

LEEDS STUDENT

INDEPENDENT NEWSPAPER

By UU open to prosecution says NUS

Union defies law for miners

By Phil Wakelott

Leeds University Union defied the law on Wednesday to support the miners in their fight against Government pit closures.

LEU paid £200 towards the cost of sending a coach of 58 students to London to join the Parliamentary lobby against the closures.

But according to Iain Figg, the National Secretary of the NUS, it is also vital - outside its powers - for a student union to expend its funds outside its charter purpose. Sending coaches to support the miners could leave the LEU Executive Committee open to prosecution.

Under advice from solicitors, Leeds Metropolitan University's Union reluctantly decided not to send any coaches because of the risk involved.

Ex-miner Andrew Fleming, a second-year Youth and Community student at LMU, was quoted: "Personally, I think it's disgusting. It's not just about miners, it's about the quality of life."

"The student union has no power, it's a charity. What's the point of having a union when all it can do is run dances and bars?"

The LMU Executive did all it



The miners' demo in London

could find a loophole during heated meetings on Friday and Monday but Neil Kirkpatrick, Vice-President Education and Campaigns, said: "Our hands were tied and we couldn't do anything about it. It's very disappointing."

However, LMU Director Chris Price offered to take four students down to London in his BMW since he was going down on business anyway.

Although the LEU Ordinary

General Meeting on Tuesday was just short of being quorate, an overwhelming majority supported the emergency motion proposed by LEU General Secretary, Ed Mason, which pledged "to support the NUS in any action they deem necessary at any time, including mobilising students to attend any demonstration or picket lines."

Mason, while disappointed that the meeting was not quorate, said: "To have 99 per cent in favour of the motion was a

significant victory."

When questioned about the legality of the decision to use LEU funds to send a coach to London, he said: "The thing about education is that it is a very grey area. Although we subsidised the coaches, everyone on the coach contributed."

The University of Leeds itself said that the matter was purely between the Union and its members.

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Throat slashed in attack

By Richard Fletcher

Police are hunting a knife attacker after an unprovoked and motiveless attack on a student in Leeds.

The French student had her throat slit in the attack which happened in broad daylight last week.

The woman, who has been working in Leeds as a French tutor, was returning to her home in Headingley when she was grabbed from behind in Old Park Road, Roundhay.

The attacker pulled out a six inch knife, threatened to kill her, and then the blade across her throat.

The woman received hospital treatment for a cut to her throat.

The attack happened on Thursday 15 October at around 1pm although police only revealed details at the weekend.

The attacker is believed to be white, aged between 20 and 25 years old, five-foot-six, with short blonde hair, possibly a dandruff, stubble and spots, and of a scruffy appearance.

Police at Chapeltown have appealed for anyone with any information to contact Detective Sergeant Naylor at Chapeltown CID on 415285.

Inspector Kinnon, of Chapeltown Police station, said: "If anyone has seen anything we would urge them to come forward and help us with our inquiries."

He also urged people in the Chapeltown area to be extra vigilant outdoors, following the incident.

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Analysis of Ecstasy, its effects and its dangers

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The managers of the new Leeds Town & Country Club
And Rob Newman of 'The Mary Whitehouse Experience'

In Brief

Nearly not fair

Leeds Careers Fair could be closed down because limited and fewer students seem to be taking an interest in their futures, writes *Stephene Torrey*.

The fair - one of the largest in the country - enjoyed 1991 success last year but the past few years have shown a downward trend in student participation. Elaine Krich, Vice-President of Progress at ABMSA, blamed the recession for the lack of interest but was quick to dismiss rumours of a lack of interest on the part of the companies.

"Our fair was immediately over-subscribed. The drop in the number of companies represented is due to the lack of space available for stands this year."

The fair will take place on October 27, between 11am and 5pm, in the Parkinson Court.

Languages lead the way

Celebrations are underway at LLMU's Language Centre this month after it was awarded a standard of excellence. Andrew Cook, senior tutor, said: "It is the first in the country to receive the British Standard Award."

Elizabeth Jones, the Centre's Manager was delighted. "To receive a chart like that is a very high recognition and a tremendous boost for us all."

SKY on shelf

The installation of Sky television was proposed at the Ordinary General Meeting at LCU this week, reports *Philip Ford*.

The cost of putting ten screens around the Union was estimated to be in the region of £1700 but the proposal was shelved due to a low turnout. SKY is already available at LMU, where it is proving very popular, particularly among sports fans.

Prof hits out

A Leeds professor hit out this week at the way research is failing to meet the needs of the community, writes *Kerrie Farnsworth*. Prof Mike Campbell, Head of the Policy Research Unit at LMU and "a leading voice" that more effort is set to be in the service of the community.

Fire chiefs warn of 'death trap' housing

By John Rezell

There are some fire risks in student housing," he added he was also concerned over housing conditions for students in general.

In multi-occupied accommodation there are often fire hazards, but South said even when defaulting landlords were found it could take up to seven months before the home was made safe.

He said the majority of student houses are legally defined as "single households" and so are not covered by any provision.

In short there is often no fire protection, such as protected exits,

fire resistant doors or heat and smoke alarms.

George Fraser, Divisional Fire Officer for Leeds, said that "only in extreme cases" do they have powers of forcing the property down.

Scott said more students were complaining about the standard of their houses. Those complaints have included such potential fire risks as "typically poor electric and generally poor appliances."

Students are advised by fire authorities to avoid "lighted cigarettes around sofas and especially chip pans," in the light of the two fires last week which were caused in these ways. Students with any concerns should go to Environmental Health.

Big Bad Mac

By Georgina Croxall

An "Anti-McDonald's Day" was held in Leeds last Friday as part of a national one-day campaign to encourage "ecological awareness".

It was a peaceful demonstration, represented by a dozen members of the LCU and LME organisation, Animal Action, Vegan alternatives (cottage rolls, bean salads and onion bhajis) were freely offered to passers-by.

"They were extremely popular", said spokesperson Carol Lums. "Lots of people gave us their names and addresses so that I could send them these recipes."

Can crusher

By Chris Parr

A compact disc portable music system is being offered to school pupils the most can into the new can-crushing machine, that has been installed in the LCU Old Kit extension, before Christmas. The machine, part of the union's Green Initiative campaign, destroys both aluminium and steel cans for recycling and prints out a ticket to show how much metal it has eaten.

Andrea Birkwells, LCU Welfare Secretary, described the necessity of the machine, in the light of the 1000 cans that are disposed of each year. "You only have to go to the Refect or the Old Kit at lunchtime to see how many cans are wasted. The can crusher and compacters are starting to get people interested in recycling."

Second and third prizes of a Sony Walkman and a pack of blank cassettes will also be awarded.



Photograph by Mike Fells

A 30 pence charge is to be made on Friday and Saturday nights for people who need to be signed in, writes *Richard Medley*. According to Ed Mason, LCU General Secretary, the charge is not simply an act of extortion. "A charge would reduce overcrowding on those peak nights since people would be deterred. Besides, if members forget their cards it is their own stupid fault."

Missing cloakroom makes for sweaty gig

By Gabriel Abudula

Hundreds of students were hot and sweaty after the Eats office at LCU failed to provide cloakroom facilities at a concert by US band Madhoney in the Refectory.

About 1400 students attended the gig when the temperature outside was only 55 degrees.

Students were forced to wear or carry their coats for the whole evening.

One concert-goer, Karl Singer, said "I had to leave my coat under a table and someone

stole it on it."

Leeds Secretary, Fran Penwell, told Leeds Student that Saturday's shambles is symptomatic of the general lack of space afflicting LCU.

The space used for the cloakroom last year is now occupied by two photo-booths.

New rift over worms in water

By Karen Oakes

Yorkshire Water advised five schools were given in the sample but doubted the water's reliability.

Since then, officials attempted to assure householders that the water was of good quality apart from a slightly higher iron content, which has caused brown coloring.

Further standard testing was carried out in Yeadon in which the pipes were removed, apologies

given for the inconvenience and no charge made.

Professor Lacey continued to demand why Yorkshire Water had gone to all this trouble for so-called 'poor quality water'.

After Yorkshire Water's work, the Yeadon householder said: "The water now is as good as it has ever been."

Professor Lacey said: "What annoys me is all the fuss that Yorkshire Water is telling its customers."

Meningitis warning

Break-in' the habit

Escalating cases of Meningitis in Leeds have led to a campaign to promote awareness of the disease among students.

The campaign comes in the wake of two student deaths from The University of Leeds and several others from the institution who were taken ill with the disease.

The disease particularly strikes during the months of October and March when the body's immune defence system is weak.

Symptoms include severe headache, vomiting, sensitivity to light, stiffness and very high

By Anna Footner

temperature.

A spokesman for Leeds General Infirmary warned that students were particularly vulnerable because of the time they spend in close proximity with large groups of other students.

Second year Political Studies student, Richard Clark, died in February only eight hours after being admitted to St James' Hospital.

Two months earlier the killer virus had claimed the life of another Leeds student.

Third year Anthony Rowatt contracted the disease during last year's December Ball and was lucky to survive.

He said: "I had a headache and what felt like a hot cold so I took a few Panadol and carried on. As the evening went on I felt worse, I was sick, shivering and couldn't walk."

"My friends all thought I had just had too much to drink. It wasn't until the next day when I was totally delirious that they realised how serious it was and called the doctor."

"If the doctor had arrived half an hour later, I would probably have

been dead."

But Dr John Papworth of the Student Health Centre said that this was an unusual case.

"It is exceptional for the early symptoms to be so mild as to avoid immediate detection."

"Normally with Meningitis the patient is obviously seriously ill from the beginning."

A LCU spokesman said: "This is a very frightening disease and we would urge everyone to pay attention to the symptoms."

"It is vital to get medical help, the moment Meningitis is suspected."

By Sam Greenhill

Although a third year has been trying in vain to organise a 'neighbourhood watch' scheme in Leeds 6, to deter thieves from burgling student houses.

But the efforts of Saphia Ali, a Psychology student, have come a little too late after she suffered an unfortunate spate of burglaries at his own home. In the latest and third break in since the summer holidays, only last week, a fax machine bearing an integral part of his 'Home Alert' scheme, was stolen.

All set up Home Alert shortly after he moved to Leeds 6 and was promptly burgled twice. He said: "I have learned all through personal experience that Home Alert would have been of great benefit."

The scheme offers an information service for registered houses that helps the police easily sort things out after a break in.

It also aims to deter would-be burglars by using Home Alert stickers in house windows. A fee of £16 is payable by registered houses only in the event of a burglary. Home Alert is a 300,000.

Light, cameras, er...

By Richard Flecker

An MA course at Leeds Metropolitan University which receives sponsorship from Yorkshire TV and £100,000 from the European Community, has been criticised by students for lack of interest in research.

The course, a Film Production, has over £24,800 worth of film-making equipment standing idle because there is no film to edit or video equipment to practice on.

LMU has also purchased a crew bus for their course, but it has not yet been delivered because there is nowhere to park it.

The course had previously been run jointly by LMU and Sheffield Polytechnic. In September, LMU took over the running of the course.

Daniel Lawson, a student on the course, said: "It's a bit like running an Engineering degree in a building with no tools. We don't even have any blackboards or whiteboards."

The majority of the 25 students on the course studied professionally and have taken a year out to attend the course.

Doug Standish, Assistant LMU Dean, said: "We are aware of the logistical problems but we are fully committed to the course."

Rag beer bother

A bawling, reveller came close to a hanging, last week when a drunken driver narrowly avoided his stand outside the LCU building.

Police were called after the man was reported driving recklessly along the station area, directly outside the RAG beer festival.

An LCU member had to insist and removed that it was discovered he had opened the door in. The drunken reveller was thrown out for smacking a glass down and swilling with upwards.

Housemates assaulted

Two students living in the same house were assaulted by a gang of youths in two separate incidents on Monday night.

Nick Midgeley, a fourth year Engineering student at LMU, said he was whistled at and approached by three men who demanded to know if he was staying at there.

He claims he was then thrown to the ground and kicked and punched, receiving a black eye and cuts and bruises.

Only half an hour later, Midgeley's housemate had the coincidental misfortune of running into the same gang.

By Chris Parr

In a separate incident a car carried into a barrier late in the evening, removing it from its housing.

Susan Green, RAG President, described the disturbances as "isolated incidents". "We had nearly 1500 people through the door so in the whole we did alright. The festival made just over £2,000 for charity."

By Jon Woolfson

Stewart Neale, a second year University of Leeds Geography student, said: "I was kicked in the side and they tried to punch me. Then one of them grabbed me and held a knife to my throat. I was absolutely terrified as he told me to hand over my bag."

Neale was let alone after he gave the gang £10. Both incidents happened in the same area of Leeds 6 as the 'house siege', reported a fortnight ago.

Three men have been charged with assault and robbery.

Nightclubs go for extra hour 'to help revellers sober up'

Leeds students will have the chance to party on even longer if proposals made by some of the city's nightclubs are given the go ahead.

Master Craik's and Diddy's, who are owned by European Leisure, want to extend their hours by an extra hour and close at 3am. They would be able to play music and serve soft drinks only.

The move is part of an effort to shed the boring image of the English night out and start replicating the European nightlife.

By Christine Smith

Sue Poppleston, spokesperson for European Leisure, said: "Customers would dance the night through their systems instead of having to confront some fairly unpleasant people at 2am." She added that in Bradford the idea had proved to be very popular.

Phil Holden, a third year Animal Science student, observed: "It means I can hang on down even longer."



Alan Beith MP, Deputy Leader of the Liberal Democrats, lost his support to a student cycle campaign. Christopher Price, Director of LMU, has received over 250 letters protesting about the lack of cycle facilities.

Picture by Richard Fletcher

Beatrice Garcia, a French student studying at Leeds for one year, said: "The English students are not as friendly as the French and it is really boring that the clubs only stay open until 2am. I think it is great that they want to open the doors until 3am."

Council members are rather sceptical and think that "it is just not free to say it would help them sober up" by opening for an extra hour. Sergeant Steve Feather of West Yorkshire police feared that police resources would be overstretched.

The extra hour has not been welcomed by Nafes, a frequent haunt by drunken students on their return home in the early hours of the morning. Manager Tim Nafes said: "It would affect us really badly. The doors are already allowing people to stay too long. We just cannot afford to stay open any longer."

A decision will be made by Leeds City Council on 8 December and, if the motion is passed, all the other nightclubs in Leeds may be under pressure to extend their hours out of fear of losing profits.

4 Off Campus

By Anna Footner

Charity Con

Charity houses using the tactic of a national charity have been playing West Yorkshire homes asking for donations of clothing and household goods.

A spokesman for the Royal National Institute for Deaf People has warned the public that this new venture is totally unassociated with any registered charity.

Brass Monkeys

This week has been the coldest in mid-October since 1985, with temperatures up to six degrees below normal for this time of year.

Devise have been warned to look out for icy puddles.

Bangers and Mash

A new fan club dedicated to the association of the great British banger was launched this week. Members of the British Banger Association Society are entitled to a regular sausage information service.

The society hopes to stage Britain's first National Sausage Convention next year.

Any Questions

Blaise Gerry Duncan has turned his back on a career as a salesman to make £10000 a year playing quiz machines. Gerry, 34, could not get a job with a legal practice after leaving University with a law degree. But instead of signing on the dole he went to work winning cash from trivia machines at pubs all over Britain.

