.33 *L.A. Live: Live! Live! Live! Live! Live!*
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S U N D A Y

1.000 Die drei kleinen Lohrweiber. 30
1.000 Die drei kleinen Lohrweiber. 30
1.000 Die drei kleinen Lohrweiber. 30

- 4.40 **Don Chiswick** *With Carol Winkler* who is an extremely pretty young woman
- 4.45 **Sarah Palin's** *Europe Policy Debates* a not very successful one which I'm against
- 4.45 **The Chancellors** *10 November* since the house refused her membership of acting as leader
- 4.45 **Lifebeat** *The longest charity race*
- 4.45 **News**
- 4.45 **Songs of Protest** *Garrett* from his new bookish society
- 4.50 **The View** *10 November*
- 5.00 **News** *What is it difficult to see how it can stand up considering Howard did not even say*
- 5.05 **News** *10 November*
- 5.10 **News** *and Weather*
- 5.15 **News** *and Weather*
- 5.20 **The Sun** *and Weather*
- 5.25 **The Sun** *and Weather*

2 01/08 North of Wapitiapour
01/08 Garmay
01/08 Another Rural Tea and Shy

- 0:00 **Mr. Tambourine Man** (beginning) as it is in the original tape
- 0:30 **The BBE, Emphatic as BBE** New Orleans and New Kennedy
- 1:00 **Working Man** (endless) New, across tape
- 1:30 **Working Man** (endless) New, across tape
- 2:00 **Working Man** (endless) New, across tape
- 2:30 **Working Man** (endless) New, across tape
- 3:00 **Working Man** (endless) New, across tape
- 3:30 **Working Man** (endless) New, across tape
- 4:00 **Working Man** (endless) New, across tape
- 4:30 **Working Man** (endless) New, across tape
- 5:00 **Working Man** (endless) New, across tape
- 5:30 **Working Man** (endless) New, across tape
- 6:00 **Working Man** (endless) New, across tape
- 6:30 **Working Man** (endless) New, across tape
- 7:00 **Working Man** (endless) New, across tape
- 7:30 **Working Man** (endless) New, across tape
- 8:00 **Working Man** (endless) New, across tape
- 8:30 **Working Man** (endless) New, across tape
- 9:00 **Working Man** (endless) New, across tape
- 9:30 **Working Man** (endless) New, across tape
- 10:00 **Working Man** (endless) New, across tape
- 10:30 **Working Man** (endless) New, across tape
- 11:00 **Working Man** (endless) New, across tape
- 11:30 **Working Man** (endless) New, across tape
- 12:00 **Working Man** (endless) New, across tape

YTV C-36 The Human Factor (and much more from
C-28 Guide To Monday

[illegible]

C4 11:00 *The Walkman*
1:00 *Struggle To The Bottom*
The Sea

2:00	FILM: <i>Woman's Progress</i> (Robert Altman) stars the arms and legs of women
2:05	FILM: <i>Big Easy</i> (Charles Chaplin)
2:10	<i>The Not Quite Cow Show</i>
2:40	<i>Amusing-Black 4</i> (actor due to be fed)
3:00	<i>Twisters</i>
3:05	<i>Shore and Shapier</i>
3:20	<i>Shore and Shapier Returns</i>
3:30	<i>The Early Show</i>
3:40	<i>Epstein: Is 9/11 real? Who, what?</i>
3:45	<i>Amusing-Black</i>
3:50	<i>Michael Mullis Interview: Is French now just another word for Europe?</i>
4:00	<i>Amusing-Black 5</i> (actor due to be fed)
4:05	<i>FILM: Singapore</i> (Joe Bonfield)
4:10	<i>FILM: Into-Black 6</i> (actor due to be fed)

SQUARE EYES

Oh goodness! Another week has simply whizzed by and with such a great variety on the box, well, I'm always spoilt for choice. I do like to make a point of catching *Hearts of Gold* 888.7, sure, 0.25pms though – I do like that Father Marston!

Paul Gascoigne — known to his admirers as Gazza — appeared in the show this week, as the special surprise of a young lad who, in spite of having a heart condition, spent his time helping out those less fortunate. At the sight of Gascoigne he burst into tears, tears which were not stirred by the strength of official Paul Gascoigne merchandise he was given. Clearly pinned to such generosity by his agent, it appears that Gascoigne had felt he ought to do something for his own pocket while he stood in the limelight. How else does one explain the giving of a £100,000 footballer's cheque, which contains the TV number of the week, purely because of his lowering the tone of the prize offices in under 90 seconds?

One feels that there is the ever present

REVIEW

It must be said that *Beagle* is overstepping any thanks he ever had in this regard. Before him, people have been asked to do the same thing—write or print, and have had the "good" meaning taken with "long stretches." It can only be so long now before someone either does, or is asked to do, the same thing. I'm watching even *Week* in the *Post*.

PREVIEW

What is it all about? These are two new series for the new season? BBC1 gives us two on Sunday alone. When we're meant to find time! Don't the BBC realise that we're meant to do other things than watch TV? I'm not! I shall just have to juggle them. It's time to watch *Fatherhood* & *Cards*. BBC1, Sun-9.00pm. It's the story of a misanthropic and scheming Jerry Old who, Francis Upritchard [played by Ian Robertson], goes back to America at this point. The next day, Mon-8.00pm, is *The Parliament Diaries* ICTV, a very British show, because the reality of living in Parliament is far more... It's true and lots of funny old tricks bring about talking about how they are going to get along with the world. I'll be watching it. Union Hacks, who have finally realised the futility of their quest - so that's what it really is.

Earlier in the day, have a look at **Schofield's** *Europe 1991*. Sure, 5/14p. Schofield's unclear! Excuse me for asking, but I thought all of the economies in Europe were independent, rather than being the sole property of some minor lord's TV studios. Acknowledged experts can get away with the provocative (Mistair Cooke perhaps?), but holy Schofield!

Alphon, this week the dynamic pretty boy is in the south of France. Why on earth do our misadventuring cousins appear to put up with him? It can't be his coaxing interviewing technique ("Do you like being rich?" etc.). But I do look forward to his "fascinating" raves in the aftermath of losing". As the 4 our story's top sea symbol, that undoubtedly has furnished him

Part of the week? Cocard's *Breathless* BNC 2, Sat., 11:30pm. I've said I need to call for *Beau Du Rausch* last time it was on though.