

Leeds Student

May 24th 1991

INDEPENDENT NEWSPAPER

Leeds and Poly could merge



Leveson
"lied" over
Poll Tax
leaflet

by David Molyneux

Alegations of deception and misrepresentation by Leeds University Vice-Chancellor, Sir Edward Murray, have been hotly expressed by other members of the Executive.

At Tuesday evening's Executive meeting, Leveson was accused of lying to Union Council.

He was further criticised for failing to produce a written leaflet explaining to students their rights when faced with headlist actions over non-payment of their Poll Tax.

LEU Education Secretary, Natasha Murray, denounced Leveson for "lying". Union Council has earlier been in the Press shop, when it wasn't there. That was a lie.

Leveson had denied ever making such a remark. "I was in Birmingham at a debt counselling seminar when that meeting took place. I could not possibly have said that."

At Tuesday's meeting, Murray and LEU Women's Affairs Secretary, Fiona Maguire, presented their own leaflet, complete with telephone numbers of anti-poll tax groups.

Leveson claimed that publishing such a leaflet would oppose Union policy which states that Poll Tax payment should be a personal decision.

However, Murray later retorted, "a policy was passed on October 10 1989 which actually says that our Union should be actively getting involved with anti-Poll Tax groups by producing a list of contacts and advising the students."

Leveson capped opinion when he stated that Leeds City Council did not employ headlists.

However, a spokesman from the Community Change Office at Leeds City Council contradicted the Council's own opinion (left).

"This shows how little he knows. He might be told a damn lie more than he does, especially at the end of his term of office," Maguire said.

LEU Administration Secretary, Tim Apple, said Leveson sometimes shows intolerance for students. "He seems to think most of them are a bunch of

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A merger between The University of Leeds and Leeds Polytechnic has been suggested after the announcement of Government proposals to allow polytechnics to obtain university status.

Should Leeds Polytechnic decide to become a university, a merger of the two adjacent institutions could occur in the long term.

Leeds University Vice-Chancellor, Sir Edward Murray, told Leeds Student that he would welcome an amalgamation of the two establishments. "My own guess, looking five years ahead, is that there would be a merger," he said.

He believed, however, that there would not be any major changes in the short term.

Sir Edward said that the University already co-operated with the Polytechnic, for example with the joint open day. "We also do some teaching together," he added.

The Director of the Polytechnic, Christopher Price, will not be commenting on the implications of the white paper until after the weekend.

The Government's white paper on higher education, introduced by the Prime Minister on Monday, announced plans to abolish the distinction between Universities and Polytechnics.

Should the proposal become law, polytechnics and some colleges will be able to

Report by Simon Payne

call themselves universities and award their own degrees. The Council for National Academic Achievement, which currently awards Polytechnic degrees, would be wound up.

A statement issued by Sir James Walsh, University Registrar, suggested that a merger was not being considered, however: "There are already cities in the UK with more than one university - Birmingham and Aston, Glasgow and Strathclyde, Edinburgh and Heriot Watt.

The United States has four and a half thousand universities and if this country had the same proportion we would have eight hundred. My view is, the more the better."

Garry Alderson, LPSU President, believed that a merger would be possible, "you've got more money going to teaching quality itself," he said.

Alderson saw no problems with the multi-ided campus which would occur: "You cut down on the bureaucracy and



Students sitting on the grass in a park-like setting, possibly at a meeting or study session.

administration," he said. LPU General Secretary, Andy Babin, believed that a merger was possible, "the only way you can break down the history divide between universities and polytechnics is by merging the two institutions," he said.

However, he added: "It's all well and good to merge universities and polytechnics but that doesn't solve the underlying."

He believed that the University and Polytechnic student unions could work together in the event of any merger.

Professor Alan Wilson, University Pro-Vice-Chancellor, who becomes Vice-Chancellor next year, was unavailable to comment on the University's future.

A spokesman for the Department of Education and Science said the government did not know what the final outcome of the white

paper would be: "We don't know how many polytechnics wish to call themselves universities."

Not all polytechnics would want to become universities, and as many colleges did not become polytechnics when legislation allowed them to do so.

The spokesman said any merger would be up to the institutions themselves.

See Prospective leaders PSL and leading council P5.

The return of your
super star studied

EGO

FEATURING

Madame Cyn
EMF
David Hockney

Medic scarred in 'western saloon' brawl

A fifth year medical student received 18 stitches down his cheek after a broken glass was smashed in his face at the Little Park pub last Friday evening.

The incident which involved a group of medics drinking in the pub at the time was described afterwards by a local man as like a "western saloon bar scene".

A fifth year medical student, who does not want to be named, said there had been a "real atmosphere in the pub all that evening, which she had not

**Report by
Stephanie Rigby**

noticed before. "I was drinking with a group of 20 to 25 medics in the Little Park where we go regularly. There was some tension and some of the boys were trying to pick fights with the medical students."

The student who had the glass smashed by his face was confronted by a local man, described by a witness as,

"quite short and round, probably in his late thirties."

The man allegedly said the students had no right to be there.

According to a friend of the injured student, the medic attempted to be non-confrontational, answering, "you're probably right then."

It is alleged the man then broke a glass and hit the student in the face with it, this started a fight in which three or four medics were injured.

The manager of the Little Park pub said neither he nor

any bar staff witnessed the incident and he was therefore unable to comment on what actually happened. He added it was unusual for there to be trouble in the pub. "This is the first I have ever heard of in the pub for months, we don't usually have any problem with students," he said.

Ann Clarke, spokesperson for West Yorkshire Police, said that no-one had been charged in connection with the incident although someone was under suspicion. The police are continuing their enquiries.

Landlord sues Poly students

By Richard Shepherd

Three first year Polytechnic students, Vanessa Malone and Rachel Evans, have court action, after moving out of their house in Howdille last December because of bad conditions.

Their landlord, Mr Holmes, claimed breach of contract, because they left before the end of the shorthold tenancy. He was awarded £600 pounds damages in their absence at the court claim court.

Malone claimed, however, that the house was unfit to live in and was making them ill. She said:

"My wife bedroom was so damp, it had to live in Rachel's bedroom, the bedroom was damp, and the window in Rachel's room was rotten. As a

result Rachel suffered from constant chest infections. We repeatedly asked Mr Holmes to carry out repairs but they never got done."

The court's judgement will now be put into effect and Evans have got to a court, to claim for damages.

The students' solicitor, Mike Love recommended that he thought it was unlikely that they would have to pay the £600 pound. He said:

"The most likely outcome will be the landlord dropping his claim for breach of contract, and our clients dropping their claim for damages." Malone added, "We just hope that other students, particularly first years don't fall into the same trap of bad housing and non-operative landlords."

Shop talks continue

By Stephanie Rigby

After claims by shop managers, Dennis Wardell, that the Union Supermarket might be looking close because of a net rise of 800% expected in August, the University's Barrow's Office has announced that negotiations for a new rental lease are standard

proceedings.

The Barrow's Office said that the discussions were aimed at, "agreement a market rental compared with that paid for similar premises in the area."

Wardell, who has organised a petition against the new rate, hopes that the University will reconsider.

However, the Barrow's Office said that to make one use it to settle the matter. "The University hope that a satisfactory outcome to the current round of negotiations may soon be achieved."

Leeds Student is recruiting news reporters and photographers - pop in



Photograph by The Telegraph

Mark Vincent

St Mark's saga drags on

By Catherine McKenna

Despite claims by the University that security around St Mark's has improved as it is going to go, the Union has once again criticised the poor conditions the students are forced to live in.

According to David Mauley, Property Manager in the University Accommodation Office, there is a "limit to how much can be achieved, no matter how much it would cost."

Although public patrols in the area have been increased over the last three weeks, with a reduction in crime of 24%, LEU General Secretary, Andy Riddison, believes general security measures to be inadequate.

"There are problems with security, damp and criminals in this area and they've got to be sorted out," Riddison said.

However, Mr. Mauley

believes that the location of St. Mark's leaves itself vulnerable to thefts from the nearby housing estate.

He said a 24 hour security presence had been tried five years ago and this had reduced internal side problems but it had no effect on the much larger external problems.

According to Mr. Mauley the newly-built Marston House flats had been designed, taking the St Mark's experience into account. He said this complex had been built in an enclosed site, with access only available with security cards.

LEU Welfare Secretary, Brian Levenson attended a Barrow's Office meeting last Friday, in discussion ways of reducing crime in the area.

Suggestions included improved lighting, affixing a graffiti sign and improving glass collections in an effort to improve the general environment.

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Jefferys."

After explaining his policies had finally run out when others were of waiting, the Welfare Secretary had said he had failed to produce anything substantial.

Mauley said: "I would like to have some responsibility for the poll tax issue taken away from him."

Levenson hit back at his critics claiming that "some people on the contribution for breakfast. Those who have actually remained me have obviously favoured it for lunch and dinner as well and will get it wrong."

In his defence, Levenson claimed he had been waiting for information from Mauley, but had taken three months to produce his leaflet "For the sake of accuracy."

He finally accepted he had made a mistake and gave them the job the priority is decreased. "I am big enough and honest enough to admit that I was a little bit hairy," he said.

He later attempted to react to the inquiries claiming the Leeds Student reporter had misheard him. "Because of the noise in the Old Bar."

INTRO '01 WEEK

What did you think of Introweek '90 ?
Would you like to get involved with Introweek '91 ?

We require Stewards and Group leaders to work during Introweek next term.

Details and application forms from your Departmental office or Natasha Murray, Education Secretary in Exec.

A CAMPUS REVOLUTION

Simon Payn (below) delves into Monday's white paper on Higher Education and assesses its possible implications in Leeds, while Alison Phillips looks at the way forward for further education into the next century

Monday's white paper, *A New Framework*, provides for the biggest changes in higher education since the 1960s. The so-called binary divide between the universities and polytechnics, a division which Sir Edward Parker, Vice-Chancellor of Leeds University believes, "has long been served its purpose," will be broken down. This will allow polytechnics to become universities.

What are these radical proposals going to mean to polytechnics and universities around the country and in Leeds itself?

Under the plan, polytechnics will be able to award their own degrees, thereby allowing the Council for National Academic Awards to be wound up. The CNAAs, which award Poly degrees was, according to Sir Edward Parker, "breeding dogs from their necks." A single framework for funding will be established and a quality award set up for all up. The Government hopes that these proposals will make higher education more effective and efficient, allowing a greater access for students from all sections of society.

It is expected that universities and polytechnics will be able to expand as there are less in educational quality. This will provide for one in three eighteen year olds to be in higher education by the year 2000.

Competition will also be possible, with polytechnics now able to compete with universities for student numbers and funding for research. Research grants at present allow 70 million for polytechnics and 11,620 million for universities.

The government does not yet know how the abolition of the binary divide will work out and legislation is still to be introduced.

Since mid-November 1992, anyway. A spokesperson for the Department of Education and Science said, "we don't know how many polytechnics wish to call themselves universities." When colleges were allowed to call themselves polytechnics, many remained as colleges. He said the idea of the white paper was to give polytechnics more freedom and added that a period of adjustment would be needed.

Leeds Polytechnic Director, Christopher Price, will not be commenting on the white paper until next week, so the Polytechnic's position is unknown. If it were to become a university, Leeds would have two universities virtually adjacent to each other. Two university cities do exist, Sir James Walsh, University Registrar, points out that there are two universities in Birmingham, Glasgow and Edinburgh, "the more the better," he says. The United States, he adds, has about 4,300 universities and 10 Britain had the same provision that would be ruled invalid.

President of the Leeds branch of the Association of University Teachers, Gwyneth Pitt, believes that the new establishment could succeed. "I see no reason why there shouldn't be diverse institutions in the same city."