No Swearing

The manager of an under-14 soccer team has banned players from swearing at the referee.

Kevin Holland, who runs the Weymouth Middle School team, is baffled says he will award games to opposing teams if masts and darts in the crowd carry an overing.

Not everyone likes students. Mr Williams, who runs the notorious New Pin Laundrette in Headingly, is one of them. Lisa Jefferson and Tania Lewis found out why he hates students.

He approaches the pristine machines, unhooking his belt, accompanied by the sounds of Billie Jean - then his jeans slip to the floor, revealing...

Unfortunately, the New Pin laundrette, in the heart of Leeds 4, a 90 per cent student area, doesn't quite live up to its name. And neither does Nick Kerner. Inquest 4.

However, the proprietor, Mr Williams, does. It isn't difficult to manoeuvre him into a discussion on the subject of laundrettes and students - the heart of his life. He leans over the counter, face slightly twisted, deep in thought.

The problem is, students don't read his signs. "I've got everything clearly signposted - everything - but they still come in and ask silly questions, like 'which are your small machines and which are your large ones?'"

"Any student can keep his hopes by reading the rules. At the end, I'll jump and I'll jump back."

Williams begins to get a little exasperated by this point and launches into a full attack upon "the illiterate".

"They think they know what they're doing, they think they know better - they think I'm only a laundrette man, that I'm not."

Carried away by heated opinions, Williams continues with no trace of modesty: "I'm more highly qualified in electronics than some of your lecturers." But being sixty-five is the great man himself, he probably has more ideas than the arts lecturers as well.

When we suggest that students aren't Williams' favourite customers he agrees. "I'm an outright hater as far as students are concerned."

Williams was given the accolade of being dubbed Leeds Students' Yuckiest man in Leeds in 1990, to which he retorts that he could have said and bankrupted the Student Union.

"I personally am the most evil person when crossed, you will never come across a more evil person. If you cross me, you'll hopefully live to regret it. Note: I am the word live," he says emphatically.

Williams is using threatening tones by now and we timidly venture: "So what do you really



Mr Williams: "I am personally the most evil person when crossed" Mike Pottle

think of students?" and he begins

to rant slightly. "The minority of students make it bad for the majority. A minority of people are racist and a minority of football supporters make it bad for all. I've lost against students as long as they

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Mason 'sells out' on rent rises

By Marilyn Beauchamp

Ed Mason, General Secretary of Leeds University Union, has been criticised by the Socialist Worker's Student Society for condemning the University rent rise only months after he claimed they were unfair.

As rent rises of 12 per cent were made official, Ed Mason claimed his hands were tied: "It's union policy agreed at Union Council and ratified at a general OGM to support the rent rise. We [the executive] cannot act against that."

Earlier this year, when the proposals were brought to Union Council, Mason said: "I'm totally unhappy about this... I don't think we should rise in favour of this proposal... it's just not fair on the students of Leeds."

Katie Trevelyan, spokesman for the Socialist Workers Student Society, said: "Members of Exe have sold out to students over

rents. They are not doing anything. We think the rent rise is an absolute disgrace."

The rent increase, at three times the current rate of inflation, will finance building work to house the expected increase in student numbers during the 1990s.

LEU admits in a factsheet that the rent rise will mean that a student at Charles Mansel Hall, for example, will now spend 78 per cent of his or her income on accommodation by 1994/95. This figure falls to 62 per cent for those living in the private rented sector.

The average hall fee has to set in rise from the current rate of £58.40 to £83.23.

The rent rises were due to be discussed at this week's OGM but it was inquorate.

Battle over debt

By Rupert Hamer

A Leeds MP clashed this week with Education Ministers over student debt.

John Birtle, MP for Leeds West and newly appointed as Labour's Shadow Housing Minister, raised the plight of Leeds students during the first Education Question Time of the new Parliament.

The MP, a former student of the University of Leeds, challenged the Minister to bring forward proposals to reduce student debt.

Birtle said to the debate: "In the Minister aware that, even before the loan began students in Leeds were forced to pay half their maximum loans - about £300 - on securing their accommodation?"

"How on earth does he expect students to avoid being in debt at the time of about two thousand pounds before their courses end?"

Nigel Farnham, Higher Education Minister, responded by saying that the vast majority of students were not in hardship. "There is no evidence of such hardship," he said.

Speaking to Leeds Student Birtle said: "The Minister is clearly unaware of the scale of debt and the difficulties students are facing."

"I will continue to press the Government to bring forward new proposals so students are not saddled with crippling debts. I would urge students who have debt problems to write to the Higher Education Minister so that he cannot say he has led in the lead and ignores the needs of students."

Neil Killebride, VP Education and Campaigns at Leeds Metropolitan University's Union, said: "I think it is outrageous that a man in his position cannot see the vast numbers of students are living in real hardship, when many are living below the poverty line."

As LMR student, John Roberts, said: "How can he say that students are not in debt, why doesn't he just open his eyes to the problem, or does he not care?"

Correspondence to miners

Sympathy for miners

So,

To those students who came to see me last week about the miners' issue.

The Extra meeting on Monday identified a definite legal risk, after consultation with the union solicitors, in the sending of two coaches to London for the miners' lobby of parliament and therefore needed not to provide transport.

Personally, I am sympathetic wholeheartedly with those linked with the plight of the miners, but unfortunately I am unable to

assist during my time at work as I would instead be acting "ultra vires".

I would like to apologise to all those who came to see me last week, as I say, we have had our "hands tied" in the regulations.

I do argue though that all students do recognise that the government has not let the industry "off the hook" in their 96 day reprieve. Therefore keep up the fight as the demonstrations and lobby are now equally if not more necessary than before.

If I can assist outside my role

within the union, please let me know how and I will do all I can. I too think the government's proposals were and still are a disgrace and strong action needs to be taken to show them that they cannot hold over their mandate when they persist in attempting to destroy the structure of large numbers of communities, whether they be miners or otherwise regarded.

Nel Kirkpatrick
(VP Education and Campaigns)

Responses to "Sack 'em" letter

Dear Editor,

In reply to G. Price, Chairman L.M.U. Conservative Association (correspondence October 1992), it seems to me that it is most hypocritical for him to be concerned with student rights. He is obviously delighted at having a Conservative supporter. I would point out that the party he supports does not believe in student rights. He is just using the issue of student demand for causing disruption, to highlight the inadequacy of his argument.

The Conservative party is most adept at using people. Particularly three million unemployed as a means of preventing an anti-inflationary policy that is not one whatsoever if the manufacturing base of the country is destroyed in the process.

His argument against the NALGO strike is completely inadequate. The Conservative introduced many new laws for trade unions. If NALGO have signed the law they're right in law to strike.

He ends his letter calling for the

workers to return to his work or he threatened. All his statements succeed in is to give the workers a right to stand up to his oppressive attitude.

Your letter is flawed Mr G Price and is typical of a party that is clearly unable to govern this country.

Yours faithfully,
Michael Taylor

Dear Editor

In reply to the letter by G. Price in last week's paper (10th 1992), perhaps Mr Price believes we should also go back to the days of the workhouses, child labour, dangerous working conditions, no minimum wage, sexual discrimination, and an exorbitant pay. All of which have rightly disappeared thanks to the trade union movement. G. Price you a gladiator.

Martin Davidson

Self Hatred 2: the sequel

Dear Editor,

Re: "Self Hatred" 10th October issue of Leeds Student. Who for whose does Richard Selfridge think he is?

Having finally been forced to leave the university, one would like to think that he would at least have the decency to leave those of us still here alone. But no.

He continues to haunt us by submitting letters to your paper, though that student legislation that any sane, rational human being would want to read his insane babbings applies to me.

Get a life Mr Selfridge, get a life.

Yours
Sam Chabot
(Editor)

without a shadow of a doubt NOT Christians.

The Hack can only thank St John of Marwell the patron saint of journalists, editors, and people and large bodies of salt water, for the fact that the city council was to dare at least had the decency not to turn the new town, the living and breathing, games on. So perhaps, applying a Kropotkin note - (perhaps LNU) could mean a campaign.

On perhaps not. On the basis of their efforts so far, LNU can't just manage to get an anti-Christmas lights campaign up and running by the end of the Easter term, if they really tried their hardest.

After all, these are the

people responsible for the publication of the new union handbook. This handy little volume is intended to help welcome first years into the whirlwind that is student life, so it came as no surprise to the Hack that the damn thing finally crept sleepily into the union a good three weeks into term.

Presumably LNU has so much confidence in the intelligence and self-reliance of first years that they feel there is no need that capable of looking after themselves.

The Hack has its doubts about the wisdom of this.

It was in the union during one-term and encountered at first hand some of these intelligent and self-reliant adults - most of whom

were consuming alcohol like it was going out of style, throwing up, expelling and then proferring their wailing how for members of the opposite sex whom they'd known for all of the lifespan of your average snail.

Anyway, the Hack will be interested to see if the handbook policy continues any further inside the year.

The Hack had considered printing a few words of wisdom concerning the new handbook itself, but gave up on the idea. Something that badly informed, creatively spiteful, thoughtfully designed and out of date would be far too easy a target for his fairly handied wit.

All correspondence should be addressed to:
The Editor, Leeds Student Newspaper,
Leeds University Union,
PO Box 157, Leeds LS1 1UH

NUS - The debate rages on

Dear Editor,

you are a member of the NUS.

Yours sincerely
Beryl Ashcroft

Dear Editor,

As you will be aware, the Conservative Education Secretary, John Patten last week announced his intention to attack student unions. Currently all student unions automatically become members of their campus student union and most Unions choose to affiliate to the NUS.

It is unclear whether the Government will focus on the NUS, on local student unions, or both. However, students should be aware that our union is under threat. That is, if it has, the 150 unions, the 35 sports clubs, the welfare officer, the many shops are all in danger if the Government introduces voluntary membership.

I would urge all students to help defend their union and to get involved in any way they can in the campaign against voluntary membership.

Edward Mason
(General Secretary)

Devonshire Ball

Dear Editor,

In light of your recent article on Devonshire Ball Balls, I am writing to give your readers some additional information about the Devonshire Ball Christmas Ball.

You will be aware of the proposed building plans to be controlled on the Devonshire Road site. We have decided to modify the layout and content of

the ball to cover all contingencies. The Devonshire Ball will go ahead this Christmas holding or no holding.

The committee and I am confident that once again the Devonshire Christmas will be the event of the term.

Yours faithfully,
Michael Shearer
(JCR President, Devonshire Hall)

THE HACK

The Hack's peaceful existence has been disturbed by a number of things this week. Firstly he has noticed a strange change has come over the city council - Grant resources, heavily cut, pushed for men and women footed mind must divert so that have sprung up left, right and centre. Whenever the Hack out his handpainted poster, there were strange garish lights coming from rooftops and landing provocatively from lamp posts. Every window frame, and piece of guttering, gargoyle and flying buttress

in the centre of Leeds appears to have been gaily festooned with these bizarre icons.

What, the Hack would like to ask, is happening? The few city of Leeds may be grey and bleak at the moment (alright, Leeds is always grey and bleak, but right now it's grayer and bleaker than usual). It may be full of fresh faced students wondering about trying to find themselves a semblance of a life. It may even be colder than the arctic circle right now. But it is definitely, categorically,

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INDEPENDENT NEWSPAPER

The Rights and Wrongs of Campaigning

Although there seems little argument about the rights and wrongs of the government decision to destroy the British coal mining industry, more debatable is whether the decision by Leeds University Union to send coaches to London was the correct one. What is important is not the mine closures, but the benefit of sending coaches to London on the membership of L.U.U.

It seems obvious that most national issues have a direct effect on students. Anti Facism, the environment and local government taxation are just a couple of examples.

Quite rightly L.U.U. actively campaigns on these issues. But their seems to be little direct effect of the mine closures on the membership of L.U.U. It can however be argued that the money spent on sending a coach, and executive members time could have been used in ways far more beneficial to the members of L.U.U.

The day after the

higher education minister claimed that there was no such thing as student hardship, wouldn't it have been better to campaign about student hardship.

Just a couple of weeks after the attack on NUS membership wouldn't it have been better to plan for the defence of student unions. Rather than giving the Conservative party yet another stick to bash us with.

With John Majors words "The days that Students Unions march and demonstrate at the taxpayers expense" still ringing around the empty conference hall in Brighton. Do L.U.U.'s responsible executive lie low and plan a method of defence, so they march and demonstrate for an issue that has virtually no effect on the lives of its members.

Executive officers should remember that they are there to serve their members and not to support political causes, no matter how deserving.

Ecstasy

Ecstasy is the student 'dream drug': it gives the raver enough energy to dance all night. Known as a recreational drug; it heightens sensitivity, increases feelings of happiness and gives a sustained energy high - an acid rush without the hallucinations. Yet 15 young people have died from taking it. Simon Prym talked to Dr Ian Fraser of the Leeds University Health Service who has concerns about its usage. Additional research by Kate Connolly.

Dr Fraser does not mince his words about Ecstasy: "I think the stuff is absolutely bloody deadly and anybody who uses it is a total bloody idiot."

Recently, the University Health Service has seen a number of patients suffering from the effects of Ecstasy. Dr Fraser believes that the use and re-use of the drug plays a major part in their disturbed psychological state when they come to his surgery:

"These people are tense, edgy, anxious, they find it difficult to concentrate and tend to talk rapidly."

"I suppose, for the majority of people who take Ecstasy, the 'high' effect will last for up to a few hours. The drug is metabolised out of their system relatively rapidly. But some people seem to have delayed effects."

These effects range from insomnia to, in a few tragic instances, death. Ecstasy works by increasing the body's metabolic rate - making it function more quickly - and interferes with heat loss. This can lead to heart failure. Research shows that for every death there are 300 people who suffer long-term or permanent effects and perhaps require hospital treatment.

Other side effects experienced include weight loss, exhaustion, jawclench, "hiccups", irritability, paranoia and depression. These are not the sort of mental effects Dr Fraser wants to see in a higher education establishment where some

"This is as potentially worrying as anything over the past twenty years."

of his patients have been unable to cope with their course: "It is their minds that it is affecting."

The way Ecstasy raises the body temperature to dangerous levels has been recognised by club owners who have provided air-conditioned "chillout" rooms to help ravers cool down.

It is not always the pure drug that is available. It might be adulterated with LSD. "The mind boggles," says Dr Fraser, "at the combination of people who are hyperactive, physically charged-up with Ecstasy and think they can fly on LSD."

The University Health Service uses a handful of people with Ecstasy-related symptoms last year, but Dr Fraser believes this is just the tip of

the iceberg. "This is as potentially worrying as anything over the past twenty years. I hope it doesn't get any bigger, it might be just a phase."

Dr Fraser believes that if student unions are trying to keep drugs out of student functions he thinks that union rules promoting drug education think anything they can do in an educational way point out to people the risks of drug taking "... would be a very good thing."

But Dr Fraser does not seem so much soundly gloomed. "This is the drug," he says, "You can keep going all night. I must needs to some point in terms of confidence to be like best thing other than beer. You always going to get people going with the latest rebellion against authority."

This is echoed by a spokesperson from the Leeds Addiction Unit: "Different uses of drugs go on. It's normal in history to take drugs."

In the end, however it is Leeds Addiction Unit or Dr Fraser who has to pick up the pieces of drug's after effects. On the night recorded, this is a hype, this is a bit is this is great. But for some people effects are devastating - with capital 'B'.

