

# LEEDS STUDENT

## INDEPENDENT NEWSPAPER

# Fraud probe at Leeds Uni

## LMU Lecturers to strike

By Katie Pennington

By Sam Greenhill

**T**he University of Leeds has this week brought in a top barrister to investigate allegations of high-level corruption and scientific fraud involving hundreds of thousands of pounds.

The inquiry is the second within four months to look into claims made by Dr Christopher Chapman, who was involuntarily made redundant in June after 26 years working at Leeds General Infirmary. Dr Chapman, one of the country's most respected biochemists, blew the whistle on alleged mismanagement at LGI only days before his dismissal.

Dr Chapman split the beans with the claim that a research group led by fellow biochemist Professor John Whicker had knowingly attempted to obtain a £700,000 research contract with British Biotechnology Ltd, using information based on false test results. The University has admitted that Dr Chapman, the only one of a 200-strong team at the clinical pathology department at LGI to lose his job, was justified in making his allegations.

Prof Whicker's research concentrated on a new treatment for leukaemia which revolved around a special protein that helps cells cope with inflammation, a chemical called Interleukin 6. But Chapman claims the laboratory carrying out the experiments was not supplied with the protein and so the research was invalid, thus wasting

thousands of pounds of NHS money. Prof Whicker has strenuously denied the allegations.

The inquiry will be carried out by Richard McMahon QC and was initiated after Dr Chapman complained the original investigation did not dig deep enough.

"McMahon's brooded anything under the carpet," said Barry Whicker, the University of Leeds spokesperson. "A second inquiry

was requested by Dr Chapman and the University agreed because it felt we should look at this properly for the benefit of our staff."

She added: "The very much regret that the University has been brought into possible disrepute by these allegations, but stress that they remain allegations."

Dr Chapman was made redundant by LGI, a trust hospital, a day before his 55th birthday. This meant he lost his enhanced

pension rights, a move clearly designed to save health service money.

McMahon will gather evidence to be presented to the inquiry on 5 November. Meanwhile, Leeds Central MP Derek Fatchett, who has taken up Dr Chapman's case, said: "It is a sad reflection of the state of the NHS that a man with a proven track record of integrity should be sacked for telling the truth."



"A Willy Warner and a pint of Robby Bob please ma'am"... Willy names and the RAG Beer Festival descended upon Leeds this week, along with 1,000 pints of oddly titled beverages. Last day today so do your bit for 'cheer' and get horizontal.

Photograph by Mike Page

Lecturers at Leeds Metropolitan University are to stage a one day strike in a local dispute over work loads after the lecturers' union NATFHE and senior management at LMU failed to reach an agreement at a meeting this week.

Gary Rank, a NATFHE spokesman said: "The current plan is for a one day strike. We regret any inconvenience caused to students at LMU but the long term effects of unfair and unreasonable work loads would be far more damaging to the quality of education."

The one day strike will take place on 27 October. Rank warned that there could be further action "if management continue to fail to negotiate an agreement for the allocation of duties".

A spokesman for LMU said: "Our main concern is at all times for the staff and students. We will try to ensure that any action causes minimum inconvenience to staff and students."

Students have conflicting views on the strike. Third year LMU student Sarah Freeman said: "In our final year and this disruption will affect my studies," while second year Richard Evans sympathised: "I can understand why overworked lecturers with ever-increasing student numbers feel the need to strike."

Students at LMU are already suffering disruption caused by a number of selective and all-out strikes by NALGO union members involved in a national dispute over wages.

In a separate dispute, NATFHE is also halting its members over wage levels. If this ballot is successful, a national one day strike will be held on the 4 November.

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A look at the consequences of the end of the NUS 'closed shop'

The only guide you'll ever need to the 6th Leeds Film Festival

## In Brief

### Better off ripping off Barclays

Students are becoming tough customers as far as banks are concerned, according to a new survey, writes Maryna Rowlands.

David Denkins, Consumer Services Manager at Barclays' University branch, said students were more aggressive customers but added that most still remained generous of hidden charges imposed by some banks.

The survey found that students leaving college last June owed on average £1,785, though one per cent of which easily constituted a student loan.

### Elections to academic board

Elections are to be held later this month at Leeds Metropolitan University's union for two posts on the institution's academic board. For further details see Warwick Taylor at the Union.

### Disabled lift disabled

Wheelchair users have been deprived of access to a good drink after vandals damaged the wheelchair lift which takes them down to the Old Bar area of LULU. The chair was vandalised on both the Refco floor during Interweek and then again while the DMF gig was in full swing. Welfare Secretary, Annette Berkowicz, described the incidents as "absolutely disgusting". She said the lift would be fixed soon.

### City centenary

A series of celebrations are being planned to celebrate Leeds' hundredth year as a city. Max Morris writes.

The programme of events will be aimed at highlighting Leeds' rich cultural heritage, its economic dynamism, its productive output and its trading networks. Leeds received its Royal Charter as a city in 1899.

# Summer job fiasco

By Anna Footner

have to split up and go off alone with complete strangers.

"Obviously this would be risky and we ended up being forced to return home. The whole trip cost as about £380 each on top of the £40 we each paid the agency."

John claims that while she was there she met a large number of people, sent by Allied University, who had been told to leave after there were no jobs for them.

But Allied University denied responsibility for the fiasco. Director Charles Fuller said: "Our

contracts do not guarantee employment. We did our best to arrange alternative jobs but the girls refused to be separated. This is a cultural experience and has to be undertaken with flexibility and common sense, which these girls obviously did not have."

Fuller also refuted the girls' claim that many other student were in the same position. "This is just vindictive rubbish. The scheme works very well and as far as I know this summer has been very successful. We have offered the girls £20 each as a goodwill gesture."

## Storm in a beer can

By Jairo Kozak

A larger brewer in South Africa and on sale to students has been banned by Leeds Metropolitan University.

Management were ordered to pour about £250 worth of the remaining cans down the drains following a heated meeting of Leeds Metropolitan University's Union, Castle Lager, brewed in Johannesburg, was on sale for only one week at the Union. Elaine Rankin, VP Communications, said: "A lot of people took offence when they realised where it was brewed."

The motion to stop selling the beer was raised at a meeting of the Union's Executive and ratified at a meeting of the Student Representative Council.

There is no existing union policy on South African goods and the Union's bar manager is unaware of the origins of Castle when he agreed to buy.

However, Gerald Price, Chairman of the Union's Young Conservatives who stood in favour of selling the beer, said "If the product is selling enough then let's keep it, but is there to make money. It's quite simply the free market ethic."

Deek Van Den Brink, a second year on Manufacturing Systems Engineering, said: "I drink Castle is the first week back. I didn't know it was brewed in South Africa and wouldn't have bought it if I had. The Student Union were right to ban it."

## Devonshire Ball to move

By Kirsten Doughty

The Devonshire Ball is to be moved to a different site because of building work.

Organisers say the ball, believed to be the highlight of the year's social calendar, will have to be moved to a smaller room because of a "whole host of problems" the work has caused.

Warden Mr Kelsby, said: "We will need to hold a Devonshire Ball but the setting will be somewhere else. It will be a slightly smaller event this year."

A meeting of the Staff-Student committee will decide on a new location.



Through the night... Will the Dev Ball ever be the Dev Ball again?

## Choc's away

By Andrew Stanforth

has been missed.

Tania De Cruz Co-Chair of Third World Campaigns said: "This brilliant, an overwhelming majority voted for the motion. Its what we have always wanted and despite student apathy have managed to achieve it."

IPSU President, Peter Gibbs, said: "We should not impose on personal freedom but we will not be purchasing any more Nestle products when current stocks run out."

Claire Macdonald, a third year Economics and Public Policy student at LMI, said: "It's disgusting that 80% of the Union can decide that the rest of us cannot eat what we like. If students really objected to Nestle then surely the student union wouldn't be selling any of their products."

## Who yer gonna call? Grimebusters

By Chris Parr

Green Initiative day, where the Leeds University Union 'grimebusters' collect recyclable rubbish from student's homes, is back.

It will be operated on a fortnightly basis, starting Wednesday October 21, and will stop off at student residences by arrangement to pick up old newspapers, glass bottles and aluminium cans.

LULU Grimebusters General Secretary, Bill Mason, said the free service would only work if students made a concerted effort to recycle their waste. Students should write their name, address and the time at Wednesday when we can collect their waste on a sheet of paper and take it into Evco as soon as possible," he said.

## Lucky escape in Cairo earthquake

By Paul Waknell

Thirteen Leeds University students studying in Egypt escaped with their lives after a massive earthquake rocked the country this week.

Domestic Agents, of the Arabic department, confirmed that the students had merged unscathed after parents managed to gain contact with their children despite poor communications.

David Bachtel, who liaises with students abroad for Leeds University, said: "They are fit and well and their accommodation is alright."

Seven of the students were staying in Cairo when the quake hit the city at 3.04am on Monday. The other six were staying in Paris.



# Off Campus

By Richard Fletcher

## Leeds man leads the Lions

Garry Schofield of Leeds Rugby League has been chosen to lead Great Britain against the Australians in the Rugby League World cup final on October 24th. His Leeds rival Billy Hare has also been named as a member of the squad. The third Leeds player to be included in the squad is Alan Tait. The match at Wembley looks set to be a sell-out.

## A bouncing baby gorilla

Five women plan to give birth to gorillas in an attempt to save wild life. The women volunteers, all from Germany, will be artificially inseminated and face a normal length pregnancy of nine months, their baby gorillas will weigh in at about 13lb.

## Fire Brigade stretched

West Yorkshire Fire service is so understaffed that it is 25 per cent of all incidents the Brigade failed to reach. Home Office publishes on crew numbers. The Fire Brigade is currently 150 officers under strength. Councilor Lawrence Cusack blamed Government imposed spending controls.

## Prince of Wales cousin cleared

A cousin of the Prince of Wales has been cleared of taking a driving lesson while under the influence of drugs. Mark Van Eps, 30th in line to the throne and a great-nephew of the Duke of Edinburgh denied driving a car while unfit through drink or drugs.

Alan Beith, Deputy Leader of the Liberal Democrats and Treasury spokesperson since 1986, spoke to students at Leeds Metropolitan University on Wednesday. Richard Fletcher went along to listen to his speech and have a chat.

My first impression of Alan Beith was that he was too nice to be Deputy Leader of a mid-western political party. When I say 'too nice' I don't mean the normal politeness that most politicians seem to be able to turn on and off like a switch. I mean a genuine interest in people and their lives, shown by the fact that he will give up a good chunk of his day to speak to 38 Liberal Democrats and a handful of Conservative students and seem to really enjoy it.

On Tuesday, Alan Beith and other members of the Treasury select committee spent two hours in Parliament questioning the Chancellor Norman Lamont about the government's economic policy.

Beith seemed distinctly impressed by the Chancellor's display. "After two hours we were so clear on Britain's economic policy. We have a government with no economic policy," Beith also believes that the withdrawal from the ERM has "left us with no discipline in economic policy. The economic policy of the United Kingdom is all down to him. Norman Lamont feels in the morning."

But, unlike many politicians who have jumped at the chance to

simply bash Lamont, Beith actually talks about what he would have done had he been in power: "We would have devalued into a narrower band, which would have increased confidence in the pound."

Beith also believes that recovery will be a long time coming. "Consumers are not going to catch on and spend money."

He is as scathing in his analysis of the state of Education. He said "The government's attitude to higher education is short sighted, there is a severe financial detriment to higher education and a large number of students are leaving higher education with debts of £1000 - £1500."

"This is discouraging people from entering higher education."

Beith believes that had he been entering education now he would have been deterred by the cost. "We will get to a pre-war situation where people cannot afford to go into higher education."

Beith not only believes that higher spending on education is needed he also believes it is popular. "Our decision to put a penny on the income tax specifically for education spending was one of the most popular policies of the election."

By Beth Herbert

In fact the whole exercise brought a furious response from the Committee of Vice-Chancellors and Principals, which responded to the league: "We believe the tables are wrong in principle and flawed in execution."

Cambridge, top of the league table, beat Oxford by a 100th of a point.

But interestingly, both fall way behind the University of Leeds and Leeds Metropolitan University in the employment ratings, something which must have been of little consolation to the student who was overheard muttering: "How am I going to tell my parents that Leeds University is only 23rd?"