Sir Edward Parker has mentioned the possibility of a merger between the university and polytechnics in the long run, as reported on the front page.

The new sources of funding and standards have been given a cautious Monday "upliftation" of the white paper. Gary Alderson expressed a concern that funding might be lowered at student numbers rise. "The risk is that they might lose it down, the government might want to get more and more students for less cost," he said. Gwyneth Pitt of the AULT was more trusting of the Government promises. "My view is that the main reason is not for any academic reason but because they cannot do the cost of educating each student."

Mike Forewick, area convener of West Yorkshire Area NUS, believes that once will be cut if the white paper becomes law. "They are trying to streamline education down to production, students are the product," he said. Abolishing the binary divide would be a good idea, he thought, if the universities and polytechnics are funded to a high enough level. "Look at the state of the Polytechnic buildings and look at the state of the University buildings, we are talking about levelling standards up or levelling them down."

"There will probably be 50,000 students in Leeds by the year 2000. Unless they are building new sites and raising up thousands of new teaching staff I think it could be not merely detrimental to people's education."

It is unlikely that all polytechnics will want to become universities. Thus "different school," in the words of Sir Edward Parker, would be valuable within the education system. "The world of higher education would be retained," said Sir Edward.

Any suggestion that a name change by the polytechnics would be in order to save their status in the minds of potential students and employers were rejected by Gary Alderson. "What's important is the quality of courses that you run, not the name of it," he said. "The polytechnics do run some excellent courses, as does the university. Whether the poly has largely vocational courses, the union tends to be academically biased. It is a complex, necessary approach."

Sir Edward Parker pointed out, however, that the difference between the two institutions was very clear out. Medicine and Engineering, both university courses, could be described as vocational.

If the white paper does become law, it is clear that higher education will go through major changes. Whether, in the next decade, Leeds Polytechnic and the University of Leeds will exist in their present form is uncertain. The next few years could be very interesting.

The emerging changes for Further Education colleges, announced on Monday is the new package of education proposals, as part of a general shift in emphasis towards training for jobs for school leavers.

The idea of training people for industry seems to be a highly timely and safe over-estimating ideas for the 90s as Britain slips further behind its trading partners. As the Conservative and Labour parties fall over themselves to try and push credit for having first thought up the idea of more vocational training, how beneficial this really will prove to be for students remains an issue for better debate.

People currently studying at Park Lane, Jacob Scamier, Thomas Darby, and Nelson College as well as the College of Music in Leeds, would probably find things very different if they returned to their FE colleges after 1993. By that time FE and sixth form colleges will have been lifted off from local authority control and have their own funding source.

The Government claims it is attempting to create parity of esteem between academic and vocational qualifications. Introducing the new white paper, Education Secretary Kenneth Clarke said the Government was trying to define work-related education, he said. The Government intended to preserve the best in the existing "A" level structure while allowing it to evolve, "and putting alongside it vocational qualifications of just the same quality that will deserve equal esteem."

However, Alison Tucker, President of Park Lane Students Union, has described the white paper as "another part of a massive onslaught on Further Education."

Tucker believes the Government is, "trying to turn FE Colleges into places where people go in and get crap training for a cheap wage."

Mike Forewick, area convener of West Yorkshire Area NUS opposed the measures saying, "It is more a battle of education than education itself."

The new proposals will entail every school leaver being given a "training credit", with which they can buy their further education or training at an FE college, or colleges under the aegis of the Government's new Training and Enterprise Council (TEC).

The advertising campaign for TEC, is a similar role to those for the 1990's share offers, but on a much bigger scale and television but with little explanation of what TEC actually is.



● In Leeds the Division be...

TEC colleges will provide the traditional routes and improvements made in them but has been criticised for many reasons for academic progress to go much of the work undertaken. Tucker believes the schools which has business and so College with the printing and these colleges would be more. However, he feared that concentrate on more vocational will not be selected by the future we are going to v...



● Park Lane may become part of vocationally directed training in Leeds



● The present three site could become used one part of a large institution



Symonds and Patten have long since covered the project.

ities in many of skills, reflecting it. However, this will not allow them to, particularly as supervised. e of Park Lane and, Kilmaree, and Kilmaree, would mean the TEEC scheme. colleges which into subjects, and ing board. It is scheme for in

America, with the two-tier system.¹²

Tucker says students interested in arts and social sciences subjects may suffer. "I think humanities and arts subjects are going to be the first casualties, because like social biology, sociology and psychology will do by increasingly under-funded." He believes those falling in the cracks will soon become appalled when the students go on to University or Polytechnic, as many do, and find, "they haven't got a clue what's going on." "It could be a case of dropping a bomb and saying, 'well, it's just going to fall on the bomb,'" he says.

Fenwick also fears for the future of specialised courses. With reorganisation of FE college sites under the changes he felt some equipment which was not transferable, particularly from the College of Music and printing department at Jark Knower, would mean some of education would be lost.

He also says concern for the future of student support services, such as the Careers Service and Student Counselling, which might be among the early casualties.

The white paper may also have an effect on numbers of student students entering Further Education. In the proposals it states: "It is not intended that colleges should receive explicit funding from the research for courses catering for 'ability' 'ability' learners." While this diversion towards vocational courses for mature students, Fenwick believes women may get a run deal, as they remain excluded from many of the traditional skills such as building and carpentry.

The main concern remains however, that insufficient funding will be made available to order to run and expand these new courses.

Jack Baze, shadow education secretary granting the new white paper questioned: "What are the targets against which the effectiveness of the Government's own commission can be judged?"

Tucker elaborates on this: "Most people in education is a good idea, but at the end of the day it's the quality of education that counts."

Fenwick adds, "we are not against more people having access to education but it should be properly funded."

Enterprise initiative

Tom Symonds investigates a new form of studying where the students take on the teaching

At Sheffield University this term, students replacing the usual lectures and tutorials for their English course found themselves embarking on a new and unique project, intriguingly entitled, *Learning to Study* again.

They were asked to prepare products to help "A" level students master the works of The Bard, ranging from study notes to productions of parts of the plays. The students were planned to have the work to present to second year students towards their degrees.

All at Sheffield's 46 other departments have started on a similar revolution in their teaching methods, and the winds of change are set to blow to Leeds University next year. The project, called Enterprise in Higher Education, is set to revolutionise the parts of every

EHE, means Leeds University courses may never be the same again with more practical, imaginative and varied projects becoming part of everyday teaching

Sheffield says many students are wary of the revolution in their discipline.

"Students are very conservative about their degrees and are concerned if they do not get what they expect. These works in aid, they're activating their minds."

He describes the introduction of EHE to the Physics course at Sheffield, where students were asked to give their own lectures.

"It was quite good for them, they got the whole year's lecture notes typed up for them but there was a lot of complaints. People who had heard said a word during the whole year were running up and making eloquent speeches about methods of presentation."

He hopes students will give the new scheme a chance, feeling that the change will lead a new lease of life to what he feels are ailing degree courses.

"If a lecturer is using something new and the students are giving him a hard time then that's his money gone down the plughole."

A pilot scheme has already been introduced in the university's Philosophy department. The students have been at the task of teaching themselves the works of all great thinkers - they now have lecture notes for the year's Union Education Secretary, Mike Ratcliff was among the piloting party.

"Once we had got over the shock many people took it and some didn't like the idea at all. It's not as easy as just having 20 lectures, you're actually got to think, but we're supposed to be doing that in Philosophy after all. We're among the group of colleges advising the EHE administration on the introduction of the full scheme and welcoming the change."

"The scheme to improve the way we are taught is a good idea in as long as it is done sympathetically. Students worry when their department wants to experiment with their course," he says.

Kid Ratcliff says the scheme will aimed at achieving "confidence in teaching" with as many lecturers as possible becoming involved. The EHE coordinators are planning to launch the scheme next year in 13 departments at Leeds University and doubling their number next year.

The project can become part of any course the says, but expects that the Management department will take more naturally to the initiative than Politics.

"By the time we get to the third year and the new writing degree starts, it's a bit more difficult to do than the first year. The problem of convincing staff that EHE is a good thing."

The involvement of students in the mastery of the parts of the scheme, Leeds University Under will be involved in training EHE, course representatives in each department who will take the complaints, comments and suggestions to the lecturers in a formal scheme. In a similar scheme, there have to be lecturers to lead and assess. Students in the first departments to introduce

Enterprise, could be starting the scheme as early as tomorrow next year.

Students' views on traditional tutorials and lectures simply cannot reach.

The Government will be giving Leeds £1.25M to start the project which will eventually be a part of every department in the University. Vic Ratcliff, who has been appointed head of EHE at Leeds, stresses that despite referring to a revolution it is not intended in a way to introduce the High development of management and money making in the hallowed halls of academia but to improve traditional methods of teaching.

Instead, students will be involved in project specifically chosen to teach skills such as computers, verbal presentation, problem solving and decision making. They will be visiting employers, making videos, leading discussion groups, even taking their own lectures, with each project followed by a few more sessions from Physics to Philosophy. Mrs Ratcliff says the scheme will not be feasible, students will actually be able to redesign their courses themselves.

There is a strand of the scheme to allow students to form their own companies with help from EHE, but the emphasis given that the main aim will be to teach new skills for the future.

"To bring about these skills the most important thing is that we must encourage them into the context and the focus will be on activities and student-centred learning. But what is certainly not is making an academic degree more vocational, more making students more aware of how their studies relate to the outside world," says Mrs Ratcliff.

Students and staff will have to raise the brand new programme, together. The 12-15 members of the EHE steering committee will be available. There will already be lecturers, with the idea of them not working as planned, but Mrs Ratcliff says "The whole thing about Enterprise in Higher Education is that lecturers can be accountable." However, the new approach will not be an easy road, there will be accusations for all the projects undertaken, and students might even find their peers evaluating their performance.

The scheme will be run by lecturers and lecturers within each department who will apply with their ideas to the central EHE office for funds. Mrs Ratcliff says the departments are full of ideas for the scheme but individual pioneering will be seen as prevented from taking the course to the next stage.

"There are a number of people in the departments who are already looking to change the way their courses are taught but they are not recognised and encouraged," she says.

EHE means Leeds University courses may never be the same again with more practical, imaginative projects provided, becoming part of every degree, including the new degree in Business, says the project at

Undergraduates are very much visitors to their departments on a temporary basis, schemes such as EHE are vital to improve this aspect of University life

EHE, claim the organisers, will be a well needed push for lecturers teaching methods in many departments. Many students have no relationship with their departments and are treated as the lack of access to the practical side of the degree.

"Undergraduates are very much visitors to their departments on a temporary basis, many have no contact with their lecturers and schemes such as EHE are vital to improve this aspect of university life."

Recently, Mr Minister of Education said EHE would be part of a "Raising Standards" in the way in which University courses are taught. The Education chiefs are increasingly looking to modular courses made up of some form of a credit course in the way to take Higher Education into the new century and to improve it. EHE will be important to any forthcoming strand of University education. "We're riding with a trend," says an enthusiastic Vic Ratcliff.

Deadly dealing

Natasha Galloway gives an eye-witness account of elephant poaching for ivory, which she encountered while travelling in Africa

David walks the 40 kilometres from his home village in Nairobi to a national wildlife reservation in the hills of Masai Mara, dressed in the same male kit, he has worn for three years. A small, peasant boy, no more than 16 years old, he carries an unwieldy mattress and water bottle under his left arm. On his right arm is a Remington Kalashnikov AK47, the underpowered automatic assault rifle.