Facts about Ecstasy

Its real name is "3,4-methylenedioxymethylamphetamine"

Ecstasy was patented in 1914 by the E. Merck company as an appetite suppressant

In Britain it is banned under the Misuse of Drugs Act 1971 as a class A drug

The drug increases metabolic rate and interferes with heat loss

It stimulates the pleasure centres of the brain and is consequently an aphrodisiac

It is believed that 500,000 people use it regularly

The drug is now widely available on the street and may be sold 'cut' - impure, mixed with chalk, baking powder or even 'Wheaton rat poison'

Research shows that side effects can be paranoia and violent depression

In August, British customs seized a consignment of 150,000 tablets, worth around £4 million on the street

Some users increase the dose over weeks or months, eventually using up to an entire 30 or more tablets in the course of an evening

Christine Smith spoke to regular 'B' user about 'bizarre dances' and 'blacks' of Saturday night

It's such an amazing feeling when you take an 'B'... a rare just the same without it," says a third Leeds University student. The one who wished to remain anonymous for the purpose of this article will be Julie.

Julie has become addicted to latest music phenomenon that has the country. She believes that it is to have a "good time at a rave" - better to take the drug than otherwise known as 'B'.

Holding in her hand the wrapped packet containing the 'smoke' drug, Julie tried to revive the virtues of taking a substance that appears to have pro-

LEEDS STUDENT INDEPENDENT NEWSPAPER

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Chris Thomas at Uni office

Chris Thomas and Michael Page at Uni office

Chris Thomas at Uni office

Chris Thomas at Uni office

Chris Thomas at Uni office

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Chris Thomas at Uni office

Chris Thomas at Uni office

Chris Thomas at Uni office

Chris Thomas at Uni office

Big 'E'



Think of anything better than going to a rave on a Saturday night.

It's not thousands of young to the last year alone. I have y had about thirty 'E's in the w. I got them to the club or I m in - usually hiding them in a d then you're good.

fell asleep. "Sex on an 'E' is the most amazing feeling ever."

It takes about half an hour to feel it. I am on a high feel more in. In fact, I'd say that sex on is the most amazing feeling

It explained that there are different types of Ecstasy. Yorkers, white lightnights, rs, Nutsies, love down... the is milder. They cost between 5 each and the effects usually wren 4-12 hours. It is an

expensive night but it is worth it. I can't think of anything better than going to a rave on a Saturday night. I can go out drinking anytime.

Taking ecstasy is a costly business, but Julie also feels justified in spending money on the latest rave scene fashions. In the past month I have spent 4300 on clothes such as leather trousers, frilly shorts and platform shoes.

After being up all night at a rave, Julie explained that she still felt the drug's effects the following day: "I'm really spaced out. Sometimes I hallucinate too."

Underlined by this, who has experienced under rather terrifying "bad trips". On one occasion, I was so gone that I could not move. I

started to overheat and sweat a lot but I was not scared as I was so out of it. My mind was just not there."

Recently there has been a lot of media attention focused on the worrying side effects of taking the drug. Only last week *Focus* hit the national headlines when an eighteen year old girl from Nottingham died after taking it. Julie however, remains unmoved and strongly dismisses any notion that Ecstasy is psychologically addictive and dangerous. "I want to try everything while I am alive and I want to live life to its fullest. So what's wrong?"

She is quite adamant that she is not addicted, despite the fact that she takes the drug practically every week when she goes to a rave. She scorns the idea that she is harming her body and could die at any time. "Oh no, it could not possibly happen to me."

Viewpoints

2nd Year Leeds University economics student

"Taking 'E' was like rainbow-coloured madness, and afterwards I felt very monochrome. I'd probably do it again."

3rd Year geologist

"I'd never take it because I've heard it makes your testicles shrink."

1st year LMU building constructor

"The exhaustion it induces takes an incredible toll on the body. You can always tell a person who takes a lot of 'E'."

Medical consultant, Daily Mail

"It is an insidious cancer starting to eat into the very heart of society."

2nd year University geographer

"I certainly think that taking something for which the long term effects aren't yet known isn't a very good idea, and I'm sure it exhausts the body irreparably."

3rd year LMU economics student

"The only time that I've ever taken it it had no effect, but I think I must have been slipped off. I think it must have been an aspirin or something."

1st year University Combined Studies student

"I took it once and it sort of made me withdraw within myself and I wasn't at all sociable. I stood in the corner and watched when other people were doing all right - go-flike, as if I was above the situation. I enjoyed myself."

Spokenword from Leeds Addiction Unit

"It's like a kitchen pharmacy. One tablet can kill you or turn you psychotic."

Effects of Ecstasy

Short Term

Ecstasy is effective at the single dose level of 75 - 100 mg. Effects are experienced after 30 - 40 minutes and can last several hours.

Pupils become dilated, the jaw tightens and there is usually brief nausea, sweating, dry mouth and throat, some rise in blood pressure and heart rate, and loss of appetite. There can also be some difficulty with bodily coordination, making it potentially dangerous to drive.

Once the drug is stopped, there may be some residual side effects, such as fatigue and depression which can last for several days.

Long Term

Research has shown that long-term users are increasingly susceptible to minor ailments such as colds, flu, sore throats, etc.

One researcher has observed that the drug could have a hard effect on women, and activate any latent infections or problems in the female reproductive tract. Researchers have also not ruled out the fact that the drug adversely affects the immune system.

It is believed that there is no physical dependence on Ecstasy, and there are no known like withdrawal symptoms.

THE TOWN AND COUNTRY CLUB
BOX OFFICE 0532 800100

THE STONES LIVE AT THE TOWN AND COUNTRY CLUB	RORY GALLAGHER MON 7.30 10.00 AM MONDAY 2nd NOVEMBER ROB NEWMAN & DAVID BADDIEL TUE 7.30 10.00 AM TUE 3rd NOVEMBER	SEAN HUGHES MON 7.30 10.00 AM MONDAY 2nd NOVEMBER GEORGE CLINTON TUE 7.30 10.00 AM TUE 3rd NOVEMBER	
	ASIA WED 7.30 10.00 AM WED 4th NOVEMBER JAMI HENDRIX THU 7.30 10.00 AM THU 5th NOVEMBER	PUNK & DENNIS FRI 7.30 10.00 AM FRI 6th NOVEMBER THE BRAND NEW HEAVIES SAT 7.30 10.00 AM SAT 7th NOVEMBER	THE RAMONES SUN 7.30 10.00 AM SUN 8th NOVEMBER DEL AMITRI MON 7.30 10.00 AM MON 9th NOVEMBER
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	THE RAMONES FRI 7.30 10.00 AM FRI 20th NOVEMBER THE RAMONES SAT 7.30 10.00 AM SAT 21st NOVEMBER	THE RAMONES SUN 7.30 10.00 AM SUN 22nd NOVEMBER THE RAMONES MON 7.30 10.00 AM MON 23rd NOVEMBER	THE RAMONES TUE 7.30 10.00 AM TUE 24th NOVEMBER THE RAMONES WED 7.30 10.00 AM WED 25th NOVEMBER

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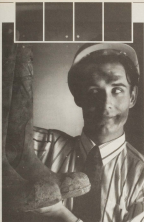
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is still looking for new writers.

Anyone interested in writing news, reviews, sport or features, not to mention anyone interested in drawing cartoons or taking photos can come into either of our offices and have a chat about joining in.



SEE IT.

My name is Kira. I want everyone to remember to believe in us because anything is possible when you've bled. We can suffer pain like the best students know with the flexibility to change your mind as you go - after all, we operate from our infrastructure. And we know how to think. We understand. We are.

[illegible]

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10

News

Personals

Personals cost 5p a word and must be submitted by midday on the Wednesday preceding publication date.

GERMAN SOCIETY DISCO AND DRINKS PROMOTION, MONDAY OCTOBER 26, 7pm. R.I.EVANS LOUNGE, VODKA £1 A DOUBLE BECK'S £1 A PINT. MEMBERS £1.50, ALL WELCOME.

Before these personals get under way, anyone referring to corks can just sod off.

GEORGE AND ANDY INVITE YOU TO A POSTASTIC NIGHT OUT AT THE GALLERY, RICKY'S THIS TUESDAY 10PM - 2AM.

What's your landlord like? Any interesting stories to tell?

Come and see Kate or Simon in either the Poly or Uni Leeds Student offices before Wednesday next week. Confidentiality assured!

Offbeat is a new innovative group aiming to challenge gender roles backstage and on stage.

See Vicki's gyrating pelvis! It's 21 it is and it's a girl's pelvis!

it's for girls!
Lots of milky arse
and definite shags
from all your female

admirers - sorry if we got a bit carried away XXX.

GERMAN SOCIETY DISCO AND DRINKS PROMOTION, MONDAY OCTOBER 26, 7pm. R.I.EVANS LOUNGE, VODKA £1 A DOUBLE BECK'S £1 A PINT. MEMBERS £1.50, ALL WELCOME.

TO HEAR THE MOST POSTASTIC HITS OF THE 80s MAKE IT TO GEORGE AND ANDY'S NIGHT OUT AT THE GALLERY RICKY'S THIS TUESDAY £1 BEFORE 10.30 £2 AFTER.

DIY Ted has about as much confidence in me as a speculator has in the pound. I shall jump.

What's your landlord like? Any interesting stories to tell?

Come and see Kate or Simon in either the Poly or Uni Leeds Student offices before Wednesday next week. Confidentiality assured!

Offbeat is a new innovative group aiming to challenge gender roles backstage and on stage.

Tin, I remembered the phone box - shame you forgot the pub, Laura.

The taxi driver isn't the only one weeping like a wounded beast - come home safely, Babe

GERMAN SOCIETY DISCO AND DRINKS PROMOTION, MONDAY

OCTOBER 26, 7pm. R.I.EVANS LOUNGE, VODKA £1 A DOUBLE, BECK'S £1 A PINT. MEMBERS £1.50, ALL WELCOME.

Offbeats presents Cinderella: The real true story. Initial meeting for all interested Tues October 27, 1pm R.I.Evans Lounge/Auditions Wed October 28, 2pm committee room.

What's your landlord like?

Any interesting stories to tell?

Come and see Kate or Simon in either the Poly or Uni Leeds Student offices before Wednesday next week.

Confidentiality assured!

Emma - the letters are late again and I'm really sorry. My thoughts are with you always even if my words sometimes lag behind

Colour Photographer available at LPSU.

AWOL. Rob has decided other people should give up smoking. But not by using his face.

YOU'LL GET DOP'S UP SIDE YOUR HEAD AT GEORGE AND ANDY'S POSTASTIC D.I.S.C.O. AT THE GALLERY, RICKY'S THIS TUESDAY.

Offbeat presents Cinderella: The real true story. Initial meeting for all interested Tues October 27, 1pm R.I.Evans Lounge/Auditions Wed October 28, 2pm, committee room.

THE FINEST SELECTION OF SUEDE & LEATHER JACKETS IN LEEDS IS IN THE LEATHER SHOP IN THE MERRION CENTRE UNBEATABLE VALUE & FURTHER DISCOUNT TO STUDENTS

'INDESTRUCTIBLE'
Groove, funk, dance, at the Gallery, Monday 26th, 9.30 - 2. Tickets £2 in Union at lunchtime, or pay on the door.

To send a desk is but a plug in a socket. As opposed to a very long line.

Many thanks to those who returned rap to 8 Richmond Mount on Sunday. Dave.

What's your landlord like?

Any interesting stories to tell?

Come and see Kate or Simon in either the Poly or Uni Leeds Student offices before Wednesday next week. Or leave a not with your number.

Confidentiality assured!

"Punch" right. Thursday October 24, 7pm in OSA Lounge. Webel Soc. entrance £1 members, £2.50 Non-Members. As much a you can drink and bring your shag.

Fe Real-Best champion sound in London FE Years.

We love Daddy Rings and Marcus Natty!

Traffic Safety Warning. Police are on the look out for a four-foot high Action driver who took the Women's minibus out for a

spin. Witnesses/victims report widespread damage to just about everything.

Thanks to everybody who helped with the news pages this week. See you again next week.

A big hello to the Ex Leeds Student butterfly, Leanne, Mauder, all my housemates at 34, particularly story eddy Jabbal (shw. Homet). But most of all I would like to say that John Maynard Keynes is a complete plonker, and the only use for the General Theory is as tea paper.

Matthew Pateman - love the new tags, you savage devil, you!

Well done boys and girls - the old rag looks pretty good this week. Especial thanks go out to Neil for a jolly good bit of interviewings. Kate and Simon (it'll get easier, I promise). Fletcher (for tabloids and coffee in the early hours). Lia (area's headlines fun?). Alex (actual photos!). Rupert and Sam (Mr and Mrs Sexual Frustration). Mark, Steve and Louise (where's my share of the chocolates, then?). John (the funniest after ego writer in the west), and anyone else who's been unlucky enough to cross my path during the course of this somewhat fraught week. Take care until the next time, folks!!

Leeds Student is planning a light hearted feature to coincide with the USA elections and are interested in speaking to any American students currently at the University of Leeds or the Metropolitan University. If anyone is interested in helping, please call in to either of our offices or ring 314 251 and leave a message for Ceri Thomas.

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Celtics March On

American Football

By J. Wynborne

Welcome to one of the newest and most successful sports clubs at the Leeds Universities. The club achieved a semi-final place in the 1991-1992 season and were Northern Conference champions last year. They got as far as the quarter-finals of the main competition before being beaten 5-0 by a rampant Glasgow side 8-8.

After two years of warming up the Leeds Celtics aim to go all the way and see if they can emulate the champions Southampton, only without the massive sponsorship that they receive.

There is a large roster this year with approximately 60 players but they would like to urge anyone interested in playing to come along at 2pm Wednesday to Hyde Park.

With such a large squad and a good number of them with experience are in a position to expect success especially under Head Coach Damian N., with a year at Penn state under his belt, with the assistance of Karl Brown, Steve Lobbcock, and Orlando Worles.

Any team needs support, the Celtics have their own cheerleaders the Celtics but if anyone wants to watch and support a team expecting to win every game this season, their home games are played at Westwood (Near Boddington Hall). Any and all support is appreciated.

Men's Hockey

The first XI continued their impressive start to the season with a marvellous performance against Salford at Kettlewell last Wednesday.

Early goals from Rob Little and Neil Footsall on Leeds on their way to a second successive NSHL victory. A defence superbly marshalled by the large Dave Foulger ensured no come-back for Salford, and with minutes to go a fine goal from back-winger Piers Dench sealed the points.

Final score: 3rd XI Leeds Metropolitan 5, Salford 0.

Meanwhile across the city at Beckett Park the 2nd XI's winning run came to an abrupt halt.

In a scrappy first half Leeds launched wave attacks on the Salford goal but were continually thwarted. Just prior to the break they fell behind to a break away goal following a slip by Lewis Marlock.

In the second half a much improved Leeds had ample chances to take the points but consistently missed the target.

One effort from Neil Barker did find its way through a crowded Salford defence but was cancelled out by yet another Salford break away goal.

Final score: 2nd XI Leeds Metropolitan 1, Salford 2.

The 3rd XI comfortably disposed of their Salford counterparts by a 4-1 margin.

Leeds worked hard in the first half and managed to hit the post twice, before Phil Kelly put them one up after twenty minutes.