The survey assessed over 86 Universities



Alan Beith preaches to the converted at LMU this week

Photo: Mike Page

Tearing to the election, Beith lays the blame for the Liberal Democrats poor showing squarely at the door of the Labour Party. "People thought that voting for us would let Kinnock into Downing Street and that's why we lost votes at the last election."

"Labour has abandoned many of the things it has believed in and has not replaced them with anything."

The Liberal Democrats may be a growing force in British society but are they not just a bit too nice for the rough and tumble world of politics?

# LMU top of the league

## The 20 Best Universities in Britain

- 1 - Cambridge
- 2 - Oxford
- 3 - Imperial College
- 4 - Edinburgh
- 5 - LSE
- 6 - Warwick
- 7 - UCL
- 8 - King's College
- 9 - London
- 10 - Bristol
- 11 - Durham
- 12 - York
- 13 - Manchester
- 14 - Bath
- 15 - Glasgow
- 16 - Sussex
- 17 - Liverpool
- 18 - Southampton
- 19 - Loughborough
- 20 - Nottingham

## The 20 Worst Universities in Britain

- 1 - City Poly
- 2 - Greenwich
- 3 - John Moores
- 4 - Glamorgan
- 5 - Westminster
- 6 - Plymouth
- 7 - UEL
- 8 - Robert Gordon
- 9 - Anglia
- 10 - Wolverhampton
- 11 - Thames Valley
- 12 - South Bank
- 13 - Sunderland
- 14 - Humberdale
- 15 - North London
- 16 - Staffordshire
- 17 - Bournemouth
- 18 - East London
- 19 - Glasgow Poly
- 20 - Trentle







# ed We Fall



It was founded in 1922 and represents 1 and a half million students.

Picture by Mike Page

## Background

The Conservative Party reference, Mr Patten said: "Those who go on to college or to university are because they want a education and a qualification that will set them up in life. It's only a right involved through the NUS supporting dubious causes . . . I don't see in a free country it is their

privilege. But why should the taxpayer have to pay for it?"

In his end of conference address, the Prime Minister added to Mr Patten's remarks: "The days that they (the students) march and demonstrate at the taxpayer's expense are numbered."

Their speeches are the latest

in a series of moves against the NUS by the Conservative party. Graham Richards MP has suggested that the Student grant - the main source of student union funding - should be abolished and the money be paid directly to students to enable them to choose for themselves whether or not they want to join the Union.

## Viewpoints

**Peter Gilhe**  
President, LNU Student Union

I think everybody in the student movement is really opposed to it. The problem with student unions is that they have an image of being highly politically active and people forget all the good work that goes on. Voluntary membership attracts all those services the unions provide.

There are a lot of Tories around who are complete idiots, and I'm a fairly political person.

**Ed Mason**  
General Secretary, Leeds University Union

If they made membership of this student union optional, financially the consequences would be devastating. We'd have no idea three years from now what we play. We employ 100 staff and it would be a nightmare for them. All our services would be in danger.

**Sam Raine**  
Leeds University, International History and Politics

The government is trying to impose its ideology of a free market. You're not going to get any advantages out of not being in a student union.

**Elaine Tucker**  
LNU, Information Studies, post graduate

Although I deplore what the government is doing, and I think they would have done it no matter how good the NUS was, I think that a lot of students in the NUS today are just out for themselves and if they co-operated more with trade unions it would have been a lot harder for the government to have brought this on them.

**Sean Walters**  
Leeds University, English

Apparently they (student unions) spend less than 2% on political campaigning, most of it goes on the sports side of things.

**Sharon Taitton**  
Leeds University, International History and Politics

It has little to do with real educational reform. It is a step to the discrediting of the Tory party. They are cheating off those the economy and in my "Let's have a laugh at the students." A good way of getting the Tory conference going.

## Facts and History of the NUS

The NUS was founded as a student movement on 10th February 1922, joining the confederation of International students, and now represents one and a half million UK students. It has its central office in London.

In the 1930's and 40's there was a considerable increase in political awareness within the National Union body, and in the 50's and 60's it developed its first education policy.

1962, as a result of NUS campaigns, saw the introduction of the student grant system.

In 1976, the NUS was instrumental in abolishing student fees.

In 1977, due to NUS pressure, cheque cards and free banking were available to students for the first time.

The NUS was successful in forcing Barclays to withdraw from South Africa, and bringing about the poll tax concession for students in 1987.

In 1988, high street banks withdrew from the student loan system because of NUS pressure.

## Leeds Metropolitan University's Union



■ Block Grant 31.7%

□ Other Income 68.3%

LMU's Union receives far less from its institution than LUU. Its block grant in 1991 was £274,735. However this makes up only 31.7% of its total income. The Union generates 68.3% of its income from commercial ventures. Although the Union would obviously be hit hard by the removal of the block grant, it appears to be in a far better position than LUU.

Source: Leeds Polytechnic Student Union Accounts 1991

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## L.U.U. JOB LINK

*A service provided by Leeds University Union*



JOB LINK attempts to help students to actively seek part-time and vacation work. The scheme is meant for those students who are finding hard to manage it.

When the Students Union is notified of any work... it is displayed on the Job Link noticeboard. We try and set any work for its suitability for students. For example we do not accept any commission work.

Some jobs displayed are menial, but don't forget that any job can contribute to your self development. It is also important to remember that any future employer will be interested in any working experience you have.

If you have looked at the JOB LINK noticeboard with a view of obtaining work, please fill out a REGISTRATION SLIP. These slips are to be found on the filing cabinet next to the JOB LINK noticeboard and should be placed when completed in the box provided.

The purpose of the registration slip is:

- To monitor the Job Link scheme
- To compile a register of people available for interview about their work

There are some jobs that we are given very short notice to find people for, so if you are interested in this type of work please indicate this on the registration slip.

**IF YOU REQUIRE ANY MORE DETAILS ON ANY OF THE JOBS DISPLAYED GO ON THE JOB LINK SCHEME PLEASE TALK TO ANNE WILLIAMS IN THE SMALL OFFICE IN EREC.**

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## LEEDS STUDENT NIGHT OUT

Do you contribute to this paper? Whether you write reviews, news stories or take photos, the Time of the Gathering has come.

Meet in the Old Bar in the University Union at 6.30pm on Thursday the 22nd of October - then at about 7.30pm we'll head off somewhere (I haven't decided where yet) for fun, frolics, food and a modicum of alcohol.

Novices and old hacks equally welcome.

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## Classifieds

## Personals

Personals cost 5p per word and must be submitted by 12noon on the Wednesday preceding publication.

Nightline, every night of linen 8pm to 5am, ring for any information or just for a chat. We can call you back. Totally confidential. 442662.

Lesbian and Gay and Biannual Society scene tour. Meet 8pm in the Bridge Inn (on the corner of call lane and Lower Briggate) Wed October 21.

Devotion - Dance Grooves, Tuesdays at Arcadia, white doves 200 yards down from Ricks. £1.50/£2.00 adm.

Laura - Remember the phone box Monday evening? Hyde Park Pub, beer, 7.30pm Sunday? Tim.

Forget Fridays - Devotion, Dance Grooves, Tuesdays at Arcadia, 200 yards down from Ricks.

George and Andy are back, but who are George and Andy??

DJ Jono: Ballpit. From the Bili Brothers\*

The biggest nights out happen with George and Andy.

Leeds University record library over 4000 records £5 to join then borrow free for the rest of the year. R.H.Evans lounge.

Vergila Society, Tuesday 28th, Harvey Mib.

Bar. Doors 8.30 to 11pm. 50p, £1, £2.

Young guys have more fun at George and Andy's popstaric night out. Coming soon to the Gallery at Ricky's.

Hope the hangover's not too bad Fraggie - Enjoy the party, love EIL, Susie and Wackler.

LLU Irish Society cheese and wine, tonight 8pm R.H.Evans. Members £1.

Tuesday October 27. Keep your diary empty for a night out with George and Andy at the Gallery in Ricky's.

LLU Irish Society cheese and wine. Tonight 8pm R.H.Evans. Members £1.

Sally O'Hanlon blocks blinks so I have heard, because alcohol she can't handle which is truly absurd, she blanded it on her dinner, cos she's a real sad binner And now she's just known as a turn!

Emma - yet another empty week creeps by without you.

If I get any more miserable I might even start wearing the tie.

Living Wreck return to the Packhorse, Sat 8pm.

Less Squawk, squawk splat!!! Can I dislodge the dustpan now? Love Pop Tart.

Number Two!

C.U. next Tuesday Joe.

Time hasn't been corrupted - how about a piss up tonight? Let's Soffen.

The A-team say "Oosh...shifter!"

Joni, go back into a whale and stay there.

Madeline loves a slimy dangle!!

I forget names as well as pens, but thanks a lot etc...

Katherine happy belated 21st birthday, sorry we didn't make it to your drinks party.

Lincoln 2 - Victoria 2  
Will it go to penalties  
Love is in the air

Thanks to everyone who has helped with the newspaper this week. The Old Grin is on us Mike. Nice one Thomas. Come on Christine are you ever going to get that front page. Christine, Rich, Rouse and Sam.

Selfridge - you were warned

Alison a very belated happy Birthday.

Leanne fancy teaching me shorthand.

To all my housemates at 39 away I've found the cups but where is the bloody cooker.

Sam and Rupert - either sort out your guts or buy some corks.

Neil, best of luck in your quest for the holy relationship.

To for the use of your floor

this week Thang.

Yawn.

Right, time to toddle off to the outpatients once again - but before I do I just want to say thanks to you all - especially to Kate, Simon (welcome back to the madness), Louise, Steve, John (calm down), Kate (the one with the bad foot), Neil (for film fan above and beyond the call of duty), Lie (for Hamlet and late night reviewing), Mike, Alex, Tim, Mark, Richard, Sam, Rupert and the one and only Alan Rickman. It was fun. Join us next week, same time, same channel, for more of the same.

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# Sporting Leeds

By Stuart Smith

It's always hard to drag yourself away from meaningless, hedonistic activities like watching TV and getting drunk when a new term arrives, particularly when you know more about Amazonian Weather patterns than you do about Leeds and its surrounding environs. What follows is a rollercoaster ride through all things sporting in this fine city, both participating and spectator.

As you would expect the possibilities for improvement of the mind and body are endless. All you have to do now is to harness up the remaining energy left over from the trauma of the first fortnight.

There is not a lot you can say about football except for Leeds United. The League Champions of last season deserve full peacetime for preventing a certain Manchester team from winning the title. With European football on the agenda, tickets for Elland Road matches are like gold dust, seats that are available are unbelievably expensive. Therefore, sponsored visits are probably the best idea.

It is a source of much chagrin to the Rugby League team that their attempts to secure domination from Central Park have failed miserably. This is criminal as the passion of their support deserves success.

Regularly attracting crowds of over 10,000, Headingley is a mecca for League fans, justified at the prospect of finishing below Bradford Northern. It's also very close to most student accommodation in Headingley itself and is a much better bet than going to see the newly named and unified Union side.

Headingley is also the home of Yorkshire Cricket and following the success of Sachin Tendulkar this summer, they have gone for the best batsman in World Cricket as their overseas player.

Richie Richardson will try to fill the vacant-starved crowds at Headingley where the word 'leaguly' is synonymous with a pint of bitter, not otherwise. Again the crowd are passionate. If you do go, look out for the Jim Hower look alike made famous in the 1991 Test against the West Indies.

Leeds is the home of Adrian Moorhouse and its swimming facilities left Gold winning standard. The international pool, Westgate, behind the medical school, often hosts World Class swimming and diving competitions. For a less grandiose venue, you could go to Kibblesworth Centre.

If you're a bit of a golfer then there are a total of twenty one courses in and around Leeds both Municipal and private. Therefore there isn't a shortage



of ditches, bunkers and trees for the discerning fairweather golfer to find.

In addition to all of this, the gambler is well catered for with a total of nine racetracks in Yorkshire. Horse racing has always had strong links with the county and it makes a change from being in a smoky back street bookies. It is also great for easing guilt as your money

disappears on a series of no hopes, at least you feel as if you've done something.