Everybody is aware that political wars proper the Africans can conduct. Yet the war David is fighting is fought with real swords and spears, so that it will reach people's hearts and minds. It concerns the destruction of one of the most magnificent animals on earth - the African elephant.

David is a 'jagiri' - a poacher in our language - and every minute he remains in Nairobi, one of many spears in national parks, his life is in danger. Not from aggressive hippos or even the giant elephants playing in the nearby water hole - but from the 400 soldiers patrolling the area. Their rifles often encounter sleeping poachers: shot to kill.

David's friends, Ngiti, Olu and Victor, have spent the last two days camped out in Nairobi, surveying the vast landscape, looking for elephants. Now they are created behind an enormous acacia tree where only a few metres away a family of five - a matriarch (grandmother), her daughter and three babies are drinking water. The tusk on the matriarch is magnificent, but David and his friends are not concerned

with their beauty, only that they are worth at least 11,000 each. The three babies, feeding from their mother are of no use to David and his friends.

The three men raise their guns and shoot. The noise deters the peace of the savanna, but it is not so horrific as the prospect of the elephants, whose cries of agony echo across the grassy plain.

The sound of fresh blood seeps far in the wild, and the scream is alive with the cries of animals. Piled in a nearby river, are half a dozen victims. Seconds later, they swing down and begin picking up the eye sockets and gaping holes in the elephant's head. In the background the jackals wait anxiously.

Our truck comes speeding across the dust plain upon a

The tusks on the matriarch are magnificent but David and his friends are not concerned with their beauty, only that they are worth at least 11,000 each.

hills. The matriarch falls to her knees and then topples over, taking the ground with a loud thud. Her daughter, whose tusks are only a third of the size of the matriarch's, stumbles around until a shot from Olu's gun pierces her brain and she falls to the ground. The three babies wail in terror.

Victor and Ngiti run forward with their machetes. One following with an axe. They are joined by those others who have been taking nearby. The six men back at the elephant head, working quickly and crudely, in the knowledge that a machine would have been used to cut off the trunk or the trunking of the deceased animals.

The backing now ceases and the men begin wincing on the first high kick. The ivory teeth which follow the tusk from the skull is cut away and within twenty minutes the men are on their way, blood-soaked and exhausted, but at least 11,000 richer.

Some like this and the soldiers receive, five men in military type clothes, myself and my friend Giffen climb out and survey the carnage. The three ivory skeletons are clustered around the body, the youngest still trying to feed from its mother.

To Jo Igati, the Chief Warden of the area, and a committed conservationist, this is a brutal and barbaric crime, but one he has seen all too many times. "Their equivalent is far superior to ours," he explains to me, "it's like taking a stick out of one of the baby's teeth. The jagged are well healed. This is a multi-million dollar business, aided by top level corruption and a lot of national money." He says, referring to living King and Japan, the main dealers in ivory.

In Hong Kong, the ivory industry provides work for thousands, as traders, carriers, or cutters. The business is dominated by about ten tycoons, and one such

family proudly boasts the ability to produce 70,000 pieces of ivory jewellery every month. No wonder, when one of the offer floors the tusk are stacked like firewood. They are exported from all over the world, Sudan, Singapore, Korea...

Many of the tusk have extensive tears and bone cracks, suggesting a high speed removal by poachers operating just one step ahead of the law.

Many Japanese carriers for a long time believed that ivory came from elephant graveyards in Africa. However, more crimes were continually exposed when the blades of their swords kept breaking on sections of the ivory. They discovered the case was steel blades lodged deep in the skulls. Poachers use chains and hammers, but they are not stupid.

World demand is dropping as we all become more aware of the plight of the elephant, but the number of elephants killed is just as high as before. Why?

The answer is simple, the older elephants, bearing the tusks which have been wiped out. The poachers might as the young, whose average tusk size is four times longer than normal. The males are most in danger of extinction, having the heavier tusks. There is only about one male to every 100 females.

To state Africa's debt to ivory is nothing but a fire time insurance, that can tempt a mafia field in seconds. With field in short supply is a little wonder that Africans find it difficult to attribute the same importance to preserving the elephants as do Western nations.

In points a depressing picture of the elephants' future in Africa. "If the killing continues, at this rate, the African elephant will soon be extinct. The African government are doing all they can, but funds are limited," he says.

In a bid to outmanoeuvre the highly organised group of poachers' warlords learn about advanced modern weapons, and how to use them properly. There are even rumours that war planes are being trained by the British SAS.

"The threat to kill policy would never have been enforced if the elephant was not so desperate," adds Jo, "the incentive to kill the ele-



Steve D

phants is greater than ever before. Ivory is sold from the price it was in the early 1980s." Corruption is everywhere as a result of this, warlords, poachers, illegal workers try to run a sale, intermediaries and politicians have all been caught smuggling or hoarding.

That we were moved by the sight of the butchered animals goes without saying, but Jo's story over the daily killings have stopped and his emotions have turned to bitterness and anger. "It's not even as if the money made by these killings is going to help the African economy," he says, "if only these people could understand this, maybe they wouldn't be so eager to risk their lives by poaching."

Jo speaks with great respect for the elephants, "they are highly organised, socially," he says.

"They form family groups

young in order to try and revive the lost family and 'house'." They give for the dead the 'house' says Jo, "often you see young elephants nudging at their parents, in a vain attempt to revive them. From a mature elephant coming across a carcass will try to nudge it to life with a gentle prod of its leg."

This respect for the dead can be likened to our own. Eventually they share much in common with humans - a similar life-cycle, and they share the human emotions of loyalty and affection to the family. The gamekeepers have observed a herd of elephants coming across the remains of a dead elephant; they remained at that spot for an hour or more as if to pay their respects, then the matriarch, with a lost but powerful trunk poked a stick away from the bones and carried it away.

But all these touching sto-

"Often you see young elephants nudging at their parents in a vain attempt to revive them."

ries are for nothing, unless action is taken. Many countries have banned the import of ivory, in whatever form. Some argue that a total ban will force the market underground, making it harder to control, raising the prices, and increasing the poisons. However almost 90% of the trade is already underground.

While there is no demand for ivory there will always be men willing to risk their lives to hunt for it, and the killing will undoubtedly continue.

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The Daily Telegraph & The Sunday Telegraph

Dick's Tips

The Terrible Tiger left York tomorrow on Wednesday, with a call on his face, and a word of warnings in his pocket. However as a whole, the last few weeks have been the bookies tip the balance sheet in their favour.

In an attempt to manage his losses, The Terrible Tiger spent most of Saturday morning, searching the Sporting Life, for a highly profitable deal cut hot. The Aston Stakes at Newbury provided such an opening, with near perfect circumstances for a straight forecast bet.

A straight forecast is a specialty bet which involves predicting, in the correct order, the first two horses to pass the line. In a race with a dead end favourite, and a small field of riders, a straight forecast is easier to predict than would at first be thought.

Wandering in The Aston Stakes was Stargate, last year's top rated 3 year old, and a dead end favourite at odds of 8.15 on. The race attracted

only a small field, and even a hotel book at the time indicated that 5 of these stood little chance. This left the Terrible Tiger a choice between two horses for second place. In the end he had to go for Sandringham, trained by Henry Cecil, the top rated trainer at Newbury. Whilst Sandringham fell short, Sandringham's form, coupled with home field with Sandringham met his fate. The dividend, calculated by computer, worked out at 65.70 for every pound staked, and you don't even pay tax on a straight forecast bet.

This week The Terrible Tiger turns his attention to the Derby. For some unknown reason the Derby, like many other major races is run outdoors, in this case 10 November from the Hills. No other sportsman sport would even consider betting on a major race run outdoors, so who does racing.

Even with the help of his trusty tip, The Terrible Tiger was stuck for a Derby tip. However his old man reckons that HECTOR PROTECTOR stands a good chance.

Richard Fletcher

Back in the big time

October 1988 Leeds have been informed at home by Waddock, 1-8.

This is in the relegation race to Division Three and some 7000 fans were behind to protest. B.B.Y. Broomer is sick.

May 1991: Leeds finish fourth in the first division, reach the semi-finals of the League Cup and the Fourth Division, and take champions Arsenal on a dead replay in the

F.A. Cup.

Captain Strachan takes the place of the sad second and Chapman is top scorer in the Division 1 side. Strachan, Barry McManis and David all receive international recognition.

These two scenarios show just how far Leeds have come in such a short space of time. Critics have been quick to point out that they have still to win anything, but the progress

under Howard Wilkinson's management has been phenomenal if this position in 1988 is considered.

If anything, Leeds have been a victim of their own success. No one has played as many games this season and the pressure clearly showed in the week where Arsenal and Manchester United ended their progress in the cups.

However, much more is required than to take both on

and off the field. Hence when Ash down at half time to Liverpool, supporters sang, "Always on the right side of life," rather than dismissing the stand.

There has been no report of the Boardroom's incident and no prize has come from opposing fans, and public alike. While players live and breathe the summer transfer market will not allow a rest from football. Leeds are for next season.

By Mark Dixon

Paddling to success

CANOE POLO

Two teams from Leeds Polytechnic, and a team from Leeds University competed and competed for the first Leeds Canoe Polo Cup. The Polytechnic team were straight tipped to win having been runners up the previous year and winners in 1989. A total of eight teams from all

over the region entered the competition, which was broken up into two leagues.

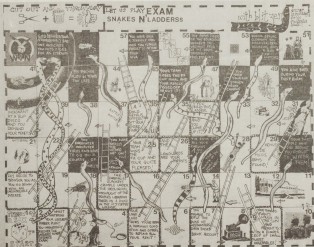
The underdogs, Leeds University managed to finish second in their league, with Leeds Polytechnic, the team leading below them in third place. This left Leeds University to battle it out with Leeds Polytechnic in the final, the winners go to the other league. Although the University put

up a brave fight, the Polytechnic Rowers retained some style, by winning the match 2-0. The Polytechnic 'W' team then went onto play the Leeds postmen 'A' in the final, unfortunately losing, to take second place for another year.

Leeds University went on to give an excellent performance in the play off, beating White Rose 'A'. In two goals to nil to take third place.

With Leeds Polytechnic 'W' now taking 2nd place, the University team taking 3rd, and Leeds Polytechnic 'A' now taking 4th place it was a successful day for both the Polytechnic and the University.

For the rest of this term extra deliveries of Leeds Student will be made to Redington Hall and selected outlets in Headingley



Sports

INDEPENDENT NEWSPAPER

THE ULTIMATE CRICKET

CRICKET

LUKE WATKINS (Lancaster) and Paul Briggs (Leeds)

After a string of incredible victories, Leeds severely outplayed both the MCC and XI, the early act of confidence gained through the early Clarke Cup victories against Manchester and Liverpool helped to ease the inevitable nerves.

On York's arrival, however, most of these pretensions were dispelled by the fact that the visitors had encountered similar problems and could only field one team, meaning that LUU's 2nd XI were awarded their game without a ball being bowled.

When the 1st XI game eventually got underway, Leeds looked in good form, and it soon became apparent that victory would be theirs, as York were bowled out for a meagre 55. (See Powell was the instigator of this most, ending with bowling figures of 4 for 22.)

The York total was easily surpassed by 105 wickets with the Leeds only two wickets.

As Leeds travelled to Lancaster for the second and final game in their regional group, they were able to take the lead by the second day, but the second day was without any recognised opening bowlers.

It seemed as though a high total was needed if Leeds were to stand any chance of victory, and nerves were tense when, after an unbroken innings, Leeds were just two and promptly lost their first four wickets for a meagre 34 runs.

However a spirited recovery, based on scores of 54 from Paul Briggs and 39 from one of the moment, Matt Smith, and then two fine 'victory' knocks from Terry McEwan and the cheer Priests, meant that Leeds reached a final total of 116 and with four balls remaining of the allotted 60 overs.