Salford launched a strong comeback in the second half and were soon level following a excellently worked penalty corner. Leeds responded in superb fashion with three quick goals from John Hair, Piers Gibbs and Chris Jones, which earned a night of celebration ahead.

Final score: 3rd XI Leeds Metropolitan 4, Salford 1.

Cross Country

By Michelle Birchall

The ladies' trials took place on Sunday 10th in Molesworth Park with many very enthusiastic runners taking part.

The winner of the trials was Daniel Gibbons who started part of all of the older members, the ladies' race winner being Natasha Rudkowitz, an ex-Manchester club member.

On Wednesday 14th, the Leeds Excelsi race was held on Oley Chase. Due to inclement rain, few people turned up.

Again, the winner was Daniel Gibbons. The Leeds ladies won the Women's race but it was a tremendous uphill struggle.

Last Saturday, the club travelled to Manchester for the relay. Yet it proved just as new as the coach caught fire.

The men's A team came 25th overall and 11th out of the student teams. All the first years ran

well with Joe Gibbons running a particularly good leg.

The ladies team got mixed around with the C team beating the A team and coming 15th out of 42 teams. The A team came 15th. Natasha Rudkowitz, Ellie Chaffwick and Anne Henderson all ran starring legs.

Rugby League

By Tony Hadwin

LMU travelled to Chester with several new faces in the team due to a large injury list.

LMU were put under pressure from the start as Chester led by their student international prop Rick Harrison, who broke through the LMU defence, side stepped the fullback in score under the posts. The try was converted and put under pressure again, LMU made basic handling errors, giving Chester almost constant possession, which they capitalized on to take a

12-0 lead.

Leeds lost prop Walker with a facial injury and captain Andy Birchall moved in stand off.

As halftime approached Leeds began to come more into the game, but at halftime they trailed 12-6.

Leeds kept Chester pinned in their own half with Damian Lord leading the tackling.

LMU's opening try was scored by centre Shaun Gillett from a kickthrough by Birchall. Gillett converted the try himself.

Leeds proved the Chester line and Birchall pepped the ball to hooker Tim Nelson who dived over for the try and with Gibbons' conversion the scores were level at 12-12. Leeds dominated the play but could not turn possession into points and when Chester burst through the LMU defence some poor tackling allowed Chester to score in the corner.

From then on LMU struggled to get possession and Chester took control to inflict a rare 28-12 defeat of LMU Rugby League.



SPORT STUDENT

INDEPENDENT NEWSPAPER

Trying Times

Rugby League

by team members

Leeds University began their U.A.U. campaign in a dramatic fashion with an enthralling victory over Durham University.

Early pressure and hard tackling eventually led to Leeds taking the lead with a well worked try by Phil Hanson. Stout defensive work by Durham prevented the score against them from increasing a mile, that is, a devastating Leeds move left their defences in tatters and skipper Barrowski over the try line with the ball.

As Leeds pressure increased, their score began to mount up. At half time, tries from Throughgill, Olferry and further tries from Hanson and Barrowski left them well in command.

The second half continued in the same vein with a try from Wilson, then one by Hammett. The Leeds pack worked hard to overcome Durham's only decent piece of pressure with tackles by Hey, Throughgill and Bell.

The backs then exploited the Durham defence again, after Cain's excellent playing helped to set up a move which finished with Barrowski's hat-trick. However, all of Leeds' hard defensive work was undone when Sparks threw a ridiculous pass, which Durham intercepted and scored with. The



Picture by Martin Barry

final score was Durham 6, Leeds 42.

An almost innocent second team faced a seemingly experienced and determined Hall, in their first match this season.

As expected Hall immediately pressurised Leeds, and by taking advantage of the new novice Leeds team, managed to contain them in their own twenty-five for the first part of the half.

However, it wasn't too

long before the experience of long-standing team members Middleton, Kirt, Webster and Stragg rubbed off on the novices Patis and Ryan. Then the Leeds pack took control, tackling everything in sight and providing good clean ball for the backs. In fact, it was searching for Stragg that gave full-back Jez Slade the opportunity of absorbing forward thirty yards, with only the speedy centre Matt Ball in support, to score.

As the top twelve players for that season.

Neither of the two female facilities who attended did quite so well. Both Barrowski was unlucky to go out in the first round, and though team captain Charlotte Cain did better finishing in the top 48 leavers in a very large field she would be the first to admit that she was not fencing her best. But

Leeds started the second half in a disappointing fashion, giving away a simple pass over try. Although this dented the team's morale, it was soon reversed with inspirational tackling by Mark Davis, and running by Chris Cain. Rob Lowe managed to bring the score almost even with a chip and chase try, but he then failed to convert it and earn the points necessary.

The final score was Hall 18, Leeds 8.

day and could normally have expected to place much higher than this.

In the Men's Epic, Alanine Fraser went out quite early, only managing 74 position. However he gained some compensation by going on to compete in the secondary place competition, which he won handsomely.



Nigel Mansell returns from Formula one racing having been crowned champion. Why? His pay demands are not met. Blackburn blow away the F.A. Premier League. Why? They have an inflated bank balance. Jimmy White loses the 1992 world snooker final but is paid more than the victor. Why?

There once was a time when sport was played for enjoyment. It was not the winning but the taking part that counted. Now it doesn't even matter if you are winning but only how much you get paid. Sport is run by the rich so they can get richer.

The Barcelona olympics is the closest we have ever got to seeing the true spirit of sport. But still fingers were clutched as money changed hands. The American Basketball team were each paid phenomenal sums to take part in some games more than many countries have to spend on their whole olympic squad.

Is it sport? Is it decent? It certainly isn't cricket. However even traditionally amateur games are being pushed down the road marked professionalisers. Cricket, the rich men's summer game, is now in a free from the Test match toward the most financially rewarding one day game. Even Rugby Union is facing potential revolt if the players' demands for payment are not met.

Let me now return to Blackburn Rovers. Having bought Kenny Dalglish out of retirement, they have allowed him to buy a table skipping team. One has to remember however, how close Blackburn came to not winning the play-off final. A dubious penalty was all that separated them from Leicester. Blackburn have since spent and suffered several millions for the best in England. Leicester however, have spent less than half a million and are still playing well. The torments of Leicester often ring out "we don't need a cheque book". Unfortunately however, to get anywhere in sport these days you do.

Flieger Domeneighetti

Fencing

Leeds University Fencing Club is undoubtedly one of the most successful sports clubs, both in terms of team events and in terms of the results obtained by club members when competing individually in local and national competitions.

A few weekends ago, a number of members of the club took part in the prestigious Leicester Open, one of the highest ranked fencing tournaments in the country. All performed more than creditably.

In the men's foil, Jason Clarke fencible well, and managed to progress through the field with relative ease, eventually finishing



Exit goes backstage at the
new Town & Country Club

LET'S DANCE

Strictly Ballroom

Odeon Cinema

This is the sort of film where you leave the cinema grinning inanely, the maddles of your heart aglow. It is set among the competitive, East-glass world of Australian ballroom dancing. Paul Mercurio plays Scott Hastings, an arrogant, port-bottomed dancing genius who checks partner, family and friends aside with his desire to dance unconventional non-identification steps. The only person to share in this dream is Fran, who you know is the local plain Jane because she wears glasses and has her hair scraped back.

There follows a tale of deceit, intrigue, manipulation and long nights spent in the dance studio learning to "dance from the heart". The culmination is the big

Pan Pacific championships. Will Scott bow to pressure and conform or open up a whole new way of dancing? No prizes for guessing which way he jumps (or rather, slides gracefully).

But let's get one thing clear. This is not 'Dirty Dancing' with aquas worn on and an application of naive symbolism. The true beauty of this film is that it does not take itself too seriously. In fact it sends itself up hilariously which leaves you free to just enjoy the story. Just as you think things are getting too carried away the pace changes to genuine emotional sincerity, or a wonderfully glamorous dancing scene. Forget Kimberley and Gary on 'Come Dancing', the dancing is actually



Paul Mercurio as Scott and Tara Morice as Fran

spectacular. I must admit to attempting the Paso Doble later, in the privacy of my own house!

The entertaining story and glamorous setting are enhanced by innovative cinematography and a faultless

supporting cast. If you want a light and fluffy soufflé of a movie then this is for you. 'Strictly Ballroom' is strictly fantasy.

Liz Crowshaw

Leningrad Cowboys Go America

Hyde Park Cinema

Had no idea what to expect from Leningrad Cowboys, and to be honest I'm still none the wiser. It's very hard to pin down. It's just mad music, part rockumentary, mostly comedy and totally weird.

The story opens with the Leningrad Cowboys (at this point a Russian folk band) playing in a bar in a farming community. They move swiftly on to New York because 'they'll outlive any act in America' and the movie basically follows their antics as they attempt to go 'big time'.

However, this is the full extent of the plot - not a lot really happens. There is very little dialogue, and not much actual acting. The characters are ludicrously daft and I can only remember seeing their smirks throughout the film - and at the same time are utterly infectious.

The comedy is virtually all visual, and yet it could not be called slapstick. Much of the humor comes from the appearance of the band. They all have big crests, quiffs that make the Bryn Co look like kids, and the most out of order cowboy-punks ever to hit the screens. Due to this, some good one-liners and some wonderful little visual gags, the opening to

Leningrad Cowboys is possibly the funniest five minutes of cinema I've ever seen.

The laughs the movie does a bit as the film goes on, and I found myself wondering exactly why I was enjoying it so much. It is low-budget, gaudy, badly shot and badly cut, but I guess that's the point. It all works remarkably well, from the gags to the music (including a hilarious cover version of 'Don't Be Wild'). It is part of the film festival and not a new film, but due to its cultish status is worth seeing. Leningrad Cowboys Go America is a great film, but I really can't explain why. To understand what I'm on about, see it for yourself.

Adam Chatterton

Thunderheart

Cannon Cinema

When the thunder of death roars above a human's victims, the tears can only be heard to one's own beating heart.

Unluckily a known if ever there was one and so incidentally the basic premise behind Thunderheart a film starring Val Kilmer and Sam Shepard and directed by Michael Apted. Kilmer plays Raymondo Lewis, a young FBI agent who is sent to the Badlands of South Dakota to investigate the murder of a Sioux Indian. No accident this, as Lewis is one-quarter American Indian and is seen as the ideal man to have with the locals, much to the chagrin of

Lewis himself, who had done his best to bury his heritage for good. Therein, of course, lies the major conflict of the film: will Lewis's involuntary collision with the Indians on the reservation force him to re-evaluate his own life? Is the Pope Catholic? 'Thunderheart' is a film that rails in colonies refers to the past in the first few frames and then fights a vicious struggle against becoming merely a socio-political documentary on the plight of the American Indians, a fight that merits with at best partial success.

Looking on the bright side, the performances are fine: Kilmer is suitably troubled as Lewis while Shepard imbues his character, up-FBI agent Frank Cardale, with a certain laconic charm. Comic relief is provided by Graham Greene and Chief Tall Tail. This film, as a couple of north-wise Indians who, through ridiculing Lewis, eventually find him all his inhibitions and point out the venous path that will finally reveal the identities of the real murderers. The film itself is beautifully shot and respects the double standards of a country which espouses so defined freedom and democracy worldwide yet allows some of its own citizens to live in Third World squalor, and braves their unprotected against organized violence and murders.

And yet, there's no denying that this film drags itself along at an avy-bly slow pace. One cannot help but feel that some attention was paid to packaging all sorts of good intentions then to developing the plot, or indeed to cultivating the interest of the audience.

'Thunderheart' is in places patently unrealistic and this need not have been a problem. It's just that when it ventures into this territory, it also inclines towards dullness too. Expect this movie to challenge any preconceptions you may have held about the plight of the American Indians; just don't expect to be entertained as well.

Niel Cameron

Orson Welles' Othello

Odeon Cinema

This should have been good, but it wasn't. In place of a stunning masterpiece created by a cinematic genius at the peak of his powers, we have a muddled, inconsistent bunching of a classic play. What good points it has (Orson Welles' better than competent performance as the Moor, some nice use of music and, it must be admitted, one or two quite stunning visual set-pieces) are lost in a muddle of false acting, ham-fisted editing, and some of the worst costuming that I have seen in a long time.

It might be vaguely interesting as a piece of cinema history (this version was apparently painstakingly restored from a print previously believed lost). It certainly isn't as a piece of cinema.

Ceri Thomas

Miss Stake

ALTER EGOS

Buffy The Vampire Slayer Showcase Cinema

The world has always been under threat from hordes of evil, undead bloodsuckers. But that's okay. We can handle that. However I doubt whether all the garlic in *Lois* could save us from *The Attack Of The Crap Teen Comedy Romance Vampire Flicks*.

I approached 'Buffy...' with an open mind, which is just as well, as the crew and cast obviously approached it with as much of an attitude. Plot: ravenous cheerleader Buffy learns that it is her destiny to slay vampires and to sing 'Beverly Hills' heartbreaks Liza Perry. Psychological Message: to fulfil her destiny Buffy must face personal danger and responsibility, and consequently emerges a more rounded, profound and vital human being.

Kirsty Swanston plays the original, shalloon Buffy with a convincing lack of wit, charm and energy, traits which unfortunately predominate in her portrayal of the new improved model as well. She can dance, ride a motorbike and dispatch vampires in a variety of novel ways, but alas, the poor girl can't act.

The romance is bog-standard and tedious, the on-screen chemistry equivalent of boiling water over a broken burner. This makes the comedy seem good in comparison, the best line being a description of one victim's neck wounds as 'like a really gross hiccup'. The King Vampire is played by a memorably misant Roger Hauser, Mr Straight-to-video himself, and even he attempts a misguided lunge at humour when he gets a stake through the heart at the end (sorry to give away the denouement, folks) he says "mugg". Funny it's not, merely laughable.

If you want vampires, hop on a plane to Transylvania. If you want some romantic comedy drizzle, there MUST be romance, stunner man about. If you want to ooooo over Mr Perry, there's a new series of '90TIE later this year. And if you know what's good for you, stay well clear.

Sassy, real sassy.

Jonathan Gibbs



Love at first bite?

Beltenbros Hyde Park Cinema

Directed and set in Spain, played in English and with German subtitles, this film's inclusion in an international festival is more than appropriate. This film opens the festival's Spanish Film and Shadow season attempt to get away from the Costa del Sanguis approach to Spain. Film-makers such as Pilar Miró, who directed *Beltenbros*, have gone far in reclaiming Spain's cultural agenda.

The spectre of 18-30 package holidays has indeed opened up eyes. I don't think the sun shined up eyes. Set in Madrid under Spain's authoritarian regime, the story follows the fortunes of Captain Duran (Terence Stamp) agent in the underground Communist network. His mission to infiltrate an informant refuses an earlier assignment sixteen years past. Events take on an uneasy resemblance, especially with the appearance of Rebecca (Penny Kyrill), reminding Duran of his love for another Rebecca, the wife of his last victim.

Surprise, not to mention confusion, is very much the name of the game here, as we

follow Duran into alleyways, station toilets and plush hotels. Surprisingly Penny Kyrill turns in an excellent performance as the 'loose' sister. Cast as a stripper and high class prostitute, the classic victim, she brings a subtle depth to her character, even between her lover and the man sent to kill him.

As a thriller, this is one that takes its time, drawing you in gradually. Beautifully directed, with a clever double-take effect at the end, the film's denouement is well worth the wait.