All these things, together with the extensive range of facilities at both the University and LMC make it difficult for the sick, the lame and the lazy amongst us to justify a slovenly existence. In Leeds we have some of the best sporting activities both on and off campus.

So you see you needn't actually run or anything, walking and watching will do nicely. If you do need an incentive, then Harry Graham of 'Leeds North' fame won the University Sports Hall. I know because I saw him last year, although I was on my way to an exam at the time. Just think of doing sit-ups next to such a celebrity...

*Radio Group Present...*

**BACK TO THE '80's...**

*As part of our Harvey Milk Bar at 8.00pm on Monday 19th October.*

*Get out your dancing trousers, daddio, 'cos Duran Duran, Wham!, Adam & The Ants, Depeche Mode, Dexy's, Prince, and loads more aren't going to let you spend the evening sitting down.*

**Harvey Milk Bar  
8.00pm to 11.15pm**

**Tickets £1.50/£1.00 (members) before 10.30,  
£1.00/50p afterwards.**

## University team results for Wednesday 14 / 10 / 92

### Men's Rugby League

First team beat Durham ..... 42 - 6

### Men's Rugby Union

First team beat Leicester ..... 25 - 6

Second team beat Leicester ..... 27 - 10

Third team draw with Leicester ..... 0 - 0

### Men's Football

First team lost to Manchester ..... 2 - 1

Second team beat Manchester ..... 3 - 1

Third team lost to Manchester ..... 4 - 2

### Men's Basketball

Second team playing Halifax Hawks in the Leeds League, division one, lost ..... 102 - 60

### Men's Hockey

First team match abandoned due to late arrival

Second team match abandoned due to waterlogged pitch

Third team beat Lancaster ..... 1 - 0

### Women's Hockey

First team beat Lancaster ..... 2 - 0

### Women's Volleyball

First team, playing Worsnop in the Yorkshire and Humberside Premier League, lost ..... 3 - 0

# SPORT STUDENT

## INDEPENDENT NEWSPAPER

# Smooth as Silk

### Football

By Dan Jacobs

It's been a hectic fortnight for the new regime at LNU Football Club with over 180 First Year trials, all aspiring for a place in one of the top teams. However, by Saturday's trip to Loughborough, arguably the top student team, three squads had been assembled. Despite only being a friendly, the pre-match build up suggested otherwise, but with all eyes fixed on the top two sides, it was the 3rd XI who stole the show with a thrilling 2-1 victory.

Sometimes even in the first half, it was only a defensive line on the stroke of half-time preventing Leeds from going into the interval on level terms. However, the second half saw the game turned on its head with Leeds showing a determination to



win that must give Manager Colton great hope for the future. It took barely 30 minutes for the scores to be tied. Philpott punting on a loose ball to smash home following a corner, Loughborough again threatened, but with debutant keeper Vizard in commanding form,

Leeds held firm and it was they who snatched it. From another corner, Silk found space and his delicate chip deceived the advancing keeper in finding the net.

The final whistle brought much jubilation from a Leeds team who'd worked hard to earn

a precious victory. The 1st and 2nd XI's both suffered heavy defeats. The 1st were unlucky to go down 4-0, dominating the first period. However, they let it slip, conceding all four goals in the last 20 minutes, meanwhile the 2nd struggled for most of their game eventually losing 7-1.



**T**omorrow night sees another flying goal in Frank Bruno's quest to finally become Heavyweight champion of the world, a dream twice shattered in recent years. His hard to find a sporting figure that commands universal affection, even Gary Lineker has his detractors. Frank isn't like that, nobody has a bad word to say about him.

He has not only opened an infamous catchphrase ending with Harry, he has also given British Heavyweight Boxing a degree of dignity that it had lacked for a long time before. This was typified by his near-conquering of Mike Tyson in 1990. "Go on Frank!" screamed Harry, echoed by millions around the country.

Never has one sportsman had so many people experiencing the same emotions as himself. Those bawling days are now blurring memories. Frank will never come as close to his prize as he did this. In an age dominated by Eufank, Benn and the rest, he is anything but a pantomime figure.

Boxing has suffered huge criticism in recent times and this is perhaps justified. However, if sport is about dedication and the love for a personal cause, then it is wrong to discount boxing as being part of this equation. For many it offers a route to glory and security that Frank Bruno embodies. His third comeback underlines his raw determination to be the best.

In hard to find someone like Frank, he's been looked upon as one of us for so long now that it's nice to think he may realise his dream. That is why millions of hearts will be with him in that ring tomorrow.

Stuart Smith

### Men's Rugby League

By Stuart Mather

**P**laying under the name of Leeds Polytechnic for the last time, Leeds had a winning start to the season against a strong side from Lancaster University.

The match saw Leeds start strongly when Captain Willschulte got centre Dave Knowles in for the opening try.

This was short-lived with Lancaster hitting back with a penalty kick before debutant hooker Tim Nelson drove into the posts for a try, successfully converted by Gilbert.

Killingworth lived up to his Max of the Match award by showing his class when he kicked through and gathered the ball in

score his second try of the game.

This good work was undone by some very poor defensive work that enabled the opposition to score a try and conversion just before half time to make the score 14-10 in Leeds' favour.

Following some strong words from Leeds coach Peter Roe regarding the poor defence, the lead was extended to eight points by Andy Willschulte who was having a quiet game by his standards following some good work by Hudson and Walker.

Again Lancaster hit the score allowed back into the proceedings and managed to get within two points of Leeds' score. The lead was eventually restored by stand off Matt Child who crashed over for a Leeds try and later added to his total for the day. This, along with tries from Willschulte and Matt Child made the Final Score 34-12 in Leeds' favour.

### Rowing

**B**attered hands, aching backsides and backs, the prize Leeds' rowers had to pay to be among the finalists of this year's Boston Marathon. The annual 11 mile test of fitness and endurance had 128 entries in all boat types from singles to the massive octuple coxswain crews from all over Britain and abroad. The competition took place on the River William from Lincoln to Boston late last month.

Leeds had two boats in the race, the coxless four coming second in 3 hrs 45 mins and the mixed eight recording a hrs 6 mins for 4th place in one of the world's toughest rowing races for an event that was running for the 4th time.

A major problem encountered by the rowers is the boredom. Once the towns of the Cathedral at Lincoln had

disappeared from view and the lack at Burying negotiated, the steep banks formed the only views save the landmarks of bridges or silos which seem to remain visible to eternity.

But exhaustion was temporarily forgotten as the crews heard the noise of the finish and raised their race accordingly for the final push.

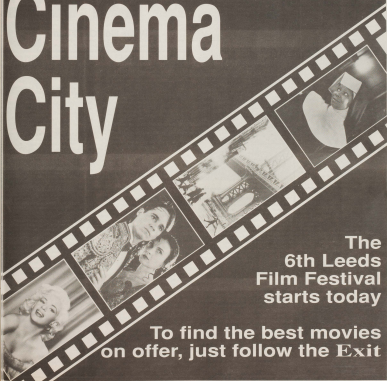
Two weeks later at Warrington, the crew of the coxless four, Shepherd, Toon, Aston and Storey landed up with cox Steve Menzies to win the competition on the Mersey. Their aggregate time for the annual event rowed up and downriver defeated many other senior crews and hopefully set the tone for another successful season ahead.

This begins in earnest on the Thames in a month's time with the University Fours competing in the country's premier rowing event, the Tideway Head of the River race.





# Cinema City



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# slam JUMP!

## White Men Can't Jump

Odeon Cinema

'**W**hite Men Can't Jump' is about basketball, one of many American institutions and the macho city street game of the US. But this does not mean British audiences can't appreciate it. This is not just another dumb sports movie and it deals intelligently with the rituals and personalities behind basketball, as well as machismo.

The white man of the film is Billy, played by Woody Harrison, who leads the courts of Venice Beach, LA, by pretending to be stupid (rather easy for the man who played Woody in 'Chances'). He works lessons on Sidney (Hesley Sogard), who sees the opportunity and they team up together.

Billy is the only white person in the film, and street basketball is portrayed as essentially a black man's world. The idea is that white men can't jump - i.e. play basketball. More time is spent arguing and insulting each others' mothers than on playing, but the action (when it happens) is very good. It is all about posturing and getting your opponent out. This film

conveys a colourful and theatrical way of life extremely well, and although I found the black parts of the LA streets a little hard to understand, you soon get used to it. I just wish I could have understood more of the jokes.

Given the nature of the material this film could have sunk without trace in the excesses of political correctness and theoretical characters. Thankfully it doesn't. The people are believable and interesting. Much of the film's quality is derived from the two women, Billy's girlfriend Gloria and Sidney's wife Rhonda. In many ways they show themselves stronger than the men, who play at life on the courts while Gloria and Rhonda get on and live it.

'White Men Can't Jump' is thought-provoking, lively and unpredictable. It garners not just a sport but a whole way of life. The plot may not be that original but the strength of the characters more than compensates. Sports has its art, this film is worth seeing.

Liz Crawshaw

## Bob Roberts

Pictureville Bradford

**W**riter/Director/Star Tim Robbins would have us believe that Bob Roberts has been coming since 1956, but the timely satirical and publicity campaign of this vigorous debunking of American Politics is worthy of the character he plays.

The film, which styles itself as a pseudo-documentary, follows the spontaneous hard right folk singer turned senatorial candidate on the campaign trail, uttering his slogans in packed concert halls and basement talk show booths. The songs are clever imitations of Dylan's protest anthems, aimed around to attack the Sixties ideals they originally opposed. A kind of Ross Perot song by Billy Ray Cyrus. Yup, that had.

The humour is broad satire, not overly cutting, aimed at politicians of all persuasions and the media that serves them, and it's very funny. Watch out for two fabulous cameos by Susan Sarandon and James Spader as the ab-American newcomers Chuck and Twenna, and for our own Alan Rickman, who after 'Prince of Thieves' will presumably be type-cast statists as a baddie for ever more. This time, however, he

underplays it.

Through the comedy emerges a message and the message, essentially, is DON'T VOTE REPUBLICAN! Undeniably, Roberts makes an humming home rather over-emphatically at every opportunity, and with a very big haircut. Maybe he couldn't afford to tie the tie with the US flag, as I did, understanding less about American Politics than you did at the age of seven, go see 'Bob Roberts' - he's just a money-loving, hippie-hating peacock of a guy, with a song in his heart and a gun at your head, and you guessed it - he wants YOUR vote! At the very least, it may shake the faith in British Politics.

Jonathan Gibbs

## Wuthering Heights

Odeon Cinema

**T**he 1992 version of 'Wuthering Heights' has got a tough act to follow. It is hard to watch this movie without comparing it to either the classic novel or the 1939's film. Whether you are familiar with the story or not, this is undeniably a good piece of cinema. The acting is brilliant, the photography is wonderful and the direction is decent, though

perhaps slightly overdone.

There are only a few small criticisms worth making. For a start, Juliette Binoche's French accent takes some getting used to, but eventually you do. The fact that she plays both Cathy and Catherine with only a change in hair colour to differentiate between the two is also a bit disconcerting, especially I imagine for anyone who doesn't know the plot. All the same she is very good in the plot.

Both she and Ralph Fiennes (renowned Rufus Fenn's) positively ooze passion throughout. He plays Heathcliff as the character should be played - full of bitterness and hatred. Having previously worked for the RSC, 'Wuthering Heights' is tipped to be Ralph's big break in film, and it shouldn't do. Helena Bonham Carter's career made much sicker. It is worth going to see the film for these two alone.

Also look out for some stunning Yorkshire landscapes (filmed on location near Skipton), some great period lighting and costume, and a brief appearance by Siân Phillips (with hair) - but she isn't listed in the credits so don't bother looking.

'Wuthering Heights' opens the Leeds Film Festival on Friday 16th October, so if you fancy a bit of classic love and hate, go and see it, but don't expect anything soppy.

Erinagh Reid

Adam Chatterton

## West Side Story

Bradford Alhambra

**A**s a first timer to 'West Side Story' I think I produced which made the very clear would have been handy. As it was, the first fifteen minutes were uncomfortable, with people just milling around on stage.

Everything that followed also failed to ignite the imagination. The singing was not bad, but some songs, especially 'America', weren't at all clear. Tony and Maria failed to convince as two young lovers, and the scene where they fall in love at first sight was, at best, heavily frank, embarrassing. The best performances came from Scott Harris as Riff and Bogdan Wals as Anita.