Lancaster, needing to win to stay in the competition after losing earlier in York, started off competently against the weakened Leeds attack. The death of Smith however was offset as Stephen Moxham managed to hold on to a fine wicket catch.

Slightly inspired, the Leeds fielders seemed to act as an impenetrable wall surrounding the battered Lancashire batsmen. Paul Hain and Paul Briggs both bowled 22 overs and both ended the day with identical figures of 3 for 35.

Victims became a certainty as the overs ran out for the home side and Lancaster finally made their innings on 146 for 9.

Meanwhile, the University 2nd XI took an impressive lead in Lancaster meeting a victory in check the group, and



seems with losing advantage for the second round. In a writing that would have proved the best of any cricketing fan, Leeds won the two and decided to bat first.

Openers Damien Kelly and Adam Tompkins gave the team a good start, but the middle order players failed to capitalise on this, and it was left to newcomers, Julian Pratt and D.Kodwak, with 14 and 28 respectively, to provide Kelly with his much support as he

went on to make a century.

A bold decision saw Leeds open their bowling with a spinner, Julian Pratt, who continued to live up to his 'Battermaker' reputation.

Other crucial rules were played by D.Kodwak and Dan Hows, whose catch after the batsmen under pressure

tight bowling, coupled with excellent fielding, meant that Lancaster were never really in danger, and they finally reached 136 all out, some 57 runs short of the Leeds total.

This is the first time that both Leeds teams have qualified as winners of their regional groups in many years. Exam commitments may now severely weaken both sides, but with the current strength in depth, the future of Leeds cricket looks bright.

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Please bring sports reports to the University Office by Monday 3rd June



Last Saturday's FA Cup Final brought into competition two of football's most critically appraised managers: Brian Clough and Terry Venables.

Both it would now seem have lost the chance to manage their careers, having been rejected in favour of a succession of FA 'yes' men: Ron Greenwood, Bobby Robson, and more recently, Graham Taylor.

For would the scientific Cloughie, football's anti-fashion guru, have been prepared to cast off that favourite green sweater of his in order to don the official FA blazer?

And would either of them have had the shrewd longevity to drop Wade for taking a French club to the final, the European Cup and replace him with a player of such obvious star quality as Dennis Wise?

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More success for Poly athletes

ATHLETICS

LUKE WATKINS (Lancaster) and Paul Briggs (Leeds) have both been selected to compete in the British Athletics Championships at Sheffield.

In the 1990s St. Andrews was the only Leeds runner to come fourthly winning, but here, and going even more on excellent form, made in the final with a time of 13.11.

In the 2000s Mark Parramore, Andy Stephenson and Kim Goodwin all had good runs in their heats, with Goodwin and Parramore going on to medal in the final with a time of 13.11.

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Leeds' team was further cheered when a fantastic run from Sam Crampton brought him the gold medal in the 400m final, with a time of 1:00.90.

Further success came in the 100m final, where Parramore and Hickey Parramore came 1st and 2nd in the same heat, with Parramore going on to take silver in the final, in 14.34.

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Now also out in the 5000m, where she was a silver medal with a personal best time of 8:41.5.

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more than ever after enjoying consistent success. Phil Hartley, Gary Smith, John Hadden, Andy Clark, and Mark Matthews all ran in the 1000m heats. Hartley and Clark went on to the 1000m final, with Hartley going on to finish 3rd in the final in 1:13.25.

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winning in 47.84, with Richard Hadden winning the bronze in 48.11, and Lee Carran also in 49.90 - a really excellent result.

In the 1500m Sam Mitchell ran a good 3:27.5 for 5th place in his heat, but unfortunately this was not good enough for him to progress into the final.

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ARTS

HOCKNEY IDEAS

David Hockney's New Electronic Snaps

Bradford National Museum of Photography, Film and Television

Thirteen walls of one of the museum's larger galleries are currently covered with a quite bizarre set of portraits. Short people and tall people, fat people and thin people, men and women, girls and boys, all get a look in. However, what is most bizarre is not the diversity of subject, but rather the means by which the portraits are produced. They are not paintings, and they are not really photographs either, at least not in the conventional sense. They are what the exhibition terms "Electronic Snaps".

Last summer the artist David Hockney began to experiment with a video camera and a laser photocopier. He placed his subjects (people who came to his house, from the local plumber to blind reliefers) in front of a specially patterned and very brightly colored backdrop in one wall of his studio in Los Angeles and then with the use of a still video camera, took a series of close-up shots of them. These he then fed direct from the camera's memory store into the memory of a Canon laser photocopier. The machine printed out the photos, which Hockney then pasted together into a complete mosaic portrait.

The end result of each individual portrait is strangely pleasing. The laser printer creates a print in which colors are gentle and fluid, while its relatively low definition gives the whole thing a soft, almost impressionistic feel. It found it very easy to just drift around the gallery, gawking in awe at all of self-portraying pleasure-seekers. However, while the portraits themselves are undeniably nice, I'm not entirely certain that they can hold up. No, to be frank there seem to be little about their subject matter that is particularly original or thought-provoking, being as the final analysis still is more than Hockney's snap album.

Hockney himself, though, is not that concerned about whether they are "art as such". If the pictures themselves are not that challenging then he is not particularly worried. What matters to him more is that in creating these pictures he is pioneering the development of an entirely new art medium, one which he feels could radically alter the concept of originality in art, the same what he has done as "blurring in the medium of the printing machine".

The pictures are only as a series of electrical impulses within the machine until they are printed out. The print, therefore is the original, the explained in a press conference that he could just as easily have sent the output from the camera direct to a newspaper and had them print it in newspaper ink on their pages. Each newspaper that they printed would show, in effect, contains a Hockney original.

Now the medium is there, Hockney himself has moved on ("...as a medium, I prefer my prints"). It will be up to others to see if they can produce works of art with the same in there, it just needs someone to fill it with a masterpiece.

Carl Thomas.



David Hockney...



...and friend

Problem Child

Canon Cinema

I think of the worst film you have ever seen and then make out the good bits. That will give you a picture of just how appalling this movie is. The opening scene of *Problem Child* involves the child in question passing in his mother's face, telling you know that this film isn't going to be heavy on subtlety. Unfortunately, this was also the only time in 90 minutes that I laughed.

There was absolutely no hope that by following the same basic concept as *Home Alone*, focusing on a young boy and his adventures, huge box office takings would thus follow. They weren't.

Junior (he is 12 years or proper exact) was abandoned at birth, which, we are led to believe, is why he is such a problem. His abandonment (he burbles his parents, wondering his backpack) led to him being rejected by 38 foster families, until he is finally adopted by a childless couple. The mother (Amy Yasbeck) is a heartless bitch,

caring more about her cats and her image with the neighbors than about her new son. The father (John Ritter) is the nice-guy, putting up with the little girl's activities.

The rating lurches between (G) to (R) the women and (R) to (R) to the boys, and the plot involves a serial killer and something about kidnapping, but by this stage you've wanted to choke. If you're dumb enough to go and see this, prepare yourself for the stage-mockingly awful scene at the end of Junior's final parties as he maniacally and predictably causes havoc.

Out of a slew of bad actors, the mother is especially good, and why are we not of such wonder's stature (from *Star Trek* to *Braveheart*). All the *Problem Child* and *The Veil* is so hard to get his back to his own himself in this rubbish is more than a little depressing.

Junior is a misanthropic child, who behaves in the manner he does because he has been successively rejected by both parents and peers. Maybe one should care about this but by the end of *Problem*

Child, frankly I didn't give a damn. With 20 years of bigger inside you, you still wouldn't even begin to raise a snink at this crap. Be warned - stay away.

Matthew Wren.

La Gioconda

Open Stage Theatre Company

"La Gioconda is, in the most sense, Leonardo's masterpiece..." So Adrienne Walker Pater in an essay about the Mona Lisa. Little did he realize that this essay would, over one hundred years later, be used as the basis of a stage play and subsequently a film. Tending on away into a stage play isn't, perhaps, a terribly odd decision, but it is in many ways typical of the Open Stage Company's approach.

The stage play, another of these 'let's improve around prose plays, with originally the work of director Patrick Chikri and actors

Sharon Ray and Chris White, none of whom have worked on other plays. The play was then commissioned by the English department as a video, and they enlisted the help of designer, Tony Lees and the Audio Visual Service and when realized was a necessarily polished piece of work.

The director was clever (at times of bit too clever), and the actors displayed a high level of commitment to their work. At times the heavy physical stage-decorating drama was a little over the top, but without it the whole thing might have become tedious.

Some people may be put off by the pretentious subject and its treatment, but it was in crime to deride the piece on its basis. Indeed there is a hint of self-mockery, particularly in the 'Open University' bit, which should remove those of us who manage to get out at least of 3.00 on a Sunday morning. This piece may not have been aimed at or made outside, but I enjoyed it more than such material that is intended for mass viewing (Eccentrics for example).

Rick Rogers.

Bavarian Stonner

The Nasty Girl The Hyde Park Cinema

I straggled down to the Hyde Park cinema on a rainy afternoon last week with one heart not exactly skipping a beat at the prospect of seeing *The Nasty Girl*. After all, a German cult hit film, partly shot in black and white, based upon the true story of a young girl's struggle to reveal the truth about her father's hidden life? I just hardly sounds like a bore's bore of a thing. Especially to someone like myself whose total knowledge of German cinema stops at regret memories of having seen some "Das Boot" (the thing about the submarine...), as a friend of mine would have it) on TV. I arrived at the Hyde Park well, miserable and not looking forward to the experience at all. But, on leaving the cinema two hours or so later, I was not only warm and dry, I was also happily aware that "The Nasty Girl" was at least as charming as a double dose of the most entertaining film that I've seen in absolutely ages.

Basically, this is a very, very funny film. Yes, it makes a social statement... that the folk of the small German town in question are prepared to go to any lengths, legal or otherwise, to prevent bodies to delightfully bring the world about what really happened there during the war... but it never becomes disconcerting and dogmatic about getting this point across. Indeed director Michael Verhoeven means here's search for the truth here the story of her life as a whole. She can be her father, play with her brother as a child, go to school, feel to love and marry her as a friend together... such incident depicted with a sharp eye for the human interest in these and a full cast of pleasantly quirky supporting characters come with it. It's probably the most suitable of these being Benji's grandmother, a short, but undoubtedly aptly named young girl, prone to jabbing people in the leg with her walking stick and fearfully telling those in "Take it as a hint of your father's hand". I defy anyone not to blow her.

In the later scenes, on Benji's



■ Kira and Ted

investigate his program, the humor becomes rather more black and based with more sinister overtones, but it all points. The atmosphere runs into that of a kind of black farce, on Benji does from room to room in a frantic attempt to pick up the forbidden documents before the town officials discover what she is up to. Verhoeven seems to have had great fun directing this film and has seized the opportunity to play around very successfully

with a number of cinematic tricks, from the Murnau survival to the whole notion of a pseudo-documentary, the directors with a sense that many of his *Amor* film counterparts would do well to emulate. It's cheap, witty and original film at the message. What more could you ever fail my depressing film? Well, well worth a watch in the rare to go and see any day of the week.

Ceri Thomas

Verhoeven, who portrays his programme beyond California weather more, over changes, and has an amazing go-friend (Marilyn Kerner), but needs on Englishwoman (Victoria Tennant), who's visiting her ex-husband (Richard E. Grant), and shows her to (and for) Benji's life in love with her. There, told you it didn't matter.