Kate Weeks

Endgame Bradford Playhouse

Buckley is not light entertainment. The rather messy and mopey audience was less than enamoured. My neighbour was asleep before it even began, and one ignorant fellow once remarked, loudly, I could understand his frustration - a bad drug towards the end. Two and a quarter unenjoyed hours of *Weak*, state as extreme drama can be making.

Home, Ireland and poppyard, showed as a preposterous Father Christmas (played

due to unforeseen circumstances') by the director says 'This is not hard fun', and missed a sweat. But it was touching.

Set in one sordid and squalid room with only some stains for decoration, the four characters enact a timeless ritual, trapped on the brink of death. With the aid of the excellently portrayed Cleo, his inebriated bullet-cum-bowkeeper, he has incarcerated his mother and father in darkness. There he leaves them to starve. They try to communicate with one another, to kiss, to touch, but they cannot reach. All communication has broken down - there is no sense of shared misery, each character worn alone for death. But even death is seen to be elusive, leading only to another trap, more horrific in its eternity. At least life must have an end.

It's a dark and seducing play. There was no let up except when Cleo danced a cab-love round his gravestone. The acting was strong and even the wailing voice of the prompt did not detract from the performance. A must see for any dedicated Bell Bus, but if you're looking for history, direct your search elsewhere.

Kate Wafer

New be honest with yourselves. Every child, regardless of class or gender, loves dressing up. When I was a small, hairless schoolboy, there was nothing I enjoyed more than donning my Manchester United top-kick for Saturday morning football at the local primary. 'Gordon McQueen,' I would sport, 'see Jordan, I can shoot.' And even since secondary school I haven't been into a grey uniform, though I was once weird stuff about the birds and the bees before enrolling me to the bewildering chaos of life at University. I have always fondly believed one thing: that you can tell exactly what is important in days-to-day cultural life by looking at what children wear.

Thank about it. I lost count of the amount of times I was perplexed parents dressing wicker-chained toddlers strapped into lycra car seats for what I remember Donatello and their cartoon contemporaries where breaking all records at the box office. If you visit the Disney Shop in Stratford's Meadowhall complex you can act out by buy Linda Monaldi dresses. So you can imagine my fight when, strapping into campus last week, I topped over a small child who declared he was 'the Wolf', before groaning monotonously and running away in an alarming race. What was he talking about? And then I observed on me, slowly out, it couldn't be... but alas, it was. This mysterious wolf-child was impersonating 'The Gluckman'.

Haik, Phoenix, Flame, Panther: Saturday night has a host of serpents to maintain the nation's interest. Each week has gritty and gloriously healthy contestants slay themselves into wondrous buns and launch themselves at Britain's latest posing paradox of personalities, dated by the heaving tones of Linda Johnson and John Fashanu determined to capture that in-the-spread attention. But who's crying who? Are the kids wearing the latest TV spectacular, or is it all happening the wrong way round?

Every group of kids has its own codebook. So too the Gluckmans. The contestants must overcome the challenge of the actor-play and traverse the marketplace while the audience chafes. There's only one Saracen. And just as underlines are often seen parsing each other with pop-guns resembling the shape of Kalamazoo rifles, so do the Gluckmans. Remember the sublime joy of hitting your best pal with a pillow when your Mum let them stay the night? Add an oversized teddy, push the pillows at either end of a pole, ask an Olympic coach to referee, and... hey presto... you're a Gluckman! It is a painful craft that the much attention with perfectly formed bodies which informs the show... quickly making everything decent manner, decency and school... is truly just as British. Because at the end of the day, it's just about dressing up in stretchy clothing and running around throwing teddy balls at each other. It is the perfect example of the Freudian notion of repression done it up in his case-studies. No J.J. Gluckman & their mission to the unconscious. And, undoubtedly, it looks good.

So forget your Lewis and choose this Autumn: place your order for a shiny Panther costume, grab your pop gun, and take a trip back to your past. Oh, what an after-school.

John McLeod

babes from the wood

EMF
LUU Refectory



(picture by David Lang)

Manic Street Preachers Leeds Metropolitan

After Reading society's blood, the sweet adored-to-revilers and the tear-soaked photos the Manics would have to spontaneously combust to stain the indifferent crowd. But they don't, nor do they gasp the audience, or lick each other or smash equipment. The Manics are top ten artists now. The traying of the doubting Thomases has been silenced.

Tonight the Poly vargued with a crowd that knew all the monomaniacal virioli of "Generation Tomorrow". They had come to praise not bury. Rich, seemingly lost to the crowd but translated as more singing. Success has made a failure of the Manic's propaganda.

How can you fire the Manic generation into warrior action when you're no longer a threat to them? The Manic history of Motorcycle Empires and Little Ruby Nothing coupled with James soul provokes make the Manics superbly reinvigorated, but they were meant to be so much more. Their manhood has been gradually choked by the burgeoning idea of Radio 3 press. Bands shouldn't wildly stay obscure, they should use their mile high soap box to scream at the establishment with some hope of being heard. The Manics used to have something to say.

There's a riot going on. Repeat after me fuck you and country? The words are written, but the industry's game. There's still flouting self mockery, the verse of 'Baby Love' before junking Motown but it's a cut of grand old hits and a night of open feeling for fans. God knows I'm a fan and it was hellish good fun. Apparently for a town that spawned the Goth movement we weren't half. I can only reserve the compliment, except of course they didn't spawn the Goth movement.

Alex Sanders

The Lemonheads The Warehouse

Isn't it great when a band Get Better. Especially when Ginie a Bit Closer is so often the order of the day, it's a real vindication of your faith to see a band you've suspected of greatness coming back with so many new cookies. It's been a grand year for American rock with great albums from the old (Sonic Youth), the new (Pavement) and the old-yet-new (Joh-Mann's Sugar). The Lemonheads have also managed, in the past few months, to emerge from the maze of American indie bands to become veritable stars among this exiled company.

It's a Shame About Ray was one of THE records of the summer. It's laid-back, down-home stories of love and loss helped

take off the strain of having to actually work for a living. Taking in country-rock and bubble gum pop, it showed The Lemonheads finally becoming the sound many others they always promised to be. It's that record which is nearly responsible for the huge crowds gathered here tonight. It also gives us the majority of the moments of magic in this gaudily long set. This powerful two give the songs an electrifying live treatment which keeps the audience rapt and coo-voison (sometimes they spend four albums not altogether growing out of it). The older tracks which are sprinkled in amongst the whole of the latest record might weight things slightly more to the members at the front but there is still a lot of space for an attractive melody and luscious lyric.

So what is it about this Boston place, anyway? What with other fine recent albums by Buffalo Tom and Julian Hubbard there seems to be a bit of a lack, it's all a waste of songwriters with their heads clock-fall with tales of slightly-adult romances and the like. Where will it all lead, I wonder?

Steve Lowe

Spectrum Duchess of York

Oh dear, technical problems from the start here. Firstly, the emaciated ghost-like

keyboard player Derry who busies himself throwing around everything that isn't nailed down and conversational from anything that is. Most of the new album is airt and it's clear that the lounge and the contents of the music of their first album has been replaced by full petri album rock, as if to prove it a gutsy rendition of Iggy Pop's 'Search and Destroy' is included.

Much of this new material seems to largely because the audience and heckles for old times prompt 'We're the new, serious EMF and you're a serious (name creating)'. However, the Swath Hill friendly band who never sold out but just stopped working still play all the hits. When they do 'Unbelievable', the song everyone has paid to hear and possibly the best pop single for ages, everyone goes absolutely bananas.

If you think EMF are some too high up the credibility ladder then cheer up, last night this he had enough lights, volume and energy to make me forget everything that's had 'Unbelievable? Not particularly, just really good fun.

Johnny Davis

figure that is Peter 'Sonic Boom' Kenner seemed unable to get any sound from his Vox Stairmaster. Once this rather major set back had been overcome they then began complaining that there was too much bass and not enough treble. This was a serious question, 'perfectionists or wankers?' This could probably be answered by the fact that Mr Bloom introduced 'Sweet Running Water' as 'How Does It Feel?', later apologising for his stupidity. He has come in for a lot of criticism recently, but I don't care, I like him.

The set consisted mainly of old Spectrum 3 stuff - great, with a couple of more recent Spectrum numbers thrown in for good measure. Mercifully, nothing anywhere near as mellow as on the album (the idea of playing live is for people to enjoy themselves, not go to sleep).

Plenty of loud, chaotic old Slegnic, melodic guitar; no 3 minute perky pop rubbish here. No encore, but what possibly could have followed the Mastering version of 'Revolution' which lasted well over 25 minutes and by the end sounded nothing like 'Revolution', but does that really matter?

No, not when it degenerates into an immense wall of distorted guitar anyway, round off with Sonic Boom (I hope they've got these tapes from?) smothering the ball out of the synths and playing a keyboard with the tuning keys of his Stairmaster guitar.

Brilliant stuff indeed and anyone who talks you any different is either a liar or a phillie.

Mike Davies

clear as mud



picture by David Lang

The Orb
LUU Refectory

You had to look twice, at least. Even then it wasn't as clear as it is, why, while climbing the steps to the balcony, all you would see was a large white football that kept turning purple. Not the kind of thing that simply grabs your attention and hijacks your mind and makes you wonder if it really was just a moment of your headache that morning. The rest of the refectory was similarly cerebral. The apparent twin of my balcony football was an airy stage at the opposite end of the hall, flanked by screens showing multi-colored dancing helixes; mind you, I didn't think this would be too refectory, it was after all the Orb.

The Orb have continually produced the kind of that vague type of music that Beatles fans have trouble remembering. The Beatles Band have excelled in manipulating the traditional monotone of house into a music that has ambience written all over it. As to how that ambience would transfer to a live gig, I was more than

Mudhoney/Verve

Tartan Bar/ LUU Refectory

Verve's first single was an undeniably brilliant return to the trippy psychedelia of the late 60s and their original highland support shows were just captivating, but for them, the Tartan Bar will be a very different proposition. But since those times of old, the possibility that singer Richard Ashcroft has a serious mental problem has increased proportionately with the length of their tunes.

Only five minutes into their set it becomes obvious that they hate ending their songs; they must, or they wouldn't spend so much time avoiding them. Each song has a point where it could end ever so naturally, it's just that it doesn't happen - each one seems to last for an eternity and it feel as if I'm spending my life at the gig, with the shopping days left until Christmas quickly disappearing before my eyes.

Like Verve, Mudhoney also adhere to the 'Great first record' but the rest are complete delirious school of rock 'n' roll, but make a big time blunder in not actually playing it. At least 'Touch me I'm sick' would have given me a reason for being there, and perhaps something nice to write about.

Unfortunately, their showmanship and stage presence are also questionable, but only in their complete absence. Not a single song stands out from the tedious headache-inducing sonic atrocity which at an hour, was sixty minutes too long. Where I was wishing that Verve would end their songs, I just wished that this gig would end half stage, a power cut perhaps, an exploding drummer, a hell scene, anything, please!

Anybody who says that Mudhoney are the gaudiest of grunge and that Nirvana stole the wind from their sails is a lie to believe it. At least Kane's little intro can write proper tunes, with real riffs and hooks; you can't say that they don't want what they've achieved. Mudhoney, on the other hand, don't deserve to sit a single record on the strength of this gig.

Stephen Dick

slightly delirious.

In the event, the Orb carried it off with arrogant ease. From a dishevelled 'Approach to Planet Earth', 'Little Fluffy Clouds' convinced the most sceptical that you really could dance to the Orb. And since we did. The incredibly long 'Jewels of DubWar Room' was turned into the real highlight, a complete disintegration of all other thoughts as the steady mass beamed in some-like temperatures. As the posters said, this was no gig, it was an experience. The relevant substance of the Orb's music did tend to detract from the atmosphere at times, but you could not help but revel in it.

What were the odds like when you were young? Oh, the colours....

Nigel Rayner

Bedazzled

Sugarfree (Columbia)

Overcome with the thrill of a live record I really wanted to like this new Bedazzled LP. Entitled 'Sugarfree' and inevitably packaged in a sleeve adorned with multiple pictures of the most sugary of sweets

substances, the stick of rock, I was ready to be dazzled. Imagine then my utter disappointment when, upon playing 'Sugarfree', it turned out to be the biggest pile of contemptible drivel you could have the misfortune of hearing this side of Billy Ray Cyrus. This record is so bad even the Mark Goodson's of this world would blush at thought of playing it.

Sounding like the bastard son of Blur and Ashbaud who incidentally put a mention in the thanks list, Bedazzled have failed to come up with anything even vaguely original. Perhaps the most pathetic of all their lyrics is found on track nine, 'Postcards From Here', which begins 'These lines are old, mine on 'Sugarfree' Bedazzled prescribe to a formula which has been recycled more times than your drinking water.

'Tenage Mother Superior' might shift a few copies and therefore prove a worthy single amongst the executives at Sony but the absence of at least one track which stands above the masses of mediocrity is a major failing of this lame LP. Definitely one for the bargain bin.

I just hope my people recover.

Ben Sugden

Singles

Tersely yet
Lovingly Stroked by
Mark Dixon

Jaminiqui
'When You Gonna Learn'
(Acid Jazz)

Relaxed groove from the typically excellent Acid Jazz stable. Cool, classy, but with the inherent charm of the London soul scene or blandness of modern American R&B. Fits an intelligent stab at social commentary. A record suffused with optimism, joy and the touch of life itself.

Liberation
'Liberation' (ZYX)

Techno for the slightly more discerning ear. Enjoyably repetitious in the classic minimalist tradition (Kraftwerk, Eno). These are artists who clearly understand that less is more. A refreshing attitude in these times of workmanlike dullards with small minds and equally small ambitions.

Sagar 'A Good Idea'
(Citation)

One of the more heartening of public rehabilitations is the re-emergence of Bob Mould from his years in the sofa wilderness to sweep back the crown of some pop from the hairy palms of the Seattle horde. A suitably masculine tune that has a real point and purpose. It almost reclaims the word 'comedian' from the ranks of transi-son acts.

The Family Cat
'River Of Diamonds'
(Dedicated)

Kingsmaker
'Armchair Anarchist'
(Chrysalis)

Both these bands have the dubious distinction of being big on the studio circuit. You can't go to a club or gig without being viciously bombarded by the latest chapter in their cleverly orchestrated T-shirt campaigns.

They are also two bands who interest me less than most. But on the bright side, The Family Cat have a hummable tune and Kingsmaker the most impressively laughable lyrics this side of Def Lppard.

Seven Rides Again

The Temperance
Seven
Civic Theatre

The Temperance Seven hit the heights in the early 1940's with a string of chart-toppers including "You're Driving Me Crazy" and "Charleston." Last Sunday night they came to Leeds with their inimitable brand of 18's and 30's jazz interlarded with sticky comic antics.

The fell slightly incongruous amongst a modernised and more comprised of old ladies resplendent in gaily evening wear and tanquise macs along with hardcore fellows with their Henderson looks. Yet our fellow enthusiasts were there for the good time, and despite their mature years they were in no way lacking in spirit.

Initially we were apprehensive of the mildly confrontational set-up and somewhat formal atmosphere that this venue offers. However, The Temperance Seven had other ideas. Bursting into an explosive, drive-beat rhythm that instantly had the feet tappers on the go, one couldn't help but be reminded of the great Rascals (and, O.K., so there was no running around and playing each other's instruments but the band's vocalists, Colonel Alexander Fitzcock-Galloway, was as talented in his dry ironic witlines, as in his singing. As for the rest of the band, an infectious mixture of off the cuff banter and slapstick routines was matched by virtuoso performances throughout.