The set consisted of a number of big boxes on wheels, which the cast spent most of the time moving around. Admittedly it is hard to convey a dreamy urban landscape in an interesting way, but unfortunately just pointing it grey is not the way to do it.

This is simply a production that did not work.

Liz Crawshaw.

## HANDSAWS

## Hamlet

Robin Rickan, Bradford

**A**t first glance, Alan Rickman as Hamlet is an extremely attractive prospect. He is an actor of poetry, variances, suggestion and compelling presence, qualities which have taken him from being a little-known BBC actor to the height of film stardom in the space of a few years and a relative handful of films. And if there is one thing that 'Hamlet' the play means, it is a dominant, charismatic performance from Hamlet the Dane.

And Rickman does make Hamlet his own. The play has been tailored to fit his world-weary cynicism. His performance is not that of a frenzied madman, or an unquenchably hesitant, but rather that of a laconic, intelligent man driven to despair by an impossible situation. The focus is shifted away from the grand scenes of madness and away from the soliloquies, towards the scenes where Hamlet displays his dry wit and ability to manipulate the other characters.

Unfortunately, Rickman's strong performance is not matched by the supporting cast. Laertes and Horatio are rather disappointing. Claudius is solid enough, but Sam Sangerman turns in a more interesting performance as Ophelia; her madness is painful to watch. Most praise must go to Geraldine McEwan, who successfully conveys the brittle self-delusion of Gertrude.

This is not a definitive 'Hamlet'. There is a certain ungainliness at times. However, an honesty it does achieve what it sets out to do. The overwhelming atmosphere is of a weary despair, which is brought home by the final scene. The usually devastating fight scene is reduced to an ugly scuffle and, fortuitously, the new hope for Denmark is portrayed in a humorous light. There is a relentless attention to detail which makes this production one of the most thought-provoking I have seen.

But the night belongs to Rickman. He can turn in a moment from a nondescript, gangling swarf picking up his books to a breathtakingly powerful character, instantly commanding stage and audience. He might have been a long time reaching stardom, but with this performance Alan Rickman shows now he's there, he's there to stay.

Liz Crawshaw



The Great Dane

## Beauty and the Beast

Showcase Cinema

**A**nimation lost its charm for me a few years back. The old Disney films were like dated (Hm, I don't know... they just don't look as good as I remember them!). That, rainbow cut-out TV cartoons were being channelled out in their millions. And the wonderful world of special effects had advanced to the point where almost anything that old Walt could dream up in pictures could be done in real life, in technicolour and with Arnold Schwarzenegger thrown in for good measure. Animation was a thing of the past.

But *Beauty and the Beast* is not just animation. *Beauty*... it is animation what a De Vore is to cave paintings, what Shakespeare is to Jeffrey Archer, what Robert De Niro is to Patrick Swayze, what a snail black, brand new, hand assembled Ferrari is to your average boy, soccer 2nd hand clothes with its go-faster stripes, fluffy dog and 'My Other Car is a Porsche' window sticker. If you still think you got the picture, let me spell it out for you... *Beauty and the Beast* is a 14-cent, gold plated, once in a life-time, goldmine WOLFE OF ART.

Berry Trane brings out the epic,

every bit of meticulously detailed background has depth and reality, every character glows with life and vitality. The songs are great, and the vocal characterisation, from the rambling, now growling tones of the Beast through to the Muzique. Cleverly sound-alike talking cat/dog, is flawless.

But if one character stands out from the rest, it is Belle (the Beauty of the title). She's a 90s Snow White. Caring, sensitive and beautiful? Yes. Snip, snipping and hectoring? Yes. She has wit, grace, a touch of irony, a smidgen of sarcasm... and I think I'm in love.

A wonderful, elegantly simple example of the art of film making. It's like to say it, but this one really is a joy to watch.

Ceri Thomas

## Entertaining Mr Sloane

Civic Theatre

**T**hey say first impressions are lasting ones; on seeing this performance of Joe McKee's first and most infamous play mine was it with this was on TV. Although on a good day the theatre can capture your mind like no other

art form, there is something about seeing a good play in the hands of a bad amateur company that is... well, exciting!

Things looked promising to begin with as Mr Sloane (Steven Mott) comes to live with Kath (Gwyneth Huddy) as her paying tenant. However her idea of payment is not the money fund. Sloane's dilemma is aggravated by Ed (David MacLennan), Kath's dominating brother who becomes a real for his actions. Meanwhile, their old father, Kemp (Malcolm Brown) holds a secret that Sloane is eager to keep hidden.

It is not surprising that this play shocked audiences on its release in 1964. Derek's value lies in his ability to present most standards in reverse; that is, he is immensely funny but is seen as somehow unentertaining. Ultimately the actors only sapped the surface of what is an intensely dark play about the loneliness and frustration of people's lives.

If anyone saw the TV version with Barry Reid's amazing portrayal of Kath as an ageing, grotesque and pitied lady, you'll understand why I can't resist ever this production. Its tackiness was cemented perfectly when a cupboard door fell open. After trying twice to close it without success, Sloane stood there and stuck his fingers up at the bloody thing: 'Perhaps it was not directed subtly at the cupboard...'

Katie Weeks

## ALTER EGO

**Y**ou don't have to travel across the world to find yourself in the middle of a war zone, dodging bullets and finding your allegiance shaky. There is in fact a real live war going on not far from here.

Any of you wondering across the university campus may have noticed huge figures appearing on either shores of basins, who fix you with desperate stares and point fingers into your hands. The Great Lakes Police Strike War has begun.

There are two sides to every argument, and in this case you are asked to choose between the Union and the Sports Hall. These poster responses are competing to win a few pounds from eager students with crisp new grant cheques burning holes in their pockets.

The Sports Hall is widely renowned to have a better selection, but the union has the bigger, the huge '70s cover up our entire wall so we don't have to look at the psychedelic wallpaper' posters.

Surely the best course of action would be to call a truce, or actually combine. Considering every student buys a poster or two at the start of the year, there's enough of a market to go around.

And while we're on the subject of posters, answer me this: Why are they always the same? You in your not the same first old years with the same kind faces on them are invited out for the new crop of first years, who all mistakenly believe that they are the one and only person to ever purchase that Jim Morrison and the Doors 'Light My Fire' poster.

All student houses look the same, because all student houses are covered in exactly the same pictures.

In fact, this is a little-known psychological phenomenon. When they put up posters, people are actually planning their inanimate psyche all over their rooms. You only need to know how to read the signs. If you really want to know what sort of people put what sort of posters in their houses, read on. At Alter Ego presents the handy, out, out and pin up on your wall, guide to student personalities.

1. **Gauche prints and changed music ads - pretensions.**
2. **Bands you've never heard of - serious music.** The sort who stop wearing a band as fast as it becomes famous.
3. **James Brown -** let's face it, a bit out dated and schoolboyish.
4. **Bob and Viv posters -** people who pride themselves on their weary sense of humour.
5. **'Heavy Blue' Beatrice Blake posters - SERIOUSLY DORKY.** Normally owned by some guy who looks pleased enough, but likely to ask you to poke your eyes out or something that a mile gaze.
6. **Maroon 5, The Smiths and The Cure -** owners of these will tell you how misunderstood they are and how they are a higher art form than pop. Don't bother to a word of it.

Just remember - you are what you put on your wall.

Liz Crawshaw

# HEAD SKY MOVEMENT

## R.E.M.

Automatic for the People (Warners)

The development of R.E.M. is an interesting and twisted tale. Early LPs bristled with refreshing melodies and chiming guitars before taking a darker turn ("With 'Tales of the Reconstruction') on the way to the pop perfection of "Life's Rich Pageant". And then there was the anger: the political backlash of "Document" and the global consciousness of "Green". It all became too much, too many stadiums, too many cities, too much pain: the result? No more touring, freedom-free and dutifully pop. "Out of Time" took R.E.M. to singular status and an expected audience bigger even than John Major's economic crisis formed and waited, until now.

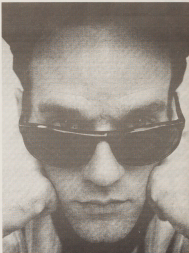
R.E.M. 1992 is a stranger prospect. They seem to be shying away again, introverted and teasing, yet ready to open up every so often for one special moment, only to recede again into subtlety and guarded reservation. R.E.M. 1992 is a painted but hopeful enigma, sad but realistic, and capable of anything.

The importance of R.E.M. lies in the basic bones of each track. The basic song, the lifeblood of the music is melodious, there are no gimmicks, no white noise or dance beats just great songs. Think about it: Beatles, Byrds, Costello, Beach Boys, all memorable not in part of a genre, but for their ability to write great songs. This is where R.E.M. fit in to the musical scheme of things, as great songwriters who happen to make great records. Take "Everybody Hurts", a haunting ballad that rings like Elton Green meeting Simon and Garfunkel in a Memphis studio. It taps at the heart of things with an aching melody and a reflective, uplifting lyric, refreshing in its optimism and perspective whilst affecting in its crystal clear emotion. It's short moments like this that make R.E.M. what they are. It's about encapsulation, brief bursts of mutant genius amongst a glut of more subtle arrangements. "Sweetest Follows", is the centerpiece of the LP, a blueprint of R.E.M.'s tactics: an imagination-losing verse coaxes and coaxes until it kicks in with a decidedly human chorus that leaves you confused, affected and captured.

"Man on the Moon" persuades me by the end with its singalong chorus and wistful melody, whilst the strings of "Nights in the Rains" are an arresting subtlety, another reason to listen again whilst an insistent vocal invades your space until it is welcome, an old friend who won't leave and stays the night, on the cerebral sofa, naturally. There's a world of dynamics, weirdness and wonder in this LP, but it's for you to search out and use for yourself, not for me to trivialize.

R.E.M. 1992 is an intelligent prospect, clever enough not to give it all away, subtle enough to tease and to maintain curiosity in the supply of pop perfection, but artistic enough to be memorable and precious. This is R.E.M., at their most contradictory, songs full of confusion and trickery but songs nevertheless, pushed to the fore, basking in their contemporaneous and beautiful nature. Hear this and...well, just hear this.

Tim Vigan



## Rockingbirds

Introweek Marquee

I did wonder what I was doing here. I mean, come on, this is country music after all. I probably had as many negative preconceptions about this supposedly mainstream genre as anyone. Despite the fact that three of my favorite things in pop are the Byrds, Costello, and Dragg, have all paid homage to it, my ignorance and indifference of country and western knew no bounds.

The Rockingbirds totally won me over. Despite only drawing a fraction of the audience pulled by Jimmy Eat World the previous night, there were enough people who were likewise convinced to give the performance the feel of a celebration. They manage to make a great emotional impact without seeming to try too hard. They are the exact

opposite of the usual fan of downhanded, rummy repeating guitar bands. This says that the music itself and noise that is expended, the love affecting is the real thing. The Rockingbirds don't jump around, they leave that to the audience. They sing sweet tales of romance and love that belong the work of a real humane intelligence. They get you lost moving with a joyous piece of fun like "Jonathan Jonathan" and then they move your heart with a ballad like "Rockies".

All the way through I couldn't figure out exactly why they were touching me more rather than sounding like a rote pull-hard a la Hank Wagonell. This gang of wrapped romantics are simply able to sincerely and convincingly translate their own experiences into the framework of country music without leaving behind the cliché and the maudlin schmaltz. They seem to say that there's nothing inherently any more cool in a Holiday Inn in Texas than a B&B in Devon or a

Welcome Break in Newport Pagnell. There's something about drama in the words. Suddenly the delicate strains of the post-steel guitar now seem like a positive bonus rather than an embellishment. Meet 'em and find some Great Panacea records.

Steve Lowe

## Strange Froot

Tartan Bar

This short set was the debut gig for this local band who are an offshoot of the sadly derided Redneck Taxis. Their dance influenced-pop fitted quite well into an evening of progressive house, and although shaky and obviously nervous, the audience reaction was positive. Songs like "Christopher Streetcase" show a pop sensibility similar to that of the Rednecks

and the Fluffy Mondays below them, not instantly attractive but aggressively sincere, headlines bouncing in and out of your brain while a saxophone played makes the noise of a symphony orchestra.