LA Story involves some more fun showing it twice. Far from LA's weather, this is a rather more... this is a rather more... and some of their inevitably fall on the previous: thing ground with on English audience who don't know enough about LA to get the gag. The much-misused talking road sign also turns out to be the most obvious device since... well, since the last film with a talking road sign really. It's funny the first time but seems pretentious (director mustn't the whole drive on machine parodies is rather amusing. [LOR: perfect for cars]). However, just this can get away with using "Have you got on home recently?" as a (overused) cheap gag more like it is a winner.

In one scene, a film reviewer is introduced who runs film on a scale of 1 to 10, based on the quality of his parking spot. I walked to the cinema, but this film is equally worth at least an 8. See it, and play along to the silly people.

Nick Meeble

after

The Hyde Park cinema is, by now, the best cinema in London, very possibly the best cinema in the length and breadth of the entire known world. Okay, so what if it is neither the largest nor the most fully featured picture palace in existence. What it lacks in glory makes it so comfortable with such a popular audience, it means that most of them caught themselves with a showing only the most recent blockbusters like the likes of "Dances with Wolves" and "Sleeping with the Enemy". Both films were at one point showing simultaneously in no less than three of the city's cinemas... nothing like this, very, very. The Hyde Park is the only place to go in London if you want to see slightly older films or anything just that little bit different from the Hollywood norm.

The last few months have seen everything from little known foreign oddities such as *Johnny* and *The Music Teacher* that to examine their current show. The excellent *The Nasty Girl* which I am plugging vigorously because it is a truly wonderful film, though it is not a masterpiece. Literary Palace film goes across the scope of the Hyde Park. All at this in addition to its regular weekend runs to the late night spiritual of *The Great Gatsby* and *Barry Blue* (nothing like loud music, offbeat humor, grotesque violence or a little explicit sex... and of course, the most blow in the title... to make a film just a student not because, now is there? Very true that you need to see it will be a fairly tame to the Hyde Park cinema or late).

Geoff Thompson (absolutely one of the most people on the face of the planet) has been running the Hyde Park as an independent cinema for about 15 years now. (before that it belonged to Geoff's Uncle Len) and he's always been proud willing to be a failure here than as a success money-making concern. But despite his obvious affection for the old place, he's constantly had to consider just how much longer he can keep it going. Audiences have year by year decreased in number, this year's 400000 have been particularly bad. Of all the films that they've shown since Christmas only *Cyrano de Bergerac* (which I heartily recommend that everyone goes to see where it returns later in the year) and *Goodbye Mr. Toshi* (our current favorite film... compassion, violence and humor) looking being his most successful in that time frame. He just got off of it. The queues for Monday and Tuesday's good nights may check out the film, but Geoff makes no more money but losses on those nights just to break even.

Neither Leeds City Council nor The British Film Institute have proved willing to help Geoff (even though the Hyde Park is the closest thing to a specialist film theatre that Leeds has got), unless making money with the cinema will drive it out of existence.

If the Hyde Park does close down, then the chance of films available in Leeds will be drastically limited and I'll have to start going to Bradford if I want to see any film that is even slightly out of the ordinary. So here the movie for a cold start going to Geoff Thompson's place and joy now. Otherwise you'll only miss it when it's gone.

Ceri Thomas

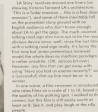
L.A. Story Canon Cinema

L.A. Story is a film devoted solely to taking the plot out of L.A.'s quickness sounds distinctly unimpressive. The word



"disney" springs to mind. There that is not. Go, have done the most impossible film, and turned a decidedly dodgy scenario into great entertainment.

The plot isn't really that important, but for the record (not to mention filling up the pages, here goes - Our boy Steve plays wild and wacky TV newscaster Barry F.



Nick Meeble

MOST SLAMMIN' SOUL SPEAK

De La Soul

'De La Soul Is Dead'
(Big Life)

'Slammin' from the soul, these happenin' cats, who cut another album too good for the bins, before being made theoretically to make money for labels, and secure their pocket money on fashion and gold rings...

Big man after leads the voice to undisciplined huge chunks of soul music as nothing the world that women want to eat their brains and politicians deserve to eat them. De La Soul, of course, are different. They justify the genre with their wild and infectious sense of fun. They look after you (colourful, gleeful and surreal different research and heavily shared, it really), and they're interested in laughter, there, even and goes to their past and present practices.

'De La Soul Is Dead' takes the atmosphere of their world. It has the feel of a concept album though the language barrier is in some ways 'by an' 'slammin' enough to get to grips with this La Soulquasi', tends to place a perspective of the 'concept' of an intellectual reach. 'Mm' 'I'm 3, straight challenges who are trapped into a certain style on the inner dance, but the album together. They reclaim the role of a kid finding his De La Soul near in a garage, his, having it copied by a couple of bad dudes who listen to it, are expelled, return it to the garage his brain releases in space, and drops off to sleep out the latest 'Summer' offering, 'Sweet Honey'. De La Soul laugh longest! Other highlights include 'Belle City', 'You Hated' 'Saturday' a classic oldie (just rap), and the intelligent and sensitive 'Miles' (which is a play on 'Miles').

...should feel it was 'by' enough to bring with De La Soul, I'd never hear anyone, I'd be expelled, back! It's a rap's life.

Ben Thomas



De La Soul: 'Tough' (longer)

Violent Femmes

Why Do Birds Sing?
(London)

Probably the only American band ever to make a virtue out of adolescence. The 'Violent Femmes' debut album was a honeyed-coloured, hole-in-all its Mock rages, and the logical problems of having both two

under your belt. Over college radio and down the miles of MTV, it happened in the nerves of Generation X to love someone who redeems, and it commanded the attention of the masses here when it arrived. Since that 1980 debut, their skeleton-bone sound has kept on exploring the dark and the good in us all.

On the latest offering lead singer Gino has mined deeper than ever before, and so this

time around he's backed with some of the finest gems and some of the finest rap. 'American Music' enhances Eddie Cochran and takes him to a rich first school piece in the 1950s. Even though every body's done too many drugs and newscasts they drive daddy's Porsche instead of a T-Bird, the enduring problem of the college press is to differentiate how to get the girl?

'Don't Like That' is the refrain of every young inebriate... you can see... beating themselves up. 'I like his shoes I like his hair I'd like his hair I'd like his hair...'. Gino punctuates the lines with giggles to keep you guessing whether he's being serious about oversteering to much pain in such simple doggerel. He's appropriated every last drop of song in a country not rated for it, and the result is a raw first-class attack on the funny bone and the darker chambers of the heart. This gap is a conviction. He kills me. 'Don't The Window' is a song about the great teacher, observing that philosophers and shop girls look pretty much alike after a 36-hour day. 'Need To Be' is the soundtrack to seeing the object of your affection arise away from you, bringing on a slow dawning of the self by giving it to much of its own company. The look-behind looking back would be New Order, except of course that none of the Femmes' instruments have to be plugged in—shuffle drums, acoustic bass and guitar and Gino's thousand voices.

Side two is nearly all a closed-in gain and self-reproach, but this band's credibility rests on their strict back-kicking rules for the writers and so the last weather doesn't last. The joyous 'I'm Free' ends the album by setting off into the sunset for the promise of sleep and restoration, maybe a gig or two more, regardless feeling that comes of suffering from love and embracing the wild purple of life.

A mable, strong record.

Jason Dunne

BOB

Leave The Straight
Life Behind
(House Of Teeth)

Iarly Bob would. This debut album from the North London band is really nothing more than a legend collection of disappointing single-pop songs. Marking an in-firm the imagination and marking an in-spirator or the life. The twelve tracks... some slow and demented... some fast and demented... just drive and leave without leaving much of an impression and without ever threatening to do anything interesting.

'Leave The Straight Life Behind' does have its moments, however. Unfortunately these are extremely flickering moments, because the occasional glimmers of potential that Bob do show lead to develop into nothing I'd ever want to hear again. 'Dynamite', the album's opener, is a pleasant enough longed summer strain, but it comes to a premature halt just when you want it to do something worthy of its name. Likewise 'Take, Take, Take', the one that's bound to get mentioned in reviews on account of its clumsy, inspired line 'man looking meekly at him, hope and heart is at least memorable because of that' is not the rest of the song, which is the closest to the 'don't-fear' Bob gets. Bob could learn a couple of lessons from their mates Carrot. The entitled lyrics are wanted if the music doesn't grab your attention, and if you're going to sound bitter, at least sound as though you mean it. Maybe Bob shows in the last three years have taken their toll, because on this evidence Bob sound tired.

Phil Scowen



Violent Femmes exploring our good and dark sides

Beardy Bardy Beardy

Elvis Costello
Mighty Like a Rose (W.E.A.)

If recent photographs in the popular press are to be believed, then Eliza Gosselin is now a mom with a very large baby. Admirably, the somewhat-little youth of 'My Aim Is True' has long been bigger more than a majority and the cover of *'King of America'* did show him sporting a rather nicely trimmed facial growth, but I can't help feeling that old David Patrick has gone a tad too far this time. And, to be honest, I'm not entirely certain that having the appearance of a small and particularly healthy baby garden shrub hasn't diminished his magical abilities.

It's not fair. Maybe like a flower, it's a beautiful bloom as such. It would be a waste of money to have an access of hair for this to actually turn out to be less than competent U2, but it is more than a was bit disappointing.

Cornelli's strength as a writer has always centered upon his abilities as a wordsmith. His songs have generally been of their best when seemingly simple metaphors serve as vehicles for his complexly crafted phrasal and semantic lyrics. But, since the release of *Stolen*, most of his songs have seemed to have relied on a sort of forced, gradually burying his words under progressively more and more complex musical arrangements. The album *Talks* showed the first symptoms, and here with the purely instrumental track "Stole"

The words remain as persuasive as ever, but they're often obscured by the music. "The Other Side of Summer" asks "Was it a millionaires who sold 'imagine no possessions'?", but the arrangement is so overdone that hardly anyone can hear the question. *Murphy Down Doornado* and *How to Be Dumb* are even less intelligible, drowned under horns, synths and God knows what else.

It is a fact made even more sad by the fact that when the Bearded One returns his musical exorcises, the songs that emerge are as good as anything he's done before. "George and her King" is a classic, jaunty jingle-jangle little tune with a biting tale of betrayed love lying behind it, while "So Be Proud" (as written by, of all people, Paul McCartney) almost echoes the heights of mutual heartbreak that he reached with "I Want You".

They show that he is still one of the best song writers around and it is an album worth listening to. I just hope that when he comes to write the next one, someone looks him up in a small room with only a guitar, a piano and a drum kit for company. The result would be a great improvement. If they took an electric razor to him first, then it would be even better.

Carl Thompson

Clean and load like any other crappy pork band?

Tonight's gig was loud and energetic, but in terms of controversy David Isha leaves these pressures standing.

The sad thing is that the *Penchant* are obviously a talented band—not just a case of nerdy racket quirkers and loquats. The singer's soaring vocals would give Bone a run for his money, and the licks aren't too bad, guitar-wise either. And the set, comprising all the singles, *Maximum Jack*, and "You Love Us," together

But for fast runners, that the Music Street Frenchies are to punk what Spinal Tap are to rock. Their longer-than-life approach to protest the short-stintings, chiefly the monotony, of the genre. Hence they become a patchwork of punk, rather than purveyors of a contemporary punk attitude. Punk may not be dead, but in the 1990s it shouldn't sound or look like this anymore.

Dag Phelan

SINGLES

Singles mastered by Mark Mordin
Supplied by Crash Records

Wolfgang Puck: "Mama Told Me Not To Come" [H.A.O.]