Much of the evening's playing involved memorably quick acts of instrumentation. There was a manic but impressive solo on the huge euphonium, and even the smothering of smoking tape was put to good effect during the "Tiger Rag." The



an night of the Temperance Seven!

music was hard to describe, being an unusual blend of pop, of Dixieland and Trad, with a very original edge. But if you have a penchant for anything profiting the modern, you would be well advised to take a look at this band, not least because of their showmanship.

Some of the banter bordered on being risqué ("Is that the hat you brought in

Holland? ... Why yes, it's a Dutch cap"), much of which went straight over the audience's heads. But as the Colonel pointed out, most of these probably couldn't even remember what sex is at this moment.

David Harrison-Phillips
& Neil Johnson

is unusually bold, yet not obtrusively overdone.

As a digitally remastered production of the 1984 recording, the quality is extremely high. No component of the orchestra ought to disappear, for the vocal ensembles are well balanced, and the sound is vibrant and rich.

From an overall perspective, what does emerge from this Klempner recording is the liking of a near-classical exuberance to the music. However, this makes for finely wrought symmetry and in fact does little to detract from the atmospheric magnitude of the work. The concluding C major nocturne, the diaphanous, opium-induced "Dreams of a Witches' Sabbath," is about as spine-chilling an interpretation as you could hear. Not for the faint-hearted. ...

Mark Funnell

Chamber of Delights

Gnessin Piano Trio
City Art Gallery
Sorrel Quartet
Cottwoker's Concert Hall

Facing the brutal facts, I don't suppose more than a handful of students would consider a lockdown recital as a means of alleviating boredom or doing something a little out of the ordinary. This is rather a shame, mainly because there are normally a few such events of surprisingly high quality each week.

Last Wednesday the Gnessin Piano Trio of the Pasco School of Music played a Brahms and a Dvorak trio. This, the first of the "Trios at the Helm" series featuring outstanding school musicians, was a phunky and spirited performance, all things considered. What with the old folkie coffee-house dancing off in the front row, outside-bugs rattling and the highly stressed bench boys brigade making cutlery noises, the musicians fought bravely on. Some of the timing occasionally went awry in the demanding Allegro sections of the Brahms, but this distracted little from the vigour of the pieces.

The Dvorak "Quintet" Trio in E was the musicians consistently more relaxed and able to show off their technical prowess. Their ensembles were not assisted by an inadequate seating arrangement. There was no raised platform from which to play, and with the front row barely inches away, much of the noise projection was lost in maddening defilement.

Yet it *was* a pleasant surprise. Two up on the normal daily routine. Two up on Wednesday at 10.0, give it a go.

Mark Funnell

I don't claim to know a lot about classical music. Despite the half-hearted intention of taking myself to a few classical concerts in Leeds last year, I won't add this week that I finally managed to attend a concert here at the University's Cottwoker's Concert Hall.

The two pieces played by the Sorrel Quartet were well chosen, demonstrating a compelling range of expression. It did not take long for the first piece, a String Quartet in F by Mozart, to become genuinely engaging, as it was so skilfully enjoyed by the musicians. I found it immensely pleasing to be drawn into the beautiful harmonies and varieties of mood that the music evoked.

The Mozart was followed by Beethoven's String Quartet No.2, which reflected in its completely different style the comparatively modern 19th century in which it was written. The harmonies were full of discordant tension. In place of the neatly rounded and almost symmetrical movements of the Mozart, the Beethoven had a chaotic and almost quality which the performers captured very skilfully.

Emma Pugh

Berlioz Symphonie
Fantastique
Otto Klemperer
The Philharmonia
(EMI Classics)

Heine Berlioz's best known work is undoubtedly the symphonic suite for orchestra *Symphonie Fantastique*, completed in 1830. What is perhaps most remarkable and controlling about the piece is its quintessential source of inspiration (in the words of the composer "my internal passion" for the actress Harriet Sedgwick), and the subsequent emotional intensity of the tragic tale it conveys.

The first movement, entitled

Reveries-Passion, in which the symphony's subject recalls "the objectives joy which he experienced before meeting his beloved, then the impetuous love which also violently inspired in him", is notable under Klemperer's baton for its slightly sluggish tempo.

However, any doubts as to the energy of the performance are quickly dispelled, starting positions our robustly and melancholy contemplations resound poignantly. This is music at its most evocative. What initiated me was the repeated repeat passage (times in 7/36) for seemingly no other reason than to bolster the running time.

The A major second movement (A ball) was the Philharmonia excelling in the creation of the lifting grace and sophisticated ambience required for an atmospheric depiction of the scene. The brass contribution

Midnight Feast

Nocturne

Lisa St Aubin de Teran (Hamish Hamilton)

There are two reasons why this year's Booker judges were clearly (and perhaps a little) impetuous in their decision to share the prize with an appalling attempt to please everybody all of the time, and to be they already nearly dined 'Nocturne'. But this is a novel which deserves major attention, and as many prizes as possible.

Set in Italy's poverty-stricken rural landscape, this superbly written and almost perfectly paced novel concerns the life of two generously imagined characters, Alessandro and Stefano. The early part of the book meditates between their seemingly unassociated life stories, from the 1920s. Alessandro has a typical childhood, his father harvests and stews, and he grows up with his twin brother, and discovering the vague mysteries of sexuality with his brothers and any oddball girls from their small village. The highlight of each year is the visit of Koss's river, which brings an air of magic to both the village's aridness and the novel as a whole. As a teenager, Alessandro falls in love with Valentina, Koss's husband child, only to have his youthful affair interrupted by the Second World War when he is called up to fight.

When he returns, he has lost a limb and his strength and has not heard from Valentina for some time. The novel then proceeds to briefly map Alessandro's tragic life until 1998, when Stefano arrives.

Stefano is assigned to help Alessandro for ten months as part of the Italian's veteran service. His past is dominated by the death of his mother after a prolonged sleeping sickness which Teran wonderfully portrays. As the two develop a relationship, Alessandro begins to tell of his tragic unrequited love for Valentina which has reduced decades. In turn, Stefano finds a way to cope with his own grief. The ending, however, is not what we have been led to expect.

Teran's depiction of the deeply patriarchal societies in which both characters move speaks volumes about Italian fascism and after life. Her female characters display a strength tinged with sadness at the conditions under which they are forced to live. But the most honest part of the book concerns Alessandro's fate, as we are asked to consider whether love or death offers a way to transcend an ugly world. Valentina's commitment to

with care. The characterization can happen under the weight of the subject, Frederick Forster's *The Tamed Under The World*, for one, is a serial killer that manages to combine a sympathetic human element and a delicious taste on the part of the audience in 50s America.

The salacious starts at the turn of the century demonstrating the power of prediction provided by certain writers: H.D. *Wife's Last Beliefs* (1985) points the possibility of tanks and trench warfare. It stretches to the present with such astute stories as William Gibson's *Information Cyberpunk* (1995) and *Burning Chrome* (1982) which contains a prediction of virtual reality, then just a mere trickle in the eye of some current computer jargon. But even if some novels will never come as new, they still seek a reflection on the world in which they were written, distorted, exaggerated, and fictionalized but still recognizable.

The reputations of the selected writers range from light across the literary spectrum (Brian Aldiss, Richard Kipling) to no further than special magazine outlets. It is undoubtedly leaves out certain greats like Philip K. Dick and gives a rather false impression of the expression of a genre which has increasingly absorbed female writers. Nevertheless this book is useful in giving a bit of access to the genre that has been marginalized by the literary establishment.

Steven Lowe



The Battle for Christabel

Margaret Forster (Penguin)

The most attractive quality in Forster's writing is her clarity. *The Battle for Christabel* is as selected, solid and intelligent examination of the perils of random motherhood. It is suitable and precise, and the characters developed strongly. The overall impression is that of a capable, middle-aged, middle-class woman in a comfy cosy going a distance in the serious nature of childbearing, and the pitfalls of adoption (Forster obviously does not believe in the death of the author).

Rowena and Isabel are childhood friends living together in London. Rowena decides to become a single parent and this horrifies Isabel, who believes her friend's irresponsibility. Tragically follows when Rowena's accidental death leaves her young daughter Christabel alone and without a legal guardian. Christabel is made a ward of court and so the battle begins. Who knows what is best for Christabel?

It is through the two central characters that Forster has her say on the subject, but she is even more convincing of credibility, the roots to the old cliché of two opposites, the chalk-and-cheese syndrome. Rowena symbolizes the headless, argumentative woman and Isabel is the inflexible, sterile authoritarian who is a maternalistic perfectionist. A constantly palpable bond.

The story itself is not even a story. The main conflict is revealed at the first sentence. Isabel fights to adopt Christabel and loses. This is not a book to surprise or excite either in its composition or in its characters, perfectionist. An extremely palatable book.

However, despite a tendency towards preaching you will feel talked to rather than talked at. A thread of humanity remains within the logical evolution of random attitudes and reactions. An interesting read as an awakening book.

Liz Crawshaw

The Oxford Book of Science Fiction

edited by Tom Shippey (OUP)

It is no other act of writing in the high-tech world. Incredibly bound to its lowest counterpart. It is the fate of all sci-fi writers who aim towards the literary to be bundled in with the pulp. On the one hand you get challenging examinations of the modern psyche along with deep impenetration of such dogmatic concepts as time and space. On the other you get star-fleet caplans, alien make of green skin and planets inhabited by sci-fi club women.

The difficulty in separating the two is probably why SF has always been so terminally embarrassing to academics. It's all just for adolescent boys, not it? At all, but it was the case then why have its charms attracted such grown-up types as Angela Carter, William S. Burroughs and J.G. Ballard? This short story collection shows how useful sci-fi can be in tackling the Big Subjects. The writers on display have a mad desire to confront issues of more import for the human race than most conventional fiction. Within three pages you will find warnings of over-population, slavery, increasing automation. State power mind-control and, of course, the Bomb.

The problems with such short stories can't self-consciously pass a meaning if not they can become trite and over-the-top if not handled

Happily Ever After

Jenny Diski (Penguin)

At the head of my small but precise and unadorned list of literary perverts is the series in which madness is put by many contemporary novelists. What is the stupid and thoughtless use of schizophrenia as a metaphor for practically anything, or the 'hey, look we all just a little mad really tonight, I don't be depressing and intellectually vacuous.

If, for no other reason, I would recommend Diski's new novel because of its thoughtful, painful and acutely aware treatment of madness in its various forms. But there are other reasons. It is the story of a husband and his infatuation. On the middle floor lives in owner, Liam, a drunken lecher with as horrific taste for amputation. He gives up his happy marriage and two beautiful children for a masochistic devotion to Grace's brother. Grace, a girl with an anthropological interest, is at first enticed by her husband who promises himself before her just to pass her plump pants. Later she is disgusted, but her husband comes nowhere near his self-loathing.

In the story is Daphne 66, suggest, envious. Her twin ambitions are to make Liam feel in love with her, and to appear to the role of big ladies. She is aimed to put her first novel for years, called *Happily Ever After*. As a child, Daphne had lived in the basement of

this very house, where her schizophrenic mother had locked her in a tiny black cupboard for hours on end. The house has remembered her grief and the mother and child who now occupy the basement have the cupboard crying with sounds of a little girl. This mother, Sylvia, is in a state of collapse, unable to let her after herself or her child who is under a care order. Sylvia is a truly desolate character, a shell who cannot be comforted by sympathy. Daphne, her child, forms a close and tender attachment to Daphne and they spend hours together in simple yet unutterably moving scenes.

But, as Daphne knew to well, Liam does feel in love with her with the unassuming dedication of an agent who has discovered gold. They have the house in Daphne's baggy, wet and faded, torn and Daphne with her dangerously useless mother.

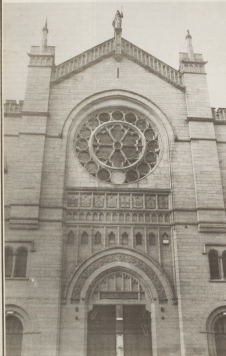
Liam and Daphne separate, Daphne dies, Sylvia is left homeless again. But due to the novel's improbably perfect narrative, dramatic and total structure, we are left in absolutely no doubt that for all its weirdness this really is happy ever after. An exceptional book.

Matthew Palomar

Anyone interested in reviewing new books should contact John McLeod in the LMU office at 1pm next Tuesday (October 27th).

THE
T&C
AND
LEEDS

Step u



The new Town and Country Club

On the 30th of this month, the Town and Country Club is set to open its doors following a £750,000 refurbishment of the old Colosium building at a venue which aims to be as successful as the T&CC's manager Steve Phelan and M.D. Ollie Smith.

Four o'clock on a grey Monday afternoon and the new Town and Country Club in Leeds is swarming. Whether it's the workmen outside tearing up the pavement with a drill, or those inside who are applying the finishing touches to the seating and decor (while not forgetting the constant stamp of various people through the reception area) it's hard to believe that anyone could possibly find the time to talk to a couple of scruffy stalkers, seemingly rooted to the spot and getting in everyone's dirty way. However, we are eventually shown up to an office, where the new venue's manager, Steve Phelan, keeps an company until the M.D. Ollie Smith, manages to fend off the attention of the fire service. At times, it's difficult to hold a conversation with anyone, what with the almost continual ringing of telephones, but when your hosts are trying to get up and running one of the most important developments in Leeds for years, you have to make allowances.

Anyway, a question that will be touched on later, but we'll let Steve have a quick stab at it first. Why Leeds, I mean, it wouldn't be the first place that might spring to my mind if I was looking for a possible new site for the T&CC group.

"No, Leeds wasn't the first place that sprang to mind, we did a lot of research into various areas and venues but looking at it in black and white Leeds seemed right for this kind of venue."

Well, why not Manchester for instance?

"Manchester's pretty well covered for anyway - it's got the Academy, the International - they've got quite a few different venues but there's nothing like that in Leeds."

With a capacity of around 2400, as well as the potential for in-house TV and a separate club area in the basement, all the bases seem to have been covered. Apart from putting on live gigs, what else does Steve see the T&CC doing?

"There's several projects that won't come into

being really until next year, a lot of good ideas are around - Oh, we'll just as we've got so many live scheduled anything. We want but primarily we want to be putting all our money into this place, for the

That's seems to be some reason for additional facilities."

"We do want to do other things like the Newman / Dave Biddle lights coaching a few gigs looking to do films to guide to the Film Festival, Tom Waits - a brilliant live with our

The offer does Smith, looking more than a chair after starting a the ongoing ceremony diversification, I wonder why the T&CC was there in 1981 and 1982.

"Tell them that Ollie says."

"Bunch of nuts. There you go commodity in his chair."

"You're not going."

Ollie insisted in a mock

"Oh no, best to"

"You're asleep."

Well, at the mo-

less anything I can get."

Steve continues



Steve Phelan

port to the

ds will throw open its doors for the first time. After a Cookridge Street Rory Gallagher will play the first on predecessors. Neil Cameron went along for a chat ctures: Mike Feble.

people in here had all went booming 'I just do that - oh, really never really come all the other half and don't why all our effort time it the country."

and there must have stealing all these away and try and [back as the Rich perhaps some lesser count too.] "We're taking through the [under], "Bride And self" would work

and in under Ollie need. Flipping into robes, he turns into a commitment to if the main reason 's sense of the year

SE". Steve captured

aid, leaving back side as for them as you"

on "some... really job then?" "I prefer to come on that day. a singular lack of



interest among the music papers..."