Whilst the instrumentation was ornate and complex, the vocals straightforward and honest, there seemed to be a lack of the potential, mm...uhh. None of the heavy bass drum that characterizes and punctuates modern house that would perhaps make the songs more attacking and danceable.

The band seem to be the ideal replacements for the Taxis, appealing in their local lads done well status and their accurate translation of the popular music of today. As time progresses and more songs emerge they'll probably find their feet and go from strength to strength. For now, it's a promising start.

Bob Fisher



## SEX PISTOLS / SCOTTISH SEX PISTOLS

Kiss This (Virgin) / Duchess of York

"Ever got the feeling you've been cheated?" says Johnny McKotten as "No Fun" collages after 13 first hear the new Pistols retrospective "Kiss This." But I'm unfazed by all of it. Sure, the Scottish Pistols are damn authentic, apart from a couple of comical wigs, they look like, sound like and have the exact same characteristics as McLaren originals: the Rotten snarl, the vicious post, the Steve Jones gut belts, the gibbering and fighting, everything. They went through the left register, even "My Way" complete with Sid's ganders at the end, it could be the boys themselves, but there's something missing (and it's not Sid).

"Kiss This" is on any terms a good rock album. The Pistols write some great pop songs, "Anarchy," "Pretty Vacant," "Bodies" are still the same as they were then, a little cheating, virtuosic and bloody exciting, but there's something missing.

It's the same thing that'll be missing when the Pistols humiliate themselves by reforming later this year.

We'll see some tired old men run through some great songs without the vital ingredients, inspiration. The original songs, the very heart of what punk was about, the expression of everyday pain, of working nine to five then going to the pub, the loneliness and desperation of the estates. Life is shit for the majority, and punk vented that anger, it fueled the music and focused the attitude.

But what do we have here, an imitation, admittedly a great imitation, fantastic entertainment, a must for Punks. Again fans, or Punks fanatics who can amuse themselves, all the pedantic perfection of the Scottish troop. And a crowd, financially motivated repackaging of music that summed up a time and a movement, something that would be better left to be lauded and exemplified by middleclass journalists (sic). So yes I do feel cheated, but the question is, how much more cheated can you be, and the answer is none, none more cheated.

Tim Vigon

## Stereolab

Duchess of York

Credit to the Nation proved to be an understating alternative to the typical Duchess support, their set of thought provoking, growling and ratchling riffs induced most of the crowd into a spot of foot tapping. The visual entertainment was provided by two dancers, who combined mean moves with mean stunts, complementing the mood of the lyrics.

Fairly standard but very witty topics were covered - racial unity, police harassment, sexual harassment, sexual equality - while an amusing anti-revision of Kiss Kiss' "Jump" made the point that music should be used in conveyance. On the downside, the obligatory heavy-hoosy mix tended to obliterate the finer intricacies of the backing track.

Stereolab, more traditional Duchess fans, have still managed to find their own fairly unique niche within the indie spectrum, combining simple, two or three chord guitar riffs with keyboard drones, solid rhythms and

spiraling harmonies, courtesy of two female vocalists. It is these vocals that take the Stereolab away from the Space-rock 3.5 loop school of repetition to a far more accessible world called Pop.

Tracks from the "Pong" LP and all those hard-to-get mail order LP's were played with "Super Electric" a definite highlight. Special mention for the spaced-out keyboardist, possessed by the power of a single chord. A little more variety would have been welcome but, all in all, Stereolab have evolved a controlled, elegant power from their simplicity, which proved highly enjoyable to see.

Paul and Al

## Auters

Introweek, Marquee

To see this band in town with the "Godlike Genius of Sade" would be a more comfortable entry into their stunning world of pop music. Yet to stand with a mere 20 pairs and watch a drunk remove his clothing

in sub zero clothes and still desire to write this review must be the proof that these three people are not merely subjecting to station on Ben Anderson's lapels. That is one of the things people say about the Auters, the other is that they might as well write their own press. I don't think hype is necessarily bad.

The Auters do have these intoluble idols, Bowie, T.Rex, two friends and my hair. But this low key affair emphasized the strength of material, being produced even at this final stage. The single sounded like a single and the words were sung with a niggleless devotion to an alternative audience.

This did not appear to be hard fulfilling a contract gig in spite of a poor showing. It all seemed far more akin to a rock drummer's acoustic session. Staged with a grounded confidence seldom seen under such circumstances. This band captured an exciting and unashamedly accepted the praise from individuals as compensation for the lack of thousands applause. A bewildering vision of how things could be... always.

Alex Sanders

## Singles

Sorted by Alex Sanders

Arrested Development :  
"People Everyday"  
(Cooltempo)

You know that feeling when you don't want to admit to not knowing a song because in the back of your mind you know it's a classic and they'll laugh. Well this is it. It's a parent from. A house they know of Sly Stone vocals, reggae chants and a chorus that sounds like the Mothers. This is not an immediately sticky as Temonics which melted clubs over the Summer. It's a talented, conversational complaint about the street's obvious as "Fashion victim". That groove that glowed in August still sounds warm and rural now. Arrested Development are the band I would love to be the kid sister of.

Pulp :  
"Babies"  
(GIRL)

A record for everyone who believes in their kind of hearts that "I think daytona certain" and "But Nylon Underwear" should be sung about in pop music more often. And for Mother's Day it's the most, most innocent B side I've heard in some time and should only be played with parental guidance after the watershed. Madonna can lick yogurt off of Naomi Campbell's thighs and I wouldn't think because I have just heard grown men telling me about "rubbing up against souls and lung pants to get rid of the scent of it." Honest, and in Sheffield too, I would not have credited it.

Mudhoney :  
"Suck you dry"  
(WEA)

This is apparently an "obvious single" from a "retreat in these affairs" by a band who sort of sold out by accident. It may well become an anthem much like "Touch me I'm sick". Or it may not. Much more interesting is Underdog. It's sort of less naive, less intrusive, less harassed and I guess less long.

The 4 Of Us  
"Man Alive"  
(Columbia)

Cell  
"Fall"  
(City Slang)

The most striking item to mention at this point is the cover of Man Alive. It is apparently shown poster demonstrator at the University of California on May 18, 1976. I think he's just been shot, so there may well be a message in their somewhere. The second most pertinent glimpse of the hatch is the blue ruff of Cell. They are both very poor slide at warbling their self songs of life death or purpose. Why?

# Talking It Over

Julian Barnes was in Leeds during the vacation to promote the paperback release of his sixth novel, *Talking It Over*. In an exclusive interview with Leeds *Student*, he talked with John McLeod about his highly successful approach to fiction.

When *Talking It Over* was reviewed in Leeds *Student* last November, Matthew Pakenham declared that here was a book that would 'give you a hard-on at twenty pages, make you go wet at the mere sight of it.' I was more than a little surprised to hear Julian Barnes quoting these very words to me as we sat in the manager's office in Waterstone's on a warm July evening. 'It's my favourite review,' he says, without the slightest trace of irony.

Julian Barnes was in town to give a promotional reading of *Talking It Over* at the superb new Waterstone's on Albion Street. His novel is a wonderfully funny account of a love triangle which develops between three vividly imagined figures, Stuart, Gillian and Oliver. Told entirely through their voices (and occasional contributions from minor figures), Barnes creates a scenario of misadventure and heartbreak which balances precariously between the comic and a more sinister atmosphere. Like his previous novels *England, England* and *Flaubert's Parrot*, love is never far from danger and tragedy.

His last novel, *A History of the World in 10 1/2 Chapters*, was highly experimental in form, in contrast to the more conventional metaphors of *Talking It Over*. But as in all his fiction, the choice of form is of key importance. 'It's an intimate story and it's a love story, and I wanted to reflect the intimacy of events with an intimate relationship between the characters and the reader. So I wanted to get rid of myself as author as much as possible, and just leave the reader and the characters alone together,' so was his new book very different to write? 'His books tend to be different from one to the next. What the story is often governs how you are going to write it.'

Many have been keen to propose that the story of *Talking It Over* covers ground often featured in Barnes' work,

particularly the meditation upon love in the half chapter of 'A History of the World.' Barnes treats this theme with some amusement. 'Reviewers do tend to think that one book comes out of the previous book. It makes things quite sad for them. But in fact books often come out of something that happened a long time ago. I heard the story (of *Talking It Over*) ten or twelve years before writing it. So I didn't think, well I've written this half chapter about love and I'll go on and literature or contradict it.'

Some of the most interesting passages in his new book are narrated by Gillian. How anxious is Barnes about ventriloquising female characters? 'People talk a lot about whether it is a valid literary-political point for male writers to write for women. My basic stance is that the business of literature is imagination, both on the part of the writer and the reader. If we are aren't allowed to write as one another's sex, then we aren't allowed to write anything, but autobiography. I think it's quite right that women critics should point out if men write badly about women. And they do. But it's absurd to say that there should be any sort of constraint.'

Yet Barnes is less willing to embrace criticism of his own work particularly from University students and academics. This is interesting, especially as his novels are now set texts on most University contemporary fiction courses. He flush this attention 'very flattering. If people want to read contemporary fiction and study it at University, I'd rather it was mine than someone else's! But you can't think about the subsequent life of the book in any way, just as you can't think about what the weekly critic will say. When I asked him about the tendency of loose male relationships to figure in much of his work, he very nicely suggested that this was 'a critic's question' and clearly stirred the concentration chiselers. Later



Julian Barnes

during his appearance in Waterstone's he jokingly warned the audience not to mention the word 'lover' in his presence.

But he did talk about the links often built in his work between comedy and more disturbing elements. 'To think that's my nature. The sort of story that appeals to me is one that appeared in yesterday's newspaper about 15 horses medical statistics. Two US soldiers a year die from accidents while kicking Coca-Cola machines, and twenty-four are injured in similar incidents! While I will read the news tomorrow, that Rose Pearl has given up his candidacy with interest, it will be something that particularly speaks to me. That's a historical fact. But the idea of these men... how did it happen? Did the Cola bottles fall on their head, or go through

their stomach? It's obviously in my nature that the comic grotesque with tragic overtones appeals to me particularly. Life itself is such a mixture of genres. It doesn't come along in purely and cleanly.'

When interviewed Barnes kept his cards close to his chest, carefully measuring his responses. It often felt his very reserved manner masked a certain cunning, as he quickly neutralised my more specific questions about various themes in his work. Yet, Barnes is just as enjoyable to talk with as he is to read, and his willingness to engage with both myself and later his audience at Waterstone's is a quality rarely becoming rare among our best novelists.

*'Talking It Over'* is published by Flamingo. Barnes' next novel, *The Europeans*, is published next month by Cape.

God is 'dressed' about.'

The character of Eamonson draws many threads of recent Irish history and politics together. There are hints that his grandfather killed protesters in the 1916 uprising, and his involvement with Parnell Fall leads him to meet de Valera when he gives a speech at a local rally. Later he develops links with Charles Haughey. His daughter is an unmarried mother, and at one point he gives judgment on a girl expelled from a convent due to her pregnancy.

But the novel's very first ties to Eamonson's relationships with his father and, later,

his wife Carmel and their children. Eamonson is often emotionally withdrawn and seemingly unaring. Perhaps the greatest tension concerns his psychological barriers. Eamonson's declaration of emotion is handled with remarkable sensitivity, providing the book with a poignant image of baptism as Eamonson carries his son into the sea.

This is a very moving and refreshing novel. It won't set your heart ablaze but it will certainly keep the critics glowing.

Matthew Pakenham

## The Heather Blazing

Colin Toibin (Picador)

A high-concept Irish judge is not an obvious choice of hero for a novel. He represents conservatism and tradition, and is informed by the Irish legal law. However, judge Eamonson Redmond, the main protagonist in Colin Toibin's second novel, is an intriguing and complex character in an involving book.

The novel charts a beguilingly placid journey to madness. All around Eamonson things decay and fall apart. His mother dies in childbirth, his uncle slowly consumes from tuberculosis, and his father suffers a stroke. Meanwhile the coast of Ireland is being increasingly consumed by an emerald sea.