This is pretty groovy. The singer sounds like a real DJ, the music is funky without being too loud, and it's all really atmospheric. The only problem is that the record company hasn't sent me a hopefully over-extended remix...if Dad had more pop songs to list over three minutes he wouldn't've invented the seven-inch single.

Galileo II: "Speed Functions/ Jet Pilot"

Ex-Prison Screen Stars in *Birds* top off check 1. Oh well, some things in life have to be hideously predictable otherwise we'd all be terribly confused. Indeed K's first single, released all of about four months ago, was depressingly mediocre. These two singles are sweetly pretty and sincere. The ensuing last cuts

14. Higgins: "Nothing Can Stop Us"

Last summer I was in a club, soon deserted by hosts of bachelors, bachelorettes, housewives, and then they played the first 16 Blues single, all huge club spots and carrying female vocals, and the whole world made sense again (yeah, well you know what I mean).

"Nothing Can Top Us" compresses the entire history of today-but-also-yep-from-Landis-Down-to-'70's disco, into something slick, dreamy and mellifluous. Reliable sources say that Rick Bradley and the others are no little goals, but at least you can trust them to give the Supremes our Last Top noddy. This record is better than a whole season of *Landis-Down* records.

The O'Jas "Purposional Ours" (Big Life)
Blue Pearls "Silver" (Big Life)

These records have what should be a dark secret in common, apart from both being chills: "Ghosts" records on Big Life. It's all over the Blue Pearl record with its "Good Mix" (subtle that) and only subtle mark. The CD try to sneak by me with response by number 1, but the info goes in many. Late, when connects these records in Park Flight.

This is a new Prog Rock. *Designer* in the back door. My ex-wife informed me that she said that the only sound totally incredible if you're in S. I reckon that Richard Dwyer's probably sounds like a lion's roar if you're just enough. Just what do I know? The reason the "It" happened the first time round is that people had liberated themselves from their taste and discrimination. If you think this is all wildly irrelevant you should look at Jimmy Carter of the R.I.F. Internally of the Girl, was the man who designed the African "Gambel" garden. "Carnegie" (connection) to some extent happy living in a club in Columbia

If you really want to listen to this shot (and the only way alarmingly hip) remember this: these people have magnificent histories about children.

Elvis Presley, "Hush" (Vocal)

Johnny Marr reveals the 'Streets Of London' for New York is a sort of Tim Robinson gone hippy style...Kirsty sings wonderfully too, that 'A.R.M. Banders Blue' is to be experienced, and that whole thing is kind of alright.

Flutes: "Planet Of Sound I.P." (N & R.)
All good things must come to an end. The Flutes, now in the most exciting, twisted and zig-zagging band in the universe. This, however, is downright ugly. On top of world disaster, endless capitalist oppression, my fantasies accusing me of being a loyal German slave, James Baker continued wariness and dreams, the Flutes release a bad sound. Like autism.

Preachers
Duchess of York

The Music Street Producers have set themselves up as white equivalents to the aggressive and controversial black rap groups such as Public Enemy. This time, it's you, who do, then sound like the

pleasure and Po



● Lacking around: Cynthia Payne, screaming Lord Satch and loopy councillor Stuart Hughes.

Cynthia Payne, the infamous *Madame Cyn* was in Harrogate last week with her new show, *Shocked*. She whipped Damian Whitworth into line with talk of kinky sex.

I'm late. Not just five minutes late, but three, never working up quarters of an hour late. After a catalogue of transport failures, I arrive in Harrogate knowing in my heart that she'll have given up and gone. Any normal person would have cursed me colourfully and gone shopping.

But when I eventually fell out of the taxi and crash through the doors of Harrogate theatre to be met by the world's most famous ex-madame advancing purposefully towards me, she isn't angry. She's relieved.

"Oh, thank goodness you're here, I was

"You've got to understand that sex isn't just part of it's mental. Lots of men like to dress as women in the sexual act, but a lot of women don't under-

worried about you, I thought you hadn't got my message, cos I phoned twice and spoke to some girl, but I thought you hadn't got it and had gone to the house and couldn't find it 'cos it's quite a way from the statue..."

1) I'm sorry I'm late I had a few problems...
...but I knew you wouldn't find it so I thought it was best to meet here. Now if we go up to the bar..."

She never does ask for an explanation for why I am late. And for the next two hours she doesn't stop talking.

Madame Cyn is a very well dressed, proper-looking middle aged woman with a Margaret Thatcher hair style and a south London accent who makes you work hard if you want to get a word in between her gossipy chatter.

The current tait with Screaming Lord Satch is the latest project to be undertaken by the publicity courtier, ex-Madame here. Streetwise. She first became infamous in 1980 when she was sentenced to six months in prison for brothel keeping. The trial revealed that a squadron leader and a lord among others had queued at her stairs with luncheon vouchers waiting to be serviced by the bevy of girls in the bedrooms. The case captured the public's imagination and the film 'Personal Services' is the story of this part of her life.

When filming for 'Personal Services' finished in 1980 she held another party to celebrate. Ironically she got raided by Scotland Yard and put on trial.

"I was furious. I spent all those years going straight and then I just held a Christmas Party and they raided me again. It wasn't fair."

The jury decided it wasn't fair either. The media followed every revelation, documenting each and every piece of evidence from tomato plants to soiled condoms as it was brought before the jury. The charges were dismissed and 'Personal Services' needed little promotion. Cynthia Payne became an international celebrity.

With the release of 'You're the Only One for Me' which tells the tale of her kinky kloyd (and which 'Personal Services' once took 'Entertaining at Home' Payne) she remained in also stood at the Kink 1988 as the official can Alliance Payne and Ple

This was because she that the sex laws should felt it was the best w for this case.

"I'm only really interested in sex laws. They're over and need to be changed. Brothels are illegal but prostitution isn't. It's not properly. So it isn't like where the girls are going to in cars where they look mean might murder their brothels because men - knot in it. So you might properly."

Cynthia's way of doing offering the preface: came to her brother on 20 Arden Road, Arden, prepared to indulge in practices.

"You've got to understand physical it's mental. So as women during the barristers and lawyers remember one in particular put boxing gloves on men like kinky sex but understand. The women understand what their penetrative sex that the expect a wife to do all wife to let her husband."

Cynthia herself had her last slave who died for the second trial with

"He was wonderful, every Saturday morning. He was one of the high heels. He was very and wasn't unattractive of course, he didn't wait waited was for me to row of high heels inside come in and his sex it entered the house. He

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click my heels and I would look at him and say "Don't you come now! Don't come!" and to me this was absolutely crazy, and then I'd say "Yes, now come... now!" and he would come instantly, just by the tone of my voice."

Certainly this is an extremely dominating tone of voice. Indeed with this anecdote I fear that she might start to dominate the attention of everybody in the bar. Cynthia Payne is not shy of proclaiming her status rather than quietly telling them to sue. She is quite phenomenally open, punctuating her soft London chatter with hearty cackles and leaning over with a nudge or a slap on the knee.

She rattles on incessantly which has the effect of making you feel that you are old chums swapping juicy tales over a gin and tonic. I have read the cuttings and again and again normally skewed journalists admit that by the end of the interview they have been coming out with all sorts of incredible personal stuff most of which had been buried a long way down and was never intended for utterance even to themselves. This is what worries me. On occasions when I laugh at a story and she turns and looks at me directly, I shift uncomfortably and an alarmed voice in my head squeals, "No, no, don't ask, please don't ask."

She doesn't ask, but then perhaps that's because I'm not an old man. She vehemently believes that her services to the old daddies will see her right. "If there's a heaven I'm going to it." She argues that not only did her parties bring a lot of happiness to widows but she also saved a lot of marriages by supplying the kinky sex that wives wouldn't provide.

"A lot of husbands and wives do get on but it's just sex that is wrong. Men always say to me that they love their wives but the wives are just not interested in sex anymore. I provided what they didn't get in their marriages."

But so well as sincerely providing a service it is quite clear that Cynthia Payne is also intrigued by society's sexual preferences.

"Kinky sex was never my 'speciality' on a lot of people always say. I was just fascinated to see what they were going to do. Like the bank manager. He wanted me to cover him in real and at first I didn't want to, but then my squadron leader, who appears in the film, said he thought it would be a bit of a piffle. And we didn't have much real so I thought we could use the rack from the Hoover bag. So we tied him to the bed and threw the contents of the Hoover bag over him and get people to pay to watch him rub it in and look at himself in the mirror. I'm interested in the psychology of sex not the actual doing of it." It was funny the first time but not a second time."

This fascination is seen most obviously

when she mentions that she went to a sadomasochist party the other week.

"I've never been to one before. One of my ex-boys, a psychologist at Oxford University, took me along. They have secret venues with a bar and we had to pay £7 to get in and they were all wearing black rubber and leathers."

The idea of the prim-looking Cynthia Payne strutting in sex regalia seems rather incongruous but she soon put me right on that one.

"I was just wearing normal black duffing. I'm Cynthia Payne I was allowed in."

Although there is a dominating tone when she asserts this it is clear as she goes on that even she was taken aback by the goings on.

"I hadn't seen slave girls before. They had pierced nipples and were sitting on the floor at their masters' feet and they had little chains hanging from each nipple and a little skull hanging from the chains. The master would put his drink on the skull, using the girl as a piece of furniture. I didn't agree with these girls."

So you draw the line somewhere then?

"Well, no, if they want to do it they're not forced to do it." She clearly does not find it easy to understand why anyone should want to do this to themselves, but her passionate belief that people should be free to choose how they behave ultimately makes her accept this sell abuse.

Her whole life from adolescence seems to have been dictated by a desire to be free of various constraints.

"I've had a very exciting life. I couldn't have settled down and get married. I probably could have done in the early days... ooh... I always was one of those little girls who went to watch mother not have much of a life and then die at the age of thirty-eight and I decided not to have a hard time. I don't know how women stand it. You've got to try and get as much out of life as possible, be in control of your life and not be told what to do."

"I always was one of those little girls who used to watch mother not have much of a life and decided not to have a humdrum life"

The first man she broke away from was her stepfather.

"He was very Victorian and heavily handed. I left home at sixteen. It was lovely to be free from him. At times I didn't have a meal in my stomach but I wouldn't go back to him."

Now she says that she finds it very difficult to find a man she can get as well as a lover, get performance. Every time I get asked if I got a new boyfriend. It's difficult to find a good man because I think they're scared of me. And of course there is the problem that if I go to bed with him he can kiss and tell "I went to bed with Mother Cyn and she's a good"

But is it surprising that potential lovers are afraid of her? This is the woman who boasts that her best shows are when the audience is

comprised entirely of men because she feels most confident and in control.

"Even if there are just two women in the audience I don't feel so confident. I'm doing a show on H.M. Nelson next month which should be a riot."

She pulls a huge wad of photos out of her handbag and as she is flicking through stops at a snap shot of Christine Keeler on the premises of Scandal.

"There's another one who hasn't made any money out of it all."

She is quite bitter that other people, such as Richard Branson who bought the video rights to 'Personal Services', have made all the money out of her. It is only the legacy of the squadron leader that keeps her from being severely compromised financially as she was left with virtually nothing after the court cases.

The live shows which she has just started with Lord Seth are proving fairly successful, but although she admits that they are not yet as well produced as they could be she does seem to seem to understand that although she is funny and has the basis of an excellent show she is as to a loser with Seth. At Harrogate he did the same old routine he has been doing for thirty years, singing Lord Over Beethoven and quipping about skiing down the butter mountains.

Where her wit and forthright chat would be best used is on a chat show and she tells hilariously to keep the secret that she has her own show coming on TV very soon. But her biggest asset is the General Election. She gets annoyed when Lord Seth says he wants her as his Chief Whip in his government because she takes politics more seriously than he does.