"If it's not London-based they don't give a fuck," said Ollie, taking over the offensive again. "It's crasy, especially when you consider the number of great bands who come out of the province. London scene, what London scene? Despite the fact that you find the most interesting things happening in the province, they don't seem to put any importance on the fact that things are happening out of town. I mean, they couldn't see the story angle in the middle of the worst recession since 1932 of a venue going out on a limb to try and expand the live music scene at a time when it's on its last bloody legs. They couldn't see the angle... get out of my face."

We are interrupted again by another bout of phone-ringing, but Ollie at last finishes another marathon conversation and turns his attention to a half-eaten pizza that had been lying on his desk since we arrived half an hour earlier.

"Lunch at 4:30 - stone cold," he laments before turning his attention to how the original TACC came into being.

"It was a cinema until 1951 but after that an Irish fellow called Mick Whelan became the manager and it became the Kermis-Town Forum - Irish hands played there. Irish scene declines as second generation Irish stop talking with Irish accents and don't give a flying fuck about Des O'Connor and the old Irish scene and as it declines steadily and more rapidly, Mick said 'Well this won't do, we're going nowhere fast'. I set up a relationship with him, changed the name to the Town and Country Club and we changed it overnight to rock'n'roll. The result is that we've been far and away the most successful medium-sized concert hall venue in London."

His attention was drawn to Leeds as a possible site for a new TACC by Brenda Crooks, wife of a country and western tuner for Nashville's finest and poly of several musical associates combined with Mark Knopfler under the guise of 'The Working Rhythms' (now almost out soon failed).

"Brenda's been round this scene for years and years. I came up as New Year's Eve to have a few drinks with him and he said 'I can't stand to see those buildings wasted'. Anyway, we came and had a look two weeks later and, well you know what it was like before. [at a loss]. We walked in and it's got the same vibe as the TACC in London - you get the feeling that it's a custom-built auditorium."

Underneath his brash and bawdy exterior, you can't help but sense that Ollie Swick is a shrewd operator, proud of what he's accomplished and nothing about the flaws he believes his competition possess. One final remark is described as "a skidale, run by joint gangsters from the East End - they're just wankers, couldn't organise a one-man bus queue."

But how did all this come about? You must have something going for you when you're the MD of these clubs by the time you're 37? Well, apparently not...

Try a very minor reg in the overall scheme of things, I mean, there are other venue managers who have got a higher profile than me. I have worked up, if



Ollie Swick

you like, but my career up in the beginning of the Town and Country Club was very minor - I was an agent for a number of what were then small bands such as James. I picked a number of winners but when they became famous they bugged off and left me. It was only because I went to the TACC with a reggae band that I appreciated that I met Mick, so it was all very small-time, but we just both plugged into the same wavelength and it just happened - there was a niche for rock concerts at a great venue. Nearly anybody could run it and do good gigs, but I think we ran a better than most."

There are other plans, some tentative at best, like the notion that Yorkshire TV might host a weekly live music show from the club (although Ollie is convinced that some guy sat with a calculator will put a stop to this one.) However, at long last, this city has a rock scene to be proud of, but as Steve reminds me as we get up to leave, it's up to the people of Leeds whether the TACC will be a catalyst or not. I'll be spending some of my hard-earned money down there - here's hoping you'll be doing the same.

M
i
k
e

THE TACC AND LEEDS

PROB BLEM WITH AN EXPERIENCE

In a couple of weeks - the 2 November to be precise - Rob Newman and David Baddiel (half of 'The Mary Whitehouse Experience') are going to play the new Town and Country Club, in honour of the occasion, *Ceri Thomas* got on the phone and chatted to Rob Newman about Life, Comedy and the 'Lethal Weapon' films.

To be honest, I'm a bit nervous about this interview. It's not that Rob Newman is a megastar in the making whose shadow I am not fit to touch or anything like that. No the reason for my worry centres around my name.

For a start, hardly anyone can spell it (Keri, Kathy, and even Ceri are not an exception). But like real problems is that people always get my gender wrong. If I had ignored for every letter I've received addressed to 'Mr Ceri Thomas'...

But to get back to the point - I was really worried that Rob Newman would pick up the phone and [in his effortlessly accurate voice] declare, 'You know your name? That's a girl's name... that's the name of a girl, that's it, the dub!'. He was rather afraid that at any moment during the interview, he just with Rob Newman is a man with a gift for sarcasm. **E v e n**

which he's being pleasant and genial (and he would down the telephone to a harassed interviewer, Newman's voice resonates with barely reined-in venom. He seems like a really nice bloke, but he doesn't appear to be able to help himself. Even when he's saying 'Hello', 'Thank You' or 'We've got a new video coming out in a couple of weeks', you get the feeling that he's verbally ripping you to shreds. Take my word for it - this is very, very disconcerting.

Anyway, we start off by talking about the T&C. About how it's good that Linda is giving a huge voice, about how he and David Baddiel met (while doing a radio programme called 'Wot Endin' - 'a diabolical show') and then we get on to 'The Mary Whitehouse Experience' tour.

I remember that it always seemed to be more of these of two halves than a coloured whole - the bits with Rob and David Baddiel met (while doing a radio programme called 'Wot Endin' - 'a diabolical show') and then we get on to 'The Mary Whitehouse Experience' tour.

It was always a strange marriage. Within one half hour, you had two completely distinct styles of comedy... in fact, you had probably the two most widely varied, the 2 most different styles of comedy

on British TV within the same half hour. It was a strange thing, you got some very strange things happening... It was very odd that we were in the same show together.

Perhaps it'd been a bit more on the ball. I'd been noticed that Rob was talking about MAF in the post room. So it was, I was just about to ask him another question when he continued...

"There won't be another series of that."

Really?
"No, it was all a bit ridiculous and also what we Rob and David Baddiel were trying to do was something more coherent anyway, so that each individual sketch would be up with or down with on another thing."

So, what's next for you then?
"They (the BBC) have offered me and Dave a series on our own."

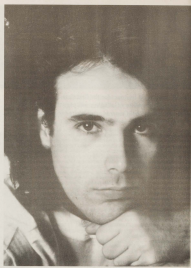
The conversation pauses. For some reason, I expect him to go on to tell me about this future series (you know, get a few plugs in, that sort of thing). He doesn't though, but then I imagine you that I am I press him on the point. Tell me about this new show then, Rob.

"Oh, it's just a show... it's no honest, I don't really like television."

Oh, do you prefer radio?
[The screen level in Rob's voice goes up a few points] "Nah! I hate radio as well. Radio's a medium for blind people or people in traffic jams. I prefer writing prose and performing live."

[Ah, good! For a second there I thought I was talking to the only stand-up comedian who doesn't actually like stand-up.] What do live gigs give you that TV and radio don't?

"I just like doing gigs. I like the hype, I like the feedback, I like the way that at the end of a day when everything's going wrong, you know you're going to get up on stage and get a real buzz from performing."



That's him, that is...

A bit of showing off, perhaps?
"Yeah. I like to say, it's just not showing off really."

That doesn't seem to be much further that we can go along this line of questioning, so I cunningly change tack. Rob, do you consider yourself an alternative comedian?

"No, I hate alternative comedians. They were one of the worst. Weakest chapters in the history of British comedy. They were the comedian as straight man - you had these people talking in a level-headed tone of voice, with a pained expression, just looking at this really mad world outside. I've always thought that it was both

familiar and interesting and offered me considerably more scope, in working from a strong sort of view, from a liquidated sort of view, being in touch with the madness of the mad world yourself, being out of control or whatever... not being... and being... (Rob lost track a bit here, but recovered rather well. I thought)... Alternative comedians are awful - they were like teachers."

Does Rob Newman actually like anything? Well, yes...
"I really like the 'Lethal Weapon'

films. 'Lethal Weapon 2' is funnier than most comedies."

My kind of guy! But to be honest, though, I've always thought that the second one was the best one.

"The second one? Oh, no, no... I think that was the worst. It goes 3-2-2 in order of how good they are."

I attempted to defend the second one, which had (eventually) to Newman doing a brief impression of Joe Pesci (imitating of the words 'Fuck You' delivered in a credible, high pitched, Brooklyn accent). We stumble on about how good we both thought Pesci was in 'Goodfellas' for a while before I remember that I'm supposed to be interviewing this guy and try to drag the conversation back to the pictures again.

Yeah, I do. It's something I do a lot. I love going to the cinema. It's the closest I come to religion... a kind of devotional act. The world looks completely different when you come out again. It's very profound thing."

Rob Newman, stand-up comedian, satirical writer and leading member of the Wretched order of the Holy Martyrs & Celibates? That's him, that is.

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 Thursday 9th - 1.30pm, 8.00pm for 1.30pm
 Friday 10th - 1.30pm, 8.00pm for 1.30pm
 Saturday 11th - 1.30pm, 8.00pm for 1.30pm
 Sunday 12th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 12th & Monday 13th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 14th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 15th - 1.30pm, 8.00pm for 1.30pm
 Thursday 16th - 1.30pm, 8.00pm for 1.30pm
 Friday 17th - 1.30pm, 8.00pm for 1.30pm
 Saturday 18th - 1.30pm, 8.00pm for 1.30pm
 Sunday 19th - 1.30pm, 8.00pm for 1.30pm
 Monday 20th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 21st - 1.30pm, 8.00pm for 1.30pm
 Wednesday 22nd - 1.30pm, 8.00pm for 1.30pm
 Thursday 23rd - 1.30pm, 8.00pm for 1.30pm
 Friday 24th - 1.30pm, 8.00pm for 1.30pm
 Saturday 25th - 1.30pm, 8.00pm for 1.30pm
 Sunday 26th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 26th & Monday 27th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 28th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 29th - 1.30pm, 8.00pm for 1.30pm
 Thursday 30th - 1.30pm, 8.00pm for 1.30pm
 Friday 31st - 1.30pm, 8.00pm for 1.30pm
 Saturday 1st - 1.30pm, 8.00pm for 1.30pm
 Sunday 2nd - 1.30pm, 8.00pm for 1.30pm
 Monday 3rd - 1.30pm, 8.00pm for 1.30pm
 Tuesday 4th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 5th - 1.30pm, 8.00pm for 1.30pm
 Thursday 6th - 1.30pm, 8.00pm for 1.30pm
 Friday 7th - 1.30pm, 8.00pm for 1.30pm
 Saturday 8th - 1.30pm, 8.00pm for 1.30pm
 Sunday 9th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 9th & Monday 10th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 11th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 12th - 1.30pm, 8.00pm for 1.30pm
 Thursday 13th - 1.30pm, 8.00pm for 1.30pm
 Friday 14th - 1.30pm, 8.00pm for 1.30pm
 Saturday 15th - 1.30pm, 8.00pm for 1.30pm
 Sunday 16th - 1.30pm, 8.00pm for 1.30pm
 Monday 17th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 18th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 19th - 1.30pm, 8.00pm for 1.30pm
 Thursday 20th - 1.30pm, 8.00pm for 1.30pm
 Friday 21st - 1.30pm, 8.00pm for 1.30pm
 Saturday 22nd - 1.30pm, 8.00pm for 1.30pm
 Sunday 23rd - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 23rd & Monday 24th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 25th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 26th - 1.30pm, 8.00pm for 1.30pm
 Thursday 27th - 1.30pm, 8.00pm for 1.30pm
 Friday 28th - 1.30pm, 8.00pm for 1.30pm
 Saturday 29th - 1.30pm, 8.00pm for 1.30pm
 Sunday 30th - 1.30pm, 8.00pm for 1.30pm
 Monday 31st - 1.30pm, 8.00pm for 1.30pm
 Tuesday 1st - 1.30pm, 8.00pm for 1.30pm
 Wednesday 2nd - 1.30pm, 8.00pm for 1.30pm
 Thursday 3rd - 1.30pm, 8.00pm for 1.30pm
 Friday 4th - 1.30pm, 8.00pm for 1.30pm
 Saturday 5th - 1.30pm, 8.00pm for 1.30pm
 Sunday 6th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 6th & Monday 7th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 8th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 9th - 1.30pm, 8.00pm for 1.30pm
 Thursday 10th - 1.30pm, 8.00pm for 1.30pm
 Friday 11th - 1.30pm, 8.00pm for 1.30pm
 Saturday 12th - 1.30pm, 8.00pm for 1.30pm
 Sunday 13th - 1.30pm, 8.00pm for 1.30pm
 Monday 14th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 15th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 16th - 1.30pm, 8.00pm for 1.30pm
 Thursday 17th - 1.30pm, 8.00pm for 1.30pm
 Friday 18th - 1.30pm, 8.00pm for 1.30pm
 Saturday 19th - 1.30pm, 8.00pm for 1.30pm
 Sunday 20th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 20th & Monday 21st - 1.30pm, 8.00pm for 1.30pm
 Tuesday 22nd - 1.30pm, 8.00pm for 1.30pm
 Wednesday 23rd - 1.30pm, 8.00pm for 1.30pm
 Thursday 24th - 1.30pm, 8.00pm for 1.30pm
 Friday 25th - 1.30pm, 8.00pm for 1.30pm
 Saturday 26th - 1.30pm, 8.00pm for 1.30pm
 Sunday 27th - 1.30pm, 8.00pm for 1.30pm
 Monday 28th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 29th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 30th - 1.30pm, 8.00pm for 1.30pm
 Thursday 31st - 1.30pm, 8.00pm for 1.30pm
 Friday 1st - 1.30pm, 8.00pm for 1.30pm
 Saturday 2nd - 1.30pm, 8.00pm for 1.30pm
 Sunday 3rd - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 3rd & Monday 4th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 5th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 6th - 1.30pm, 8.00pm for 1.30pm
 Thursday 7th - 1.30pm, 8.00pm for 1.30pm
 Friday 8th - 1.30pm, 8.00pm for 1.30pm
 Saturday 9th - 1.30pm, 8.00pm for 1.30pm
 Sunday 10th - 1.30pm, 8.00pm for 1.30pm
 Monday 11th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 12th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 13th - 1.30pm, 8.00pm for 1.30pm
 Thursday 14th - 1.30pm, 8.00pm for 1.30pm
 Friday 15th - 1.30pm, 8.00pm for 1.30pm
 Saturday 16th - 1.30pm, 8.00pm for 1.30pm
 Sunday 17th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 17th & Monday 18th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 19th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 20th - 1.30pm, 8.00pm for 1.30pm
 Thursday 21st - 1.30pm, 8.00pm for 1.30pm
 Friday 22nd - 1.30pm, 8.00pm for 1.30pm
 Saturday 23rd - 1.30pm, 8.00pm for 1.30pm
 Sunday 24th - 1.30pm, 8.00pm for 1.30pm
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 Tuesday 26th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 27th - 1.30pm, 8.00pm for 1.30pm
 Thursday 28th - 1.30pm, 8.00pm for 1.30pm
 Friday 29th - 1.30pm, 8.00pm for 1.30pm
 Saturday 30th - 1.30pm, 8.00pm for 1.30pm
 Sunday 31st - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 31st & Monday 1st - 1.30pm, 8.00pm for 1.30pm
 Tuesday 2nd - 1.30pm, 8.00pm for 1.30pm
 Wednesday 3rd - 1.30pm, 8.00pm for 1.30pm
 Thursday 4th - 1.30pm, 8.00pm for 1.30pm
 Friday 5th - 1.30pm, 8.00pm for 1.30pm
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 Wednesday 10th - 1.30pm, 8.00pm for 1.30pm
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 Friday 12th - 1.30pm, 8.00pm for 1.30pm
 Saturday 13th - 1.30pm, 8.00pm for 1.30pm
 Sunday 14th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 14th & Monday 15th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 16th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 17th - 1.30pm, 8.00pm for 1.30pm
 Thursday 18th - 1.30pm, 8.00pm for 1.30pm
 Friday 19th - 1.30pm, 8.00pm for 1.30pm
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 Tuesday 23rd - 1.30pm, 8.00pm for 1.30pm
 Wednesday 24th - 1.30pm, 8.00pm for 1.30pm
 Thursday 25th - 1.30pm, 8.00pm for 1.30pm
 Friday 26th - 1.30pm, 8.00pm for 1.30pm
 Saturday 27th - 1.30pm, 8.00pm for 1.30pm
 Sunday 28th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 28th & Monday 29th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 30th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 31st - 1.30pm, 8.00pm for 1.30pm
 Thursday 1st - 1.30pm, 8.00pm for 1.30pm
 Friday 2nd - 1.30pm, 8.00pm for 1.30pm
 Saturday 3rd - 1.30pm, 8.00pm for 1.30pm
 Sunday 4th - 1.30pm, 8.00pm for 1.30pm
 Monday 5th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 6th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 7th - 1.30pm, 8.00pm for 1.30pm
 Thursday 8th - 1.30pm, 8.00pm for 1.30pm
 Friday 9th - 1.30pm, 8.00pm for 1.30pm
 Saturday 10th - 1.30pm, 8.00pm for 1.30pm
 Sunday 11th - 1.30pm, 8.00pm for 1.30pm