Eamonson is a major theme: the retreat of the coastline reflects the loss of family and the demise of Irish civilisation. For Eamonson, this atmosphere leads him to the conclusion that 'a morality which was not based on self interest was beyond belief.' Any authoritative notion of

# Wedded Bliss

## The Marriage of Figaro

Grand Theatre

**F**rom relatively recent and humble beginnings Opera North has grown into one of the best opera companies in our country. Although certainly not mainstream, this company has avoided the worst excesses of perverse innovation. Unlike some production companies, they do not take delight in introducing famous contemporary into their productions.

Thankfully, the setting for their new production of Mozart's 'The Marriage of Figaro' has proved to be eighteenth century Spain, rather than 1970s Britain or something else just as far removed from Mozart's original setting.

The theatre is well-appointed, with a public, friendly staff, and a good, accessible priced bar. Students may purchase tickets for half of the normal price, which means that admission can be gained for as little as £3.00. However, I would recommend that the more expensive seats are acquired. The cheapest seats offer an awful view and are thus a false economy.

The latest production is charming and amusing. On Saturday night the singing was on the whole competent, and sometimes excellent. The acting was peculiarly strong, certainly in comparison with many other operatic

productions. In particular, the part of Susanna was played with great rigour and appropriate sassy.

There were a few uncertain moments with the choreography occasionally seeming to imitate the Blockbuster finale routine. This, however, was but a part of the production's emphasis upon the comedy of 'Figaro.'

An opera is not simply a collection of beautiful or charming arias sung by these stars in concert; there is a story to be told and it is essentially comic. Although featuring an unimaginative set, this was done particularly well, despite the odd error.

The translation had more moments of great success or competence than painful failure, although a little of all three were evident throughout. Some is always lost in translation, but this was compensated for by the increased comprehensibility.

Finally, the casting was excellent. There were no young wimps, played by aging twenty-stone matriclarks, nor dashing young fellows played by the likes of Pavarotti.

Paul Fishman



"Smile, damn you, smile..."

## Budapest Symphony Orchestra

St. George's Concert Hall, Bradford

**I**n the intimate and rather uncomfortably warm atmosphere of the St. George's Concert Hall, we settled into our seat and awaited the highly respected and widely travelled Budapest SO. It was to be an evening of surprises.

What was immediately evident, with the serene and delicate strains of the opening bars of Mendelssohn's 'A Midsummer Night's Dream Overture', was the serenity of the hall's acoustics. Never having sat at the stalls before, I was a little disappointed that our proximity to the strings meant that the impact of the remainder of the orchestra was occasionally a little diminished.

The Mendelssohn was handled with its requisite sensitivity. It's an enchanting and stirring piece of a modern work, and was a sensible choice of opener to set the right mood, appearing to have the audience

visibly spellbound. Jero Jando, pianist for the august Beethoven Empire Concerts in E flat major, never seemed quite at ease with the work's first and final movements, despite most of the arpeggiated flourishes bearing impressive promise. Much of the necessary robustness seemed lacking, although his performance was sufficiently buoyant. Yet, he was contrastingly in sync with the serenely graceful second movement.

After the usual hairy gasping of beaverings in the interval, I was expecting a less involving second half due to my limited acquaintance with Ravel's 'Mother Goose Suite', and a non-existent one with Kodaly's 'Dances From Galanta'. There were tenderness in each. The orchestra moved up a few gears to exhibit qualities of soaring majesty and use of dynamics. Even a spurt of pain brought on by leg cramp was swept away in the capricious of the Hungarian EPO-band dance.

The reportedly received success testified to the popularity of the performance as a very enjoyable evening came to a close. Not to be missed here in Leeds this Saturday night.

Mark Funnell

## Moscow Radio Symphony Orchestra

Leeds Town Hall

**T**he Leeds International Concert Season topped last month with the CSO performing Mahler's Symphony No. 3, and continues throughout the year featuring orchestras of international status. While tickets in advance can cost anything up to £15, as a conversion specialist may purchase any would save on the night for around 10.

This, the second concert of the season, opened with two excerpts from Khachaturian's Suite from Spartacus, including the Adagio, more widely known as the title music from the 'Gloria Line'. Khachaturian was inspired to write Spartacus following a visit to Italy in 1938, and he succeeds in vividly conveying the atmosphere of ancient Rome. The orchestra gave a delightful rendition, indeed, if the quality of a performance can be measured in terms of its ability to distract from the most uncomfortable seating arrangements, then this must rate very highly, as I had quite forgotten the ensuing numbness in my backside. A fine, emotive performance.

The concert continued with Frank Martin's 'Petite Symphonie', for harp, harpsichord and two-stringed orchestras. This is an unusual and innovative work, not least because the two keyboard instruments and the harp are treated as soloists. Innovative it may be, but as no it represented another fashionable deviation from the rigidity of classical forms, scholarly accuracy of expression is sacrificed in the pursuit of some extravagant goal. At least the conductor's athletic performance distracted the attention sufficiently so that I was not totally overwhelmed by the notions of the piece.

The performance concluded with Shostakovich's Symphony No. 6 in B minor. The orchestra seemed thoroughly at ease with the piece and gave an involving and enjoyable performance. The dark, ponderous Largo contrasted beautifully with the spirited and colourful Scherzo sections, leading to a lovely B major conclusion.

Even if the Martin did prove to be an unpleasant diversion it was, all in all, an excellent and enjoyable evening, and I look forward to many more concerts in the forthcoming season.

Neil Johnson  
& David Harrison-Phillips

# Sound &...

## Premieres

As well as exploring different themes and genres every year, the Festival also premieres a wide selection of new schemes. Leading the way this time around is *'Watering Heights'*, a British adaptation of Emily Brontë's classic novel. Members of the cast will be at tonight's gala screening, but don't expect to be joining them there, as it's a sell-out.

Other highlights include a preview of Neil Jordan's new offering *'The Crying Game'* a tense yet witty thriller centring on the complex relationship between a captured British soldier and one of his IRA guards. *'Reservoir Dogs'*, one of the cult hits at Cannes last year, must rate the screens at the Hyde Park Picture House next Wednesday. Its professional criminals, unknown to each other, are hired to carry out a jewelry heist. The action really begins after the gang are

ambushed by the police en route to the robbery, when the survivors begin a bloody search for the informant in their midst.

In addition, Ridley Scott's Columbus epic, *'1492 - The Conquest Of Paradise'*, featuring Gerald Depardieu and Sigourney Weaver, is showing at the Cannon on 22 October. Al Pacino stars as an unscrupulous real estate salesman in *'Gregory Glen Rose'* (Odéon Cinema, 23 October), an adaptation of a play by David Mamet which co-stars Jack Lemmon while *'Goodfellas'* star Ray Liotta returns as a psychotic L.A. police officer in *'Unlawful Entry'* (Odéon, 30 October).

Madeleine's one-time cohort Sandra Bernhard stars in *'Without You I'm Nothing'* (Odéon, 25 October), a specially-shot version of her one-woman

show, and also showing at the same cinema is *'Strictly Ballroom'* (17 October), a - would you credit it - highly-acclaimed Australian movie. No, I didn't think such a thing existed either, but this wondrous saga of backstopping and backstabbing on the dance floor has already made a lot of money, and looks set to be a success over here too.

Finally, two of America's summer smash hits finally make the journey into British screens. In *'Sister Act'* (Showcase, 24 October) Whoopi Goldberg whoops it up when her character, on the run from the mob, takes sanctuary in a nunnery while this year's grand finale is *'Single White Female'* (Odéon, 31 October). After kicking her cheating boyfriend out of her apartment, Bridget Fonda ends up in a room to Jennifer Jason Leigh, little realising what lies beneath her seemingly meek exterior. Promises to be heart-stoppingly good stuff.

## Spanish Films

1992 has been a good year for Spain as well as Barcelona playing host to the Olympics, the World Expo fair was held in Seville and Madrid was European City of Culture. It comes as no surprise then, that this year's Foreign Film season should concentrate on all things Spanish.

Along with the obligatory Pedro Almodóvar features - *'What Have I Done To Deserve This'* (Hyde Park, 22 October) and *'Law Of Desire'* (Hyde Park, 29 October), there's the intriguingly titled *'How To Be A Woman And Not Die In The Attempt'*, an amusing comedy in the Almodóvar vein starring Carmen Maura.

Other Spanish highlights include the political thriller *'Belenceras'* (Hyde Park, 27 October) with Terence Stamp and Patsy Stone. Set in 1960's Madrid, the film features on a Communist assassin (Stamp) who becomes involved with his intended victim's lover, Janina Janot (Cannon, 28 October) is a stylish love triangle movie, while *'Sicario Pelico'*, a neat comedy of manners about a philandering married couple, has met with considerable critical acclaim and can be seen at the Hyde Park Picture House on 29 October.

British director Alex Cox (his funny looking blonde who introduces *Mavedrome* on Sunday evenings), lends his talents to *'Highway Pancho'* (Hyde Park, 18 October), a Mexican film which tells the story of two middle-class young traffic cops who wage a battle against corruption.

## Road Movies

There seems to be something about road movies, a some indefinable quality that gives so many of them a cultish status. Maybe it's the promise of the unknown that continually beckons both travellers and audience alike or perhaps the thrills that are encountered make up for the static, banalness of existence that most of us have to put up with day after day. Whatever it is, there are several good reasons to go down to the cinema and hit the road and what better to begin with than *'Easy Rider'* (Cannon, 23 October). This movie has it all - long American highways, drugs, sex, Phil Spector and an early screen appearance by Jack Nicholson.

There are also two Wim Wenders features - *'Summer In The City'* (Art Gallery, 27 October) and the apocalyptic *'Until The End Of The World'*, starring William Hurt (Odéon, 28 October). The Hyde Park Cinema has a good double bill on 17 October, featuring early movies by Martin Scorsese and Jonathan Demme. *'Silence Of The Lamps'* Demme. Scorsese's film, *'Blanca Beetha'*, follows Barbara Hershey's travelling woman during the Depression, while *'Crash Mania'* features Chris Leachman battling to reclaim her Arkansas farm.

Ridley Scott's *'Thelma And Louise'* is back on the big screen again (Odéon, 29 October), as is David Lynch's *'Wild At Heart'* (Hyde Park, 31 October). This film has its drawbacks - being overlong and tedious to name but two - but it features a fine cast and lots of gratuitous violence will no doubt appease the grisly desires of William Dufay.

A good documentary double-bill, *'Route 66'* / *'White'* can be seen at the Art Gallery on 30 October and, just to prove that the British can make road movies if they really want to, there's *'Words On Makers'* (Art Gallery, 19 October), an early film movie about two lads who try and escape the dole trap by heading North. Most bizarre of all though, is *'Leningrad Cowboys Go America'* (Hyde Park, October 18), an evening tale of Scandinavian rockabilly who go on a drive-along in the Land of the Free. Like the blurb says, it could only have been made by a Finn...



The elegance of looking back in this still from 'Lolita' (Hyde Park)



Sandra Bernhard in 'Without You I'm Nothing'



It's that time of the year again, when the city goes movie-mad for a whole fortnight. With nearly 150 films to choose from at eight different venues, you need someone to tell you where to go and what to see.

Neil Cameron dons a chunky jumper, combs his hair in a funny way and settles down in a comfy chair (and why not?) in order to present a personal guide to what's hip, what's hot and what's not.

## Musicals

**M**usical buffs are well catered for in the coming weeks as a whole host of top-notch singalongers are being shown again for the nth time. Leading the charge on 17 October at the Hyde Park is 'Moulin Rouge', starring Judy Garland who also pops up in (surprise, surprise) 'The Wizard Of Oz' (18 October, Hyde Park).

There's foot-tapping galore to be seen on 21 October at the Odéon, with another double bill. First up is 'Top Hat', arguably Fred Astaire's finest film, with a score composed by Irving Berlin, and is swiftly followed by 'On The Town'. Three sailors (Gene Kelly, Frank Sinatra and Jules Munshin) dance their way through a one-day show leave in the city that never sleeps - New York. The following day sees 'Shoeshine' playing at the Odéon.

In addition, a Doris Day special, 'The Pajama Game' / 'Calamity Jane' is on at the Civic Theatre (17 October).

Less well known than the above, but more interesting in the way it questions the role of the musical during the Great Depression is 'Gold Diggers Of 1933' (Art Gallery, 28 October). You may not recognise the title, but you'll know the film's most famous song when you hear it - 'I'm In The Mood'. So THAT'S where it came from...