"I haven't been standing for all the by-elections like him because people don't take you seriously if you do. But I'm going to stand at the General Election because I've got a lot of support in Lombard, because I've got a strong following in the black and gay community who don't like the police. I'm

going to be the first fringe candidate to keep my deposit and so keep the campaign to change the sex laws going.

"The Inspector who raided me in 1987 phoned me at Christmas and he said that three years ago he didn't believe the sex laws would be changed, but now he thinks it's going that way."

But what she really seems to miss is the old days. Getting the drink in, making her girls—the plain ones were the best because they were always more enthusiastic—and inviting her favourite gentlemen round for a Friday night beer.

"I miss the parties and I want to see the laws changed and get back to doing them again. I'm not so happy and enthusiastic about life now they've finished. I don't get the buzz."

FAIT BOOPPERS

A mere three singles into their career, EMF have had praise and criticism heaped upon them in alternate shoeflops.

They've blundered their way out of the Forest of Dean, into the upper reaches of the charts, onto mainly a teenage girl's bedroom wall, and, if the pop press is to be believed, into a significant number of unreciprocated bouts of spontaneous rosiness.

Want to go out for a quiet drink? Now's your chance, for the international bright young yobos have put their catalogue of juvenile delinquency on hold while they tour the country to promote their debut LP, "Schubert Dip". Last Saturday it was the turn of Leeds parents to lock up their daughters, and Leeds daughters to slip out of their bedroom windows, slide down the downspipe and gather in a giggly girlie gaggle at the University refectory.

Meanwhile, Dave Maier and Phil Smith donned their baseball caps at a jousty angle, sought out the band's heavy-thumper Derry - who once attempted, or so first at Monterey, to set fire to his keyboard on stage - confiscated the matches and gave him a good talking to.

A lot of people hate you, here

You either love us or you hate us, y'know? Now, kids are sort of voting back and thinking, maybe there is something more in them. Basically, they hate us because we're done as bad better than all these fuck'n indie bands. Everybody's got this thing that it's cool to be indie. You can sell out your gigs and sell these floozed records and it's great. But if you ever want to do anything you've got to go major.

What decides what direction you take?

We'll see co-produce a lot of our stuff, but recently our last album got fucked up. Some guy came in, who was a nice bloke, and said, "I know what EMF are all about. I can get you a nice clean sound, they can sell loads of records." That's fair enough, but we're in the studio and it's like, "Fuck me boys, this ain't really what we're about, we should have a bit of grunge on it." And being signed to EMJ never did us any favours.

Are you proud of the album?

Yeah, but it's nothing like what we are. It's not the be all and all, and at the end of the day it's just a building block.

To people have to see your gig?

Definitely. A lot of people come and say, "I bought the single." Everybody thinks *Unbelievable* was a great single, and I'm thinking, I wouldn't like EMF if it was on the street.

Really?

Yeah, would that. The trouble is, we look too good for our own good, and it's not on video that they're voting about this EMF. I'd want to go and hear 'em live! The way you've been portrayed in the media they're really slugged as all over the last year. But hopefully by the end of the year we'll shake all of that terrible thing, so we're not really a two-year band.

You say you keep the teeny-bop thing...

You can't help it. I mean look, [points to young girl's smiling around outside] you know what I mean? Without sounding judgemental, when you're a teen and you look like we do, and they get you in "Break It", the girls are gonna like it, ain't they?

I mean they don't know that we're all fuckin' covered in tattoos and we all shop cheap or whatever.

But you're young and energetic, you trade on that, aren't you in danger of banning yourselves out?

Yeah, but we're only teenagers in our live shows. When we play live that's our chance to release everything, to really go for it, to be somebody we never have been. People might have caught some of the energy off *Matinee* on top of the Pops, but you can't really get any vice off that.

Where do you see yourselves going musically? I've heard that you're trying to get some harder sounds.

We used *Alma Bandwidth* for the first time. We used live personally, we don't really have that much to do with EMF. Then we had Jim Farber [aka Jim Farwell, mistakenly behind several bands with the word "Farber" in their unfairly unpleasant names] and we didn't know who his fuckin' he was. He went on about his car driving and blam! on his his not being a kid. We asked him to do some rants for us, and he said, "yeah, man, I'll fuck you for killing my car" and that was it. After

"The trouble is, we look too good for our own good, and if I was on the street thinking, what about this EMF? I'd want to go and twat 'em one!"

Unbelievable was thought, "what we gonna do now?" because it's such a big single. We thought we were going to release "I Believe". I wish we had done now. That didn't get too high, but "I Believe" and "Child" are two very hard songs, and that's more or less what we're about. People judge us on *Unbelievable*. We have to blame ourselves for that.

At this point Derry is seemingly stuck by a question beyond our range of perception

You imagine, right, you can't work live of your face, but you're on the tour and the drinks are being bought for you. After a few pints you don't realise that people are watching you. Taking pictures of you, listening to what you're saying and writing it down on the inside of their coat.



■ Derry: "What you look like we do the girls are gonna like it."

So we go to these clubs, someone gets on our nerves, and it's like, "Ah, fuck off, mate," which is what you say to anyone who gets on your nerves. Next thing you know, Linda [slog long Duff or Piers did have Amanda [blatant pop fucker] writes this whole page thing about you having a go of someone.

It's been said that you're first singles were very much a dance-music hybrid. Do you find yourselves influenced by what's happening in the clubs?

You can't really take a lot of influences from really hardcore stuff. Xposure

Do you regret having done some of the more really things?

But that's what I mean, they weren't really things. I mean I got stabbed the papers only printed it last week, this was kept really quiet. And I've been arrested twice in the last year - and the papers have never got hold of it, they'd rather print something about you kicking on glass over in a club. A lot of the things they've written, they've just made up. We'd never even been in the clubs. They've wake up one morning with their head on their dick and thought, ah, let's fuck off EMF again today.

Have you found it difficult handling the 14-year-old kids hassling you after gigs and in the street?

Sometimes it's hard. If I'm out with my girlfriend or whatever and there's a load of kids, but I wouldn't be doing my job right - coz it is a job - just to turn round and say, ah, fuck off. Sometimes I say "give me a break" with these ten kids and they're pushing you up into it corner. But you've got to sign their records, y'know. It's better for them to be running up to you when not at all. The day I got married to a woman people don't come up to me. Unless I'm that big like U2 are in Dublin. They walk round, nobody hassles 'em. They just nod their heads, y'know. And I love Dublin. Dublin and Amsterdam... for different reasons! Well, we're only young, it's like your own says, you're only young once!

At this point, a pounding of feet resembling a robotic colonel's march occurs in a loud, pained, pained of adolescent lungs screech in unison. A member of the band has presumably made a fleeting appearance on our side of the shockingly locked doors. Like the man says, you're only young once.

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Thurs 30 May - Sat 1 June
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STATE OF THE NATION

More real laughs than a dozen TV satires - THE GUARDIAN

**MUSICAL
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Mon 17 - Wed 19 June
Spire Theatre Company

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The sheer all round entertainment, songs, dance and music go
and see Spire Theatre - TIME OUT

NEW WRITING

Thurs 20 - Sat 22 June
Kali Theatre Company

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A remarkable play, vividly realistic - SPARE TISS

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Public Parts Theatre Company

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Based on the novel by Ford Madox Ford. An Edwardian 'Dangerous Liaison'

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Normally, this is for students in their final year who have given their time to promoting both Leeds University Union or some aspect of the Union's work over several years.

So, if you believe there is somebody in your society, sports club, Union committee, group or whatever who deserves this recognition then proposal forms and more information can be obtained from Tim Ayris, the Administration Secretary, in the Executive Office (1st floor of the Union building.)

Have you read

ON GUARD

or

SEARCHLIGHT

Are you alarmed with the increasing
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The Union has an Anti-Racist and
Anti-Fascist (ARAF) Society
and an Anti-Racism Campaign.

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these groups next year
then contact Tim Ayris
in the Exec Office
(1st Floor of the Union building)
anytime.

P + P LUU

COOL LIFE

The Guide to the fortnight ahead



OFFBEAT

It can time should have named the development of service rock-camps, the fusing of sensual centres and the eventual transformation of your back into one somewhat work. Your body will be pumped full of any stimulants you can find and by now on almost total connection of caffeine, nicotine and anything else you can lay your eager hands on should have been blown back into your muscle tissue, causing no real damage.

This week Offbeat was intended to provide you, it's muscle cramped reader with a run-down of places to be relaxed, heated and cooled. However, the problem is that 90% of the health clubs in Leeds don't provide facilities for non-members, so the number of facilities you can use for that one off massage (upset from the Uni and Poly, ones off) are severely restricted.

However **Belly Talk** on Band 5 offers not only massages for non-members but also a whole new sun-bath. A sun-bath session costs from £1 (cappuccino and massage) and £10 for 1hr or £2.50 for 1/2hr of complete body relaxation. Also, just started at the Diversity Sports Cn is **Michael Osterwaldski**, see...

MISC

- 30 May - Amnesty's 30th anniversary joining with the **Body Shop** for a commemoration with candles etc. in City Square. Turn up on the night!
- 30 May - **BOB BAD** playing at the Lion Pub in Cashford. That's all I know.
- 31 May - **FOCK'S PARANOID 2** (City Varieties - with)

no m.f. &). Because students who for a mere £2.50 for non-residents) will stretch and warm your muscular frame back to its normal position. But, remember readers, all you really need to sweat all, some basic rock-camping and, of course, a willing companion. The good old **Body Shop** offers a variety of oils and scents, costing on average £2.50, but for something a bit more exotic, why not visit **Chen F. Therapeutic** on George St. Behind the Medical School. This shop stocks a bizarre selection of massage equipment which, I am reliably told, works wonders for the stressed-out male. Why not try the waters of a massage made for £2.50, a rain-refill for £5, or even a Chinese body-refill for £8.20. This one comes thoroughly recommended!

If all this sounds just a little bit too physical, why not try buying in to a new costume developed by a qualified gay therapist called 'Recreation For Exams'. Apparently this is an invaluable guide to alternative sexuals and all you have to do is buy. This tape costs £5.99 and can be bought from **W.M. Smith** or direct from **Leedsale Associates** on 0750 41115.

If all you want is a cheap hot though, just remember that sunbath is free, and for that strong sunbath, just sit in the backroom with the door and window shut and the hot top running. Above all else, **RELAX!** Joe Richards.

Star Wars, **John Mellencamp** and **Dennis Quaid**, **Stars** **Sym**, Tickets £4.50 and £5.00

6 June - **SEVEN** 1990-91 at the Warehouse, Tickets - £5

Ever thought of doing a parachute jump? Get high on air after your exams with Leeds Uni. Parachute Club. For more info, come to the **Pop Wednesdays** at 1pm

A brand new comedy series for Channel 4 T.V. starring **Jenny Agutter**, **Henry Normal** and **Frank Skinner** is to be recorded in June at The **Cinema House** in Wakefield if you want free tickets, contact the **Jon Bar Film Company**, 10, Newburgh St., London W 1 V 3 J H.

JACUITS

Group relaxation - north Leeds district near Almsbury Park

It's not easy to find a good spot out here of groups. Personal tranquility is lost due to a moaning herd of woe hence involving the water and various pump-fueled or water board buildings of that ilk, locally scattered along its perimeter. The reservoir itself holds little of interest, a few gatherings of dead-looking ducks and the odd, seductively resplendent, Green crested Grebe are just about it, but in fairness it's getting towards summer now and this isn't the best time for

water wildlife. I eventually found a small beech wood on a little strip of the reservoir. Last year's fall has left a fair depth of rusting, shrivelled beech leaves, curled and dying but providing comfortable seating.