THE GRAND THEATRE
 Tel: 0113 2752444
 Sunday 11th & Monday 12th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 13th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 14th - 1.30pm, 8.00pm for 1.30pm
 Thursday 15th - 1.30pm, 8.00pm for 1.30pm
 Friday 16th - 1.30pm, 8.00pm for 1.30pm
 Saturday 17th - 1.30pm, 8.00pm for 1.30pm
 Sunday 18th - 1.30pm, 8.00pm for 1.30pm
 Monday 19th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 20th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 21st - 1.30pm, 8.00pm for 1.30pm
 Thursday 22nd - 1.30pm, 8.00pm for 1.30pm
 Friday 23rd - 1.30pm, 8.00pm for 1.30pm
 Saturday 24th - 1.30pm, 8.00pm for 1.30pm
 Sunday 25th - 1.30pm, 8.00pm for 1.30pm

LATE IN THE MILL
 Wednesday, Sat, 0113 2752444
 Friday 13th - 1.30pm, 8.00pm for 1.30pm
 Sat 14th - 1.30pm, 8.00pm for 1.30pm
 Sun 15th - 1.30pm, 8.00pm for 1.30pm
 Mon 16th - 1.30pm, 8.00pm for 1.30pm
 Tue 17th - 1.30pm, 8.00pm for 1.30pm
 Wed 18th - 1.30pm, 8.00pm for 1.30pm
 Thu 19th - 1.30pm, 8.00pm for 1.30pm
 Fri 20th - 1.30pm, 8.00pm for 1.30pm
 Sat 21st - 1.30pm, 8.00pm for 1.30pm
 Sun 22nd - 1.30pm, 8.00pm for 1.30pm
 Mon 23rd - 1.30pm, 8.00pm for 1.30pm
 Tue 24th - 1.30pm, 8.00pm for 1.30pm
 Wed 25th - 1.30pm, 8.00pm for 1.30pm
 Thu 26th - 1.30pm, 8.00pm for 1.30pm
 Fri 27th - 1.30pm, 8.00pm for 1.30pm
 Sat 28th - 1.30pm, 8.00pm for 1.30pm
 Sun 29th - 1.30pm, 8.00pm for 1.30pm
 Mon 30th - 1.30pm, 8.00pm for 1.30pm
 Tue 31st - 1.30pm, 8.00pm for 1.30pm

GLAMOUR THEATRE
 Tel: 0113 2752444
 Fri 22nd & Sat 23rd - 1.30pm, 8.00pm for 1.30pm
 Sun 24th - 1.30pm, 8.00pm for 1.30pm
 Mon 25th - 1.30pm, 8.00pm for 1.30pm
 Tue 26th - 1.30pm, 8.00pm for 1.30pm
 Wed 27th - 1.30pm, 8.00pm for 1.30pm
 Thu 28th - 1.30pm, 8.00pm for 1.30pm
 Fri 29th - 1.30pm, 8.00pm for 1.30pm
 Sat 30th - 1.30pm, 8.00pm for 1.30pm
 Sun 31st - 1.30pm, 8.00pm for 1.30pm

THE STREETS OF THE MILL
 Tel: 0113 2752444
 Tuesday 13th to Sat 17th - 1.30pm, 8.00pm for 1.30pm
 Sun 18th - 1.30pm, 8.00pm for 1.30pm
 Mon 19th - 1.30pm, 8.00pm for 1.30pm
 Tue 20th - 1.30pm, 8.00pm for 1.30pm
 Wed 21st - 1.30pm, 8.00pm for 1.30pm
 Thu 22nd - 1.30pm, 8.00pm for 1.30pm
 Fri 23rd - 1.30pm, 8.00pm for 1.30pm
 Sat 24th - 1.30pm, 8.00pm for 1.30pm
 Sun 25th - 1.30pm, 8.00pm for 1.30pm
 Mon 26th - 1.30pm, 8.00pm for 1.30pm
 Tue 27th - 1.30pm, 8.00pm for 1.30pm
 Wed 28th - 1.30pm, 8.00pm for 1.30pm
 Thu 29th - 1.30pm, 8.00pm for 1.30pm
 Fri 30th - 1.30pm, 8.00pm for 1.30pm
 Sat 31st - 1.30pm, 8.00pm for 1.30pm

THE STREETS OF THE MILL
 Tel: 0113 2752444
 Tuesday 13th to Sat 17th - 1.30pm, 8.00pm for 1.30pm
 Sun 18th - 1.30pm, 8.00pm for 1.30pm
 Mon 19th - 1.30pm, 8.00pm for 1.30pm
 Tue 20th - 1.30pm, 8.00pm for 1.30pm
 Wed 21st - 1.30pm, 8.00pm for 1.30pm
 Thu 22nd - 1.30pm, 8.00pm for 1.30pm
 Fri 23rd - 1.30pm, 8.00pm for 1.30pm
 Sat 24th - 1.30pm, 8.00pm for 1.30pm
 Sun 25th - 1.30pm, 8.00pm for 1.30pm
 Mon 26th - 1.30pm, 8.00pm for 1.30pm
 Tue 27th - 1.30pm, 8.00pm for 1.30pm
 Wed 28th - 1.30pm, 8.00pm for 1.30pm
 Thu 29th - 1.30pm, 8.00pm for 1.30pm
 Fri 30th - 1.30pm, 8.00pm for 1.30pm
 Sat 31st - 1.30pm, 8.00pm for 1.30pm

THE STREETS OF THE MILL
 Tel: 0113 2752444
 Sunday 18th & Monday 19th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 20th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 21st - 1.30pm, 8.00pm for 1.30pm
 Thursday 22nd - 1.30pm, 8.00pm for 1.30pm
 Friday 23rd - 1.30pm, 8.00pm for 1.30pm
 Saturday 24th - 1.30pm, 8.00pm for 1.30pm
 Sunday 25th - 1.30pm, 8.00pm for 1.30pm
 Monday 26th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 27th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 28th - 1.30pm, 8.00pm for 1.30pm
 Thursday 29th - 1.30pm, 8.00pm for 1.30pm
 Friday 30th - 1.30pm, 8.00pm for 1.30pm
 Saturday 31st - 1.30pm, 8.00pm for 1.30pm

THE STREETS OF THE MILL
 Tel: 0113 2752444
 Sunday 31st & Monday 1st - 1.30pm, 8.00pm for 1.30pm
 Tuesday 2nd - 1.30pm, 8.00pm for 1.30pm
 Wednesday 3rd - 1.30pm, 8.00pm for 1.30pm
 Thursday 4th - 1.30pm, 8.00pm for 1.30pm
 Friday 5th - 1.30pm, 8.00pm for 1.30pm
 Saturday 6th - 1.30pm, 8.00pm for 1.30pm
 Sunday 7th - 1.30pm, 8.00pm for 1.30pm
 Monday 8th - 1.30pm, 8.00pm for 1.30pm
 Tuesday 9th - 1.30pm, 8.00pm for 1.30pm
 Wednesday 10th - 1.30pm, 8.00pm for 1.30pm
 Thursday 11th - 1.30pm, 8.00pm for 1.30pm
 Friday 12th - 1.30pm, 8.00pm for 1.30pm
 Saturday 13th - 1.30pm, 8.00pm for 1.30pm
 Sunday 14th - 1.30pm, 8.00pm for 1.30pm

THE STREETS OF THE MILL
 Tel: 0113 2752444
 Sunday 14th & Monday 15th - 1.30pm, 8.00pm for 1

Friday

1 11.55 **Nightgarden** *There must be temper* (which doubly we have this night)
12.00 **News** and evening quiz
12.05 **Midnight** *The TV equivalent of a*
nightclub set-up

1.00 **Don't Pull Up** *on better weather*
1.05 **Challenge** *Winners to first prize weight*
1.00 **News** *Impact of new programme*
1.10 **Baroness** *The Ladies' Imperialist police drama*
1.20 **Very Popular** *Friday Night* *Went back*
to measure if people are finally doing it each
last

1.30 **Who's In Love and Why** *Celebration of the*
10th Anniversary of Alanis
1.35 **FLH** *Clash of a romance. Clancy and*
comedian on the line of battle
1.40 **FLH** *Clash of a romance. Clancy and*
comedian on the line of battle

2 1.00 **Top Gear** *For all modern journey*
through to effect
1.05 **Stargate** *Love TV*
1.10 **Stargate** *Love TV*

1.15 **Stargate** *Love TV*
1.20 **Stargate** *Love TV*
1.25 **Stargate** *Love TV*
1.30 **Stargate** *Love TV*
1.35 **Stargate** *Love TV*
1.40 **Stargate** *Love TV*

1.45 **Stargate** *Love TV*
1.50 **Stargate** *Love TV*
1.55 **Stargate** *Love TV*
2.00 **Stargate** *Love TV*
2.05 **Stargate** *Love TV*
2.10 **Stargate** *Love TV*

3 2.00 **Stargate** *Love TV*
2.05 **Stargate** *Love TV*
2.10 **Stargate** *Love TV*
2.15 **Stargate** *Love TV*
2.20 **Stargate** *Love TV*
2.25 **Stargate** *Love TV*
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2.45 **Stargate** *Love TV*
2.50 **Stargate** *Love TV*
2.55 **Stargate** *Love TV*
3.00 **Stargate** *Love TV*

3.05 **Stargate** *Love TV*
3.10 **Stargate** *Love TV*
3.15 **Stargate** *Love TV*
3.20 **Stargate** *Love TV*
3.25 **Stargate** *Love TV*
3.30 **Stargate** *Love TV*

C4 3.35 **Stargate** *Love TV*
3.40 **Stargate** *Love TV*
3.45 **Stargate** *Love TV*
3.50 **Stargate** *Love TV*
3.55 **Stargate** *Love TV*
4.00 **Stargate** *Love TV*

4.05 **Stargate** *Love TV*
4.10 **Stargate** *Love TV*
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4.30 **Stargate** *Love TV*

4.35 **Stargate** *Love TV*
4.40 **Stargate** *Love TV*
4.45 **Stargate** *Love TV*
4.50 **Stargate** *Love TV*
4.55 **Stargate** *Love TV*
5.00 **Stargate** *Love TV*

Saturday

1 11.00 **Open House** *Continued today*
11.05 **Open House** *Continued today*
11.10 **Open House** *Continued today*
11.15 **Open House** *Continued today*
11.20 **Open House** *Continued today*
11.25 **Open House** *Continued today*
11.30 **Open House** *Continued today*

11.35 **Open House** *Continued today*
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11.55 **Open House** *Continued today*
12.00 **Open House** *Continued today*
12.05 **Open House** *Continued today*

12.10 **Open House** *Continued today*
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12.35 **Open House** *Continued today*
12.40 **Open House** *Continued today*

2 11.00 **Open House** *Continued today*
11.05 **Open House** *Continued today*
11.10 **Open House** *Continued today*
11.15 **Open House** *Continued today*
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3 11.00 **Open House** *Continued today*
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12.40 **Open House** *Continued today*

C4 11.00 **Open House** *Continued today*
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12.40 **Open House** *Continued today*

Sunday

1 11.00 **Open House** *Continued today*
11.05 **Open House** *Continued today*
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2 11.00 **Open House** *Continued today*
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This week John McLeod positions himself in front of the screen

Television has always thrown up its own
 intellectuals to explore and inform the
 nation's square-root brothers. Magnus
 Fisk (RIP), Patrick Moore, Emma Freud
 and Melvin Bragg have all explicated a
 fully television career from their home
 studios. But Saturday night now has a
 new superstar to add to the annals - the
 very brilliant Alan Hansen.

Anyone clever enough to call their
 autobiography 'Tall, Dark and Hansen'
 certainly deserves an honorary doctorate
 from the University. But Hansen's ability
 doesn't stop there. His recent analysis of

the best (and worst) of **Review**
 premier league football and
 shining examples of his shrewd, polished mind.
 Here's the strictest
 teacher from your school who gave you a
 C, when everyone else was slavishly
 worshipping you as A and thinking wistfully
 of your career at Cambridge. He's not
 easily impressed, rarely shaken, and
 always entertaining. And he's Scottish.
 Thank God for his not eternal examiner.
 And he's made Match of the Day accessible
 to an audience indifferent to football.
 Over history.

Preview I'm not going to talk about
 the new Gladiators as I've said
 enough about that already. In fact, things look
 pretty bleak on the TV front this weekend.
 'Gaming in America' (Sat 9.25pm, BBC1)
 would be a welcome change if everyone in the
 entire universe hadn't already seen it.
 Alternatively, 'Tom Cruise in Cocktail' (Sat
 9.15pm, YTV) has the potential to be
 containing as it mixes a real Pin
 Clafoutis with a real Pin Clafoutis in the
 tropical climes of the Caribbean. But, then again,
 maybe not. Sunday's Sky TV match is
 Wimbledon v Tottenham, but all the pubs are

shut so there goes that idea. 'Screen Out
 Trust Me' (Sat 9.25pm, BBC1) has promise
 as part of the BBC's impressive series of new
 drama, but this week's is a 'comedy thriller',
 which normally means that it's not very
 much of a comedy, and just about
 poorly made to make you laugh.
 Despite recent criticism, 'Springing Adam' (Sun
 10.15pm, YTV) is as biting as ever - it's
 depiction of John Cleese pinching Brian Gold's
 taxi recently was superb. But that's about it.
 Who needs a TV 'lover'? On shopping or the
 something else for a change. How about
 reading a book?