**L**overs of Arabia traversing the desert, Norman LaRocca smoking furiously into a motel bathroom, jaws clanking through the depths of the ocean in search of prey: all these scenes are easily recognisable but would someone not be the same if the accompanying music was taken away. In deference to the art of film score composing, the Festival this year features some great movies that sound as good as they look.

Featured amongst these are three Sergio Leone / Ennio Morricone collaborations - 'The Good, The Bad And The Ugly' (Cannon cinema, 17 October), 'Once Upon A Time In The West' (Hyde Park, 16 October) and 'Once Upon A Time In America' (Cannon, 29 October). In 'The Wolf' especially, has some stunning moments - Claudia Cardinale being driven from the railway station towards her new family home and bad guy Henry Fonda striding resolutely towards his next victim, accompanied by



Slip sliding away in this still from 'James Dean'

## Rockumentaries

**N**ext weekend sees an extravagant celebration of all that is weird, wonderful and downright weird in the world of pop. So, forget all your troubles, check these books aside and take a nostalgic trip down your musical memory lane...

It all kicks off in some style on Friday evening with a Jimi Hendrix / Prince double bill. On Saturday, you can catch sight of a very rare occasion indeed - a half way decent Elvis movie ('King Creole') - as well as Bob Marley in a live performance from 1977, and Led Zepplin's 'The Song Remains The Same', although to catch this last you've got to endure U2's excruciatingly awful 'Rattle And Hum' first. Soft, no pain, no gain...

On Sunday, the Alvin J Village People double bill can be seen by those who know no shame while at close Jefferson Airplane fans can even kiss wounded souls when 'Monterey Pop' meets Scorsone's 'The Last Waltz' later on in the day. Pioneering old fashioned is 'The Cars In Orange' but my tip for the weekend has to be 'FastWax - Big Time' when old Grandviche grunts his way through a few of his ruses, ably supported by an orchestra and a can of lighter fluid. Unmissable.

## Mean and moody

**A** majestically sweeping soundtrack. Absolutely priceless, and a 'must see' film if you missed it on TV last weekend. Harrison Ford can also catch 'Cinema Paradiso' at the Hyde Park on 19 October.

One From The Heart' (Hyde Park, 26 October), Francis Ford Coppola's Barred Daisies that helped to bring about his legendary meeting with the receivers is well worth seeing, as is 'Red', Clint Eastwood's tribute to Charlie Parker (Cannon, 30 October). New York, New York' (Hyde Park, 22 October) is set in post-war America and pays homage to the Hollywood musical. Considerably better than it sounds AND it stars Robert de Niro to boot (unfortunately Lisa Minelli's in there somewhere too, but ignore her as best you can).

Robert Altman's 'The Player' was one of this year's most talked-about films, but 'Nashville', made as it was in 1975, proves that he's been the critics darling for as long as anyone can remember. Set in

the Capital of Country Music, this film covers one weekend in the life of twenty-four different characters. Rather too clever by half, and obviously full to the brim of steel guitars and twangy vocals, but if you liked 'The Player', you'll probably enjoy this one too.

Alvin Dossan's 'Love Here Anyway' (Hyde Park, 20 October), is another Scorsone flick, this time about a woman who tries to resume her singing career after the death of her husband. Scorsone insisted that the cast improvise large chunks of the movie, which makes for interesting viewing.

Tremendously linked to the above by virtue of it's re-released and re-mastered soundtrack, Orson Welles' adaptation of 'Othello' (Idem, 18 October) is a 50-film-week goal that's at last getting the attention it rightly deserves and proves that the big man had more going for him than 'Citizen Kane' and the Carlsberg ads.

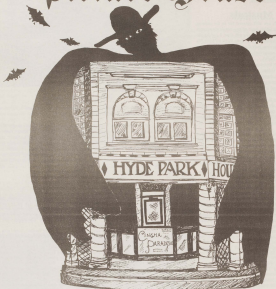


...Heming

# Vision

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## Young Explorer of the Year



Have you ever had an overwhelming desire to leap on to virgin soil? To be the first person to conquer great heights? To boldly go where no human being has found it necessary to go before? Apart from that momentous trip round campus in late week, most of us have never experienced the thrill of discovery.

Now there's a chance to change that. Royal Mail International, The Observer, and STA travel have teamed together to bring you a competition of epic proportions. As we all know, it's 500 years since Columbus leapt on to the New World and beggared us the lives of thousands of perfectly happy indigenous people. In commemoration of the Young Explorer of the Year Competition is your opportunity to do the same (except for the bit about indigenous people).

The prize up for grabs is a six week expedition to anywhere in the world, with tickets arranged and paid for, plus 42000 pocket money to tide you over. Sounds too good to be true? Well, it isn't, and all the judges want from you is your itinerary.

Okay, it's a bit more complicated than that. To enter, you have to submit a 500 word article describing the expedition that you would like to undertake. Dead easy. 500 words on Public Houses Around Britain? shouldn't be too hard. However, the organisers would prefer proposals that follow the following guidelines. (and I quote)...

1. Projects should be imaginative but realistic, so a trip to Mars is out of the question. (Try telling that to NASA.)
2. Explorations must be practical and have a considered purpose, e.g. saving rainforests, preventing the distribution of Kylie albums to Aboriginals, etc.
3. The article should be quite detailed about the proposed journey and form of travel.

4. Ideas should be original, newsworthy, and have environmental, sociological or cultural angles.

Don't be put off by the list above. Basically, don't plan a trip on the Q&E, and don't think it's a free holiday.

If you're still keen, then whip up a considered 500 words, and send your article (plus name, address and tel. no.) to: RMI/Observer Young Explorer Competition, 22 Islington, London, WC1N 3AD. The closing date is November 14th, so there's still plenty of time to have a good period of the idea. A shortlist of 30 finalists are going to be interviewed on Monday 30th November at The Observer, and the last 5 will be quoted again on Friday 13th December. (It's like Fifteen to One this, isn't it?)

The reason I'm listing these dates is because if you can't attend either interview, don't bother entering; you'll be disqualified.

The last 5 entrants will be interviewed by Michael Palin, celebrated explorer, author and limbo-jockey. They'll have dinner with the great man afterwards, whereupon he'll reveal the winner and such wailing and gnashing of teeth. For the winner, the proposed trip will turn into reality in the Spring of 1993, just as the runners-up have finished reading their consolation prize - Palin's new book, *Palin to Hell!*

So there you have it. Anyone under 30 years old with any sense of adventure should get working as soon as possible. If you want more details, you can ring Nicki Halliday on 044 504 378 578-0364. Alternatively, come up in the Leeds Student office in the Met on Monday at Tuesday evening with 15pound get a photocopy of the press release! Good luck!

Stephen Hill

# GOOD Life

## THE GUIDE TO THE WEEK AHEAD

### STAGE

#### WEST END THEATRE

Quarry 800 Moss, 1.00-1.50  
T4.42.11  
LEAH & THEATRE  
Friday 10th & Saturday 17th - "When We Are Interred"  
- 7.00pm  
From Thursday 20th - "Who's Afraid Of Virginia Woolf?"  
- 7.00pm  
CHERRYBAY THEATRE  
Running to 1st October - Free - 7.00pm

Ring for prices (from £1) and times of matinees & Saturday performances

#### THE GRAND THEATRE

01-429 71 04/05  
OPERA SOCIETY SEASONS  
Friday 10th - "Rigoletto" by Verdi - 7.00pm  
Saturday 17th - "The Marriage of Figaro" by Mozart - 7.00pm  
Tickets from £1 - student discounts available  
Tuesday 20th to Saturday 24th October - "Goldfinger" by Prokofiev - average 7.50pm, Sunday matinee at 2.00pm  
Tickets from £2 (incl. £2 news)

#### THE CIVIC THEATRE

T4.44.07/08/09  
Friday 10th & Saturday 17th - "Crying Bullets" - 7.00pm  
Tickets from £2 (incl. £2 news)  
Wednesday 21st to Saturday 24th - "Wild Honey" by James Clavell - 7.00pm  
Tickets from £1.50pm

#### CITY VARIETIES

T4.12.04  
Friday 10th & Saturday 17th - "Ray Allen and Lord Charles" plus support  
Sunday 18th - "An Evening with Anne Brontë"  
Tuesday 20th - Richard Dwyer in concert  
Wednesday 21st - Stephen Oliver - "Romeo's last walking machine"  
Thursday 22nd - "Best Western" - guitarist  
Ring for times and prices for all of the above

#### THEATRE IN THE MILE

(Booked Tel. 01-5275 3810)  
Saturday 17th - "The Magicians Paper" - Multiple Level £1  
Wednesday 14th - "Shooting Queens" - "Theatre of Censor" - Both 7.00pm, Tickets £2 to £5

#### THE STUDIO THEATRE

(Booked Tel. 01-56 9961)  
Thursday 10th & Friday 17th - "Innocent Fruit" - from "The Mischief Room" - 7.00pm  
Tickets £1.50, £2.00

#### BORN MILES GREENHUTS

Tel. 076 752000  
Friday 10th & Saturday 17th - "Harriet" - 7.00pm  
Tickets £1.50 to £10.50 - discounts available

#### ALBAHARRA THEATRE

T4.42.75/26/27  
Friday 10th & Saturday 17th - "New York Story" - 7.00pm  
Tickets £2.50 to £7.50 - discounts available  
Wednesday 21st to Saturday 24th - "Rainbow Eyes" - Company - school programme  
Performances start at 7.00pm. Tickets £2.50 to £10.00 - discounts available. Ring for precise details

#### THE STUDIO, READING

Tel. 0175 752000  
Friday 10th - "Magical" Theatre Company presents "The Theatre of the Mind"  
4.00pm, Tickets £5.50 to £7.50 - discounts  
Tuesday 20th & Wednesday 21st - "Second Circle" - "Why Does Heaven?"  
5.00pm, Tickets £5.50 to £7.50 - discounts

#### ST. GEORGE'S CONCERT HALL

Tel. 0175 723800  
Saturday 20th - "JAZZ DED" plus support from Les Evans - 8.00pm  
Tickets £5.00

#### LEADS METROPOLITAN UNIVERSITY

Tel. 0175 723800  
Monday 16th - "COMEDY IN LEGS" - Steven Lee  
Tuesday 17th - "Theatre of the Mind" - "Why Does Heaven?"  
4.00pm, Tickets £5.00 - £7.50

#### BRADFORD UNIVERSITY

Tel. 0175 371000  
Monday 16th - "Comedy Hour" - Bob Brown and Chris C. - 8.00pm

## EATS

This week, why not try it and dare to try some home cooking? It's cheap, fun, and potentially dangerous, especially CHILLI CON CARNE! Basically, it's a stew in that ever-yummy recipe, but we've found that the following concoction produces lethally good results.

First, get an enormous pot & heat some cooking oil. Hack to pieces 1 large onion, two green peppers, open a window, and fry them for a few minutes. Add 1/2 pint beef (or not for vegetarians), and brown the meat, but no. Then add 1 large tin of tomatoes

chop the buggers up, 1 large tin of kidney beans, about 1.5 tsp chili powder for 1.5 tsp for thermocore heat effect, 2 tsp paprika, a sprinkle of cayenne (preferably in the pot), 2 small cubes (not 200g) and finally, salt and pepper.

This should then be left for a very long time, to kill off the bacteria. Only stir occasionally, to prevent skin formation, and reaction with the bottom of the pan. Serve after about 1 hour with rice and a load of hot (or cold) veg.

Vegetarians can rub the meat with baked beans, baked beans, pulses, etc; just don't try to brown them.

Voilà! A perfect dish for a cold winter's night, or a bad case of constipation. Go your friends to look it for.

Next week - how to make Black Forest Gâteau... NOT!