Beech woods make interesting backgrounds, especially of insect life, youthful-looking individuals looking the better features of age, stone is regrettably lacking. The odd cluster of alder both swims through in a few places, but don't get stuck in a hole.

Mid-afternoon, their lazy part of the day when birds and animals take their insects, still there's not much to observe. A fished roach scuttles for cover and minnows in a brook, and in the distance the hollow mackerel laugh of a Green Woodpecker is vaguely ironic, not recommended.

Justin Long

FILM

CANNON CINEMA - Vicar Lane, 151
tel: 42015
tickets £3.30 (£1.90 Mon-Fri) with union card before 8.30
1 **PROBABLY CHILD** - 1.25 3.35 5.65 8.45
2 **A STORY** - 1.35 3.35 5.65 8.45
3 **ROBIN HOOD** - 1.25 3.45
4 **THE HARD WAY** - 4.85 8.50

OSWEN CINEMA - The Headrow
tel: 43555
tickets range from £3.80 to £3.25 with a student reduction of a penny
1 **1676 HAWK** - 12.35 3.15 5.45 8.25
2 **SECRET** - **HOLLYWOOD** - 1.00 3.15
3 **SECRET** - 3.35 8.15
4 **SECRET** - 12.35 2.40
5 **SECRET** - 3.35 8.00
6 **SECRET** - **HOLLYWOOD** - 1.30
7 **SECRET** - **HOLLYWOOD** - 1.30
8 **SECRET** - **HOLLYWOOD** - 1.30
9 **SECRET** - **HOLLYWOOD** - 1.30
10 **SECRET** - **HOLLYWOOD** - 1.30
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18 **SECRET** - **HOLLYWOOD** - 1.30
19 **SECRET** - **HOLLYWOOD** - 1.30
20 **SECRET** - **HOLLYWOOD** - 1.30

HYDE PARK PICTURE HOUSE - Brudenell Rd, LS6
tel: 755544
22-25 May - **THE NASTY GIRL**
Late show - **CYRANO DE BERGERAC** - 11pm
26-29 May - **ARACHNOMANIA** - 8pm
30 May - **THE AFFLICTION** - 8pm
Late show - 21 May - **ARACHNOMANIA**
1 June - **THE GARDEN**, both at 11pm
24 June - **PANTASIA** - 8pm

EATS

CULINARY ENGINEER
This is a way to make and can be ready to eat within half an hour at the most.
(James 4)

1 cauliflower, washed and broken
200g (3oz) salt, soft white cheese
50g (2oz) salt, soft white cheese
50g (2oz) grated cheese

DRINK

Coling all you, **Good** fans out there! In case you were wondering why you haven't heard any of that vintage comedy for a while, here's your chance to make up for lost time. This week **Boyz 2** (yes, **Boyz 2** is about a don't worry, I won't let comedy) launches it's celebration of the comedy's 40th birthday with **At Last It's the Boyz Show** 1pm on Monday 27 May and also their first live

Soft and proper
A lot of beer
Put 1/4 inch water into a soupcon and bring to the boil. Add the cauliflower, bring back to the boil, put a lid on the pan and simmer for 4-5 mins. Drain. Add the cheese and some seasoning, including the cauliflower a little, if necessary, transfer the mixture to a dish which will go under the grill. Top with breadcrumbs, grated cheese, butter (even some bacon if you're in the mood) and make crisp under the grill.

Cauliflower is quick to cook but other veg is just as good, so try e.g. courgettes, leeks or mushrooms.

introduction of **Spike's Pick Of The Week** at 10pm the same day, and which is continuing at the same time all week.
A little interesting snippet for all you health conscious people in **Radios 4** on Tuesday 30 May entitled **Real Beer**. Believe it or not this programme is about 'designer water' and is an attempt to answer the cap an odd might be the hype of the century. Yes, it appears that you too could pour some old hot water into a bottle and market it quite easily. Pivotal fans, try **Talking Poets** Radio 5 at 7.30pm on Thursday 30 May. This week's theme is war and the guest poet is Adrian Tait.
Jo Gubbins

STAGE

THE GRAND THEATRE

48 New Bridge St, LE1 3NU
tel: 427011
24 to 25 May **THE DISMEMBER** - presented by Readingly Amateur Opera Society - 7.30pm. There is Sat matinee of 2pm. Prices: £3. Concessions available for other performances.
26 May **THE MAGIC OF THE MUSICALS** - performances at 3.30 & 8pm. Tickets - £11.50 to £13.50.
27 May **BEYOND REACHABLE DOUBT** starring Francis Matthews and Barbara Murray. Tickets - £4.50 to £5.50.
3 to 5 June **THE GONDOLIER** - presented by the Duple Opera Opera Company
4 to 6 June **ELIOT** - as above.
Tickets for each £4.50 to £15.50 with a "nice lot or more" on seats and seat matresses.

WIST TOWNHALL PLAYHOUSE

Quays Hill Mount, WIST
tel: 442147
Quays Theatre
28 to 31 May **ALL MY SONS** - Sat, Sun, Mon, Tues 7.30pm. Tickets - Sat matinee - £4.50 to £10. Fri and Sat pm £5 to £12.50.
30 May to 2 June **THE POPE AND THE WITCH** Tickets - Mon to Thurs and Sat matinee £4.50 Fri and Sat £7 to £10.75.
Student concessions: £48 below
Countryford Theatre - 24 to 26 May - SAT
407018 SAT AND SUNDAY SHOULD - 7.30pm. Tickets - Sat matinee - £3 to £8. Fri and Sat pm £7 to £10.50

Leaving season - Yorkshire Theatre Company
30 May to 1 June **STATE OF THE NATION** - 7.45 Tickets £4 to £17.50.
Student concessions - stand by tickets on the day £3 or £2 off advance

CIVIC THEATRE

Cockridge St, L50
tel: 47802
24 to 31 May **THE CREATURE CREEPS** - (based on H.C. Mayer) of 7.30pm. Tickets £4 and £6.50.
Concessions £2 and £3.50.
4 to 6 June **THE 39 STEPS** - presented by the Screaming Blue Murder Theatre Company - 7.30pm.
Tickets - £3.50 to £5.50

CITY VARIETIES

The Headline, L51
tel: 438063
24 to 25 May **AUCUS NEW ADVENTURES** - performances at 10am & 1.30pm on the 24th and 1.30pm & 8pm on the 25th.
Tickets - £2.50 to £4
26 May **BOBBY BRAMBER** - 7.30pm Tickets £5.75 to £9.50.
29 May **REMY VALL** - 8pm Tickets £7.50 & £9.50.
30 May **RICHARD BRADSHAW** - (Spend) Tickets £4 & £7
31 May **GORDON FRASER** (comedy) - 8pm Tickets £4.50
2 June **HORTON WEAVER** (musical comedy) - 7.30pm. Tickets £3.50

LEEDS POLY

Studio Theatre
24 May **THE TRAIL BY RIFLES** - 7.30pm
26 May **THE NIGHT** by Derek Thornton
presented by the York Roma Theatre Company



Some of the best new comedy acts in Britain are being brought to the screen in a new comedy series on Channel 4. Gail's "death metal" have just. Penny Marshall, in featuring the slightly unusual project that will stand out with a look stage story line. Frank Skinner and Jerry Egan will be regular characters on the show which is being filmed on the Whitehall Opera House at the Grand Palladium. In between introducing the act is work programme Normal will have to deal with each in such as a comedy series setting up shop in the wings and exploring the theatre ghost. Anyone requiring tickets for the show on Tuesdays or Fridays from June 14 to July 1st should contact: The Sunbury Film Company, 10 Newburgh St, London, NW11 1LK.

GIGS

LEEDS UNIVERSITY UNION

tel: 429071
29 May - **LIVING COLOUR** - £7.46
31 May - **THE POOGIES** - £10.50

LEEDS POLYTECHNIC UNION

tel: 430071
27 & 28 May - **THE WEDDING PRESENT** - £6.45 in advance.

DAPHNES OF YORK

tel: 452928
24 May - **DOCTOR AND THE MEDICS**
25 May - **LITTLE CHIEF**
26 May - **MICHAEL CHAPMAN**
27 May - **HAVE BELOW ZERO**
28 May - **THE VIBRATORS**
29 May - **DOCTOR PHIBBS**
30 May - **THE BLUE ORCHIDS**
31 May - **DAVID AUGUS**
1 June - **THREE JOHNS**
2 June - **LEEDS ALTERNATIVE CABARET** with: Lovers, Society, Secret Society and Ugly Don.
3 June - **WUDES**
4 June - **ROB**
5 June - **GOUGHSH**
6 June - **CANDYLAND**

VIDEO

Videos courtesy of Video Video, 134, Clough Lane.

NIDA has all the topical ingredients of a system cult film - it's well acted, beautifully filmed, compelling to watch and French. From the stunningly vibrant opening to the unexpected conclusion the film works constantly by shocking and subverting the viewer's expectations. It is a violent thriller, constructed around intimate sequences of film, in which the position of the camera is as important as the acting. Anne Parillaud is "in" in the role and is well supported by a good cast which includes the wonderful "Major the Cleaner" whose definition of slaying is decidedly novel. There is one problem, the film is French, and unless you're a French or are absolutely French, and get the sound is English. Yes, the dubbing company in their wisdom have dubbed it. This doesn't sound much of a problem, but in a film where everything continues up with the "video covers"

write, an adjustment is necessary each time a new character is introduced, and you realise that the words don't quite match the movement of the lips. Despite this it is in the end of incredibly stunning film that only the French could make. See it before it's too late.

FRANK COVINGTON is a film which combines two of Hollywood's favourite themes. It's a Buddy movie, and one of the Buddies is a cop. Bob Fockin plays an unstable but kind-hearted, "I've reached my limit" kind of cop, who rescues the father of a black beauty. David Washington, with the cop, who also gets the body. The film deals with Fockin's journey to help break an angry killer and save his father's body's life. All in all a look from the books and the coffee.

An absorbing and exciting evening at the cinema in the form of a thriller. **Goodbye**. Use them with the Goodbye as one of the three greatest British movies of all time. It is extremely violent but at the same time extremely humane. Robert de Niro looks the way in capturing the humor and the story of a bunch of Italian American who are about to be killed at a battle with a vengeance. And it teaches you to look at life beautifully. D.W.

CLUBS

POLYTECHNIC

tel: 430175
Wed 8.00 - £1.30
Sat 8.00 - £1.30
Sat 8.00 - £1.30

MR. CRAIG'S

34 New Bridge St, LE1
tel: 422034

Mon - **BANG** student night - 7.50 p.m.
Thurs - **RAVE NIGHT** - £2 with ticket £4 without

MAISON'S

East Parade, L51
tel: 442721
Wed - **STUCK NIGHT** - £1.00 Fri 8.00

LE PHOTOGRAPIQUE

Merton Centre, L52

tel: 435466
Tues - **PURE** - £1.30 with union card. 10.30 until 2am, indie dance
Wed and Sat - **GOTH NIGHT**
Fri - house, techno and indie

BECK'S

9 Merton St, L51
tel: 437118
Mon - **ARMAGEDDON** - £4 adm, all piers free
Tues - **KALEIDOSCOPE POP** - indie Thurs - **THE MILE HIGH CLUB** - £1.50 with union card, 70s disco and funk

BITZ'S

Merton Centre, L52
tel: 437448
Mon - **THE WORLD** - £1.30 admission, drinks 7p

THE WARRIOR

Somers St, L51
tel: 442267
Mon - **ESP** - indie night with regular guest DJs and bands - £2

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