# GOOD Life MISC

**TRADWELL'S, UPPER PARK GATE, BRADFORD**  
This Doublet has November at 7.50pm  
**GRACE** - A stage new musical musical! To be shown  
in a 'Tales From the 1980s'  
October 14/15. See show now  
Tel: 01924 300001 or 300 0078

**STRAWBERRY FIELD THEATRE**  
190, Roundstone Lane, Tel: 01451 1111  
**DAVID LUTHER UNDER A FIVER** - 2 shows each  
Mon - Sat, 8pm to 7.45

**LEEDS UNIVERSITY HEALTH SERVICE**  
Tel: 0113 275555  
**TRAVELLER'S** - For students registered with  
University Health Service, every Rock and Roll night  
November, 9.30pm to 1.30pm

**OFFICIAL, LADIES YORKSHIRE POOL  
CHAMPIONSHIP**  
To be held at the White Rose, Queens, on Saturday 7th  
October  
For entry details and directions, ring 0154 277054

**THE CITY OF LEEDS COLLEGE OF MUSIC**  
Wednesday 22nd October at 1.00pm  
**COLLEGIUM VOCALE SOFONENSIS**  
Tickets £15.15

**LEEDS ENVIRONMENT CENTRE**  
Changchun Island Theatre at 4.00pm  
October 24th 1993  
The Impact of Agriculture on the Atmosphere  
Held at the White Rose, Queens, on Saturday 7th  
October 1993. See show now

**LEEDS INTERNATIONAL CONCERT SEASON**  
at LEEDS TOWN HALL  
Tel: 0113 275555  
October 13th - NIGHTSYN Symphony Orchestra, playing  
Borodin, Dvorak...  
October 15th - FILM NIGHT with The English Northern  
Philharmonic - see article

Tickets from £5.50. Concerts start at 7.30pm

**CRANLEY WHIRL**  
Tel: 0113 275555  
Friday 18th - Evening Show (Main Theme & Song)  
Jumping - all day!

**LEEDS UNIVERSITY HARVEY MILK & BOB  
MONTY 198 OCEAN - 10.00pm**  
**DISCO AND DISCO NIGHT GUY**  
Tel: 0113 275555 - early bird, 10pm

**LUX BEAR GIGS**  
Dance and wine, Tynes, 10.00pm, R.I.D. Room,  
Middles 12.00

**THEATRE SOCIETY**  
Tuesday 22nd - Harvey Milk Bar - 8.30pm to 1.00pm  
10.00pm

**LEEDS UNIVERSITY RECORD LIBRARY**  
Over 4000 records, 47 in stock, 100 new ones for sale  
at 50p. Opposite R.I.D. & 100 new ones

**LEEDS FILM SOCIETY PRESENTS...**  
Wednesday 24th October - Robert Bresson: L'Argent  
Places: 1pm - 0.00/1.00 IN THEATRE - The Cinema,  
11.40 International, all included

**AGONY LINE**  
Tel: 0113 275555 - open to face - The seminar is held  
confidentially during work time



If you think you're a pretty broad taste in music, think again. Have you heard of Cajun music? If you have, skip to paragraph 3 of our editorial, read our Official word like to introduce you to a music of "stunning power and rhythmic vitality", it's here.

Leaving the pretentious waffle out of it, Cajun music is loud, energetic, and extremely different. The songs are based around vocals, fiddle and an accordion, with slower also is hanging round the that hairy rock mandolin or a very pretty guitar (violin) providing the back up.

The roots of the music lie with the French-speaking people of Louisiana. Home, the themes of love, life and dodging hurricanes feature heavily in the work, and in with all 'traditional' types of music, it has a very large SOUL.

A chance to sample this incredibly emotional music presents itself at the Queens Hall, Market Street, in Bradford tomorrow night at 8.00pm. The Triangle Club, who've already promoted some of the greatest bands from Louisiana and the UK, are presenting the 'Savoy-Dance Cajun Band'. These three (see picture) are the acknowledged masters of the craft, so if you're going to see them, you're going to see the best in the world!

Between them, Ann Sarge (vocals and acoustic guitar), Marc Savoy (accordion), and Michael Doucet (fiddle) have been making excellent music for nearly thirty years, presenting Cajun music and culture. However, this doesn't mean you'll be getting to see the Rolling Stones of Louisiana. This band has life and vibrancy in get your feet flailing with their infectious

dance rhythms. They've been featured on 'Rhythms of the World', and their first trip to Britain last year was an absolute sell-out. Bradford is the only venue outside London this time around, so make the most of the opportunity.

If you're interested, get yourself over to Bradford tomorrow (Saturday), and you should be able to buy tickets (£7.50) on the door. On the basis of past concerts however, I'd ring 0274 721600 fast to find out more information, such as "is it sold out yet?" For great music and a wonderful atmosphere, this is your best bet for a damn good night out this weekend.

Stephen Hill

## GIGS

**LEEDS UNIVERSITY**  
Leeds Place Tel: 0113 275555

Sunday 17th October - M. DOWNEY - 47 min - 10.00pm  
8.00pm  
Tuesday 22nd October - DOPPELGÄNGER - 47 min - 10.00pm  
Tel: 0113 275555 or 1000 at 10pm

**LEEDS METROPOLITAN UNIVERSITY**  
Gateshead Room - Tel: 0191 275555

Tuesday 22nd October - THE CREATOR - 47 min - 10.00pm  
Tel: 0191 275555 or 1000 at 10pm

**ROYAL PARK HOTEL**  
Queens Hall, London - Tel: 0191 275555

Friday 18th - THE KINGS - 47 min - 10.00pm  
Saturday 19th - THE MANTLES - 47 min - 10.00pm  
Sunday 20th - THE MANTLES - 47 min - 10.00pm  
Monday 21st - THE MANTLES - 47 min - 10.00pm  
Tuesday 22nd - THE MANTLES - 47 min - 10.00pm

Ring for times and prices

**OLD BENS OF YORK**  
71, View Lane, Tel: 0113 275555

Friday 18th - DAVID BARNES and the PRINCE OF CHARGE, with EARLS OF GLASS  
Saturday 19th - CROOKS & LITTLE & THE BAND, with JAMES BERRY  
Sunday 20th - JAMES BERRY  
Monday 21st - JAMES BERRY  
Tuesday 22nd - JAMES BERRY  
Wednesday 23rd - JAMES BERRY  
Thursday 24th - JAMES BERRY  
Friday 25th - JAMES BERRY  
Saturday 26th - JAMES BERRY  
Sunday 27th - JAMES BERRY  
Monday 28th - JAMES BERRY  
Tuesday 29th - JAMES BERRY  
Wednesday 30th - JAMES BERRY  
Thursday 31st - JAMES BERRY

**LEEDS WEST INDIA CENTRE**  
Leeds Place, Leeds 7

Sunday 17th - 12.00pm - 1.00pm - 10.00pm  
7.00pm - 10.00pm - 10.00pm  
Tel: 0113 275555 or 1000 at 10pm

**WAG AT THE GALLERY**  
Museum Street

Saturday 21st - WAG PRESIDENT - 10pm to 1am  
Early Bird 10pm

**THE LEAMING, WREATH**  
101 Leamington Road, Bradford, Tel: 0113 275555

Friday 18th - SWEAT - 47 min - 10.00pm  
Saturday 19th - SWEAT - 47 min - 10.00pm  
Sunday 20th - SWEAT - 47 min - 10.00pm  
Monday 21st - SWEAT - 47 min - 10.00pm  
Tuesday 22nd - SWEAT - 47 min - 10.00pm

## ARTS

As you might be aware, it's the start of **Leeds' 25th International Film Festival** today. See the film listings for full details of this week's showings. If that's not what you fancy watching though, you could get your own taste tested this Sunday.

The English Northern Philharmonic is staging a concert of the very home film music. The programme includes John Williams' 'E.T.', John Barry's 'Dances With Wolves', Danny Elfman's music for 'Batman', and Ennio Morricone's 'The Mission'. Surprisingly, they're not attempting anything from the 'Wagon's' soundtrack, one that would have been interesting.

The venue is Leeds Town Hall, where all the great gigs have been participating in the 1982/1993 classical music concert season. Prices range from £5.50 if you want to look at the back of the orchestra, to £9 for the best seats. The concert starts at 7.00pm, and if you need any more information or wish to book seats, then ring the City Centre Box Office, Leeds City Theatre, on 470662 or 455381.



# TV Guide Friday

**1** 1:30 - Nightmares  
6:00 - News  
6:30 - **Exile** Lots of men in the suit of a black man, in Spain  
7:00 - **Don't Walk Up Don't** watch him  
8:00 - **Challenge** James, Jamesa reveals the Berlin wall  
8:30 - **News**  
9:00 - **Between The Lines** Excellent police news  
9:30 - **Terry Ruggie's Friday Night** Take a deep in  
10:00 - **FRM** The River Mid-Globe & Tony Spack  
10:30 - **News** against the odds, quite new  
11:00 - **Weather** How, more & weather

**2** 1:00 - **Top Gear**  
6:00 - **Stargate**  
6:30 - **The Way From CSM**  
7:15 - **Guards Of The Globe**  
7:45 - **What The Papers Say** Program for the illiterate, I shall obviously be watching  
8:00 - **Public Eye** Medicine drama, begins with  
8:30 - **Revelations** The Queen after an event her  
9:00 - **Blackboard** Open Fourth Channel  
9:30 - **Spaceland** News Continuing BBC's new & great  
10:00 - **Race 5** First News For New Super Dragon boat  
10:30 - **News** a featured version of 'What The Papers say'  
11:00 - **Newsnight**  
11:15 - **Campaign** Look at the US presidential election  
For what's on, I got the US's chances  
11:30 - **Refined** Tim & Redwood  
11:45 - **Platonic** (Class, and & temperance)  
12:30 - **FRM** An English Mad King's excellent  
film of a gay man living alone in London's old Village

**YTV** 1:00 - **Home And Away**  
6:00 - **News**  
6:30 - **Canadian Richard** Richard is really amazing  
6:50 - **Who's In**, So on and  
7:00 - **Family** Features Fun in a special  
7:30 - **Continuation** Most Soap opera about a crime in  
Manchester, now watching  
8:00 - **Tom** But I'm Not Kelly Kelly Richard  
8:30 - **Entire** Henry Dearly Obsession, Love, jealousy,  
mystery etc  
9:00 - **News**  
9:30 - **Calendar** News  
10:00 - **Married** Pop Children's Usually funny  
10:30 - **News**  
11:00 - **FRM** **Midnight** Gave 5 Star rated cast including  
Edward Fox & Laurence Olivier. American TV soap  
series in today's **Midnight** Show  
11:30 - **The** 5 Star ratings about Europe  
12:30 - **Stage** One Music program

**C4** 6:00 - **Follow** To One William G.  
News in a week  
6:30 - **Animal** Squid The BBC's go  
to documentary to investigate a pilot  
series lighting ring  
6:40 - **News**  
6:50 - **Happy Days**  
7:00 - **News**  
7:30 - **First** **Break**  
8:00 - **Breakfast** Soap Opera about early failed people  
from Liverpool  
8:30 - **Four** **Wallpaper** The Rovers Club  
9:00 - **London** Club-Five membership details this week  
9:30 - **On** **TV**  
10:00 - **News** Not as usual  
10:30 - **Terry** and **Julian** Encouraging funny  
11:00 - **Paul** **Whelan** Last in the series  
11:30 - **The** **METV** **Video** **Made** **News** 1991  
1:00 - **FRM** **Unleashed** Roman Poland's first English  
language film, excellent  
1:30 - **The** **Twilight** **Zone**

# Saturday

**1** 1:15 - **Unleashed**  
6:00 - **Dead** **News** Nottingham Forest 4  
6:30 - **News**  
7:00 - **Dead's** **Army** **Rites** do you think you...  
7:30 - **Ship** **Break** **Fun** Barcelona is an island on the North  
Channel  
8:00 - **Robin** **David** **For** **Public** **Eye** No 1  
8:30 - **Dead** **King's** **Generation** **Game** **For** **all**  
in the family, and a new play, **Beauty** for **Princess**  
9:00 - **Paradise** **Mad** and **good**  
9:30 - **Castling** **More** **good** **fantasy** **news**  
10:00 - **Match** **Of** **The** **Dead** **Princess** **Brave** &  
Cinderella and the new **Princess** **Legend** **News**  
1:00 - **Special** **Robinson** **Dead** **the** **highlight**  
2:00 - **Good** **Control** **Cap** **highlight**  
3:00 - **Weather** **Club** **club**

**2** 1:15 - **FRM** **FRM** **FRM** **FRM** **FRM** **FRM**  
6:00 - **News**  
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