

STLEEDSST STUDENT

INDEPENDENT NEWSPAPER

Stressed finalist stole guns 'to kill terrorists'

A Leeds University finalist found a semi-automatic pistol on fellow students before setting off to Northern Ireland with the intention of killing members of the IRA, Leeds Crown Court heard this week.

Third year mining student Roger Ingham was given three years probation after he admitted charges of robbery, possession of firearms, and false imprisonment of three other students.

Ingham caused widespread

panic in May last year after he stole a Remington .22 semi-automatic, a Ruger .22 target pistol and over 150 rounds of ammunition from the LRU Rifle and Pistol Club.

The campus was sealed off while 150 police officers, armed with dogs, from four police forces, searched for him.

The court heard that he pointed a pistol at three students and told them: "Get in the cupboard now or I will kill you", before embarking on a detailed and far-fetched scheme to

By Sam Greenhill

associate terrorists in Northern Ireland as a "self-proclaimed vigilante".

He was found the next day in Carlisle at a guest house after the landlady recognised him from a description on a TV news report.

Michael Boscawen, prosecuting, said Ingham had decided to drop out of his mining course, just weeks before his final

exams and had contemplated suicide. Police found a letter to a friend at his home which ended: "Death has no love for me".

When arrested, he told police: "I felt I should do something positive with my life. My death would be a waste so I decided to go away to Northern Ireland with a view to try to kill terrorists."

Mr Boscawen told Ingham, of Birchwood Terrace, Barley, planned to go to pubs and ask Union members for the names and

addresses of IRA members. "The children to think what would have happened if he had ever reached Northern Ireland," he said.

He told the court that Ingham, a member of the Rifle and Pistol Club for three years, believed he could not pass his exams. On the night of May 7, he was at a practice session in the University Sports Hall when he suddenly pointed a semi-automatic at club treasurer Paul Newton. He ordered him into a

Continued on page 4



Club members practice an aikido-style at the range where Ingham turned his gun on three last May

Richard Heath

Third year found hanged at home

By Rupert Hazzer

A Leeds student was found hanged in her toilet this week by one of her housemates.

An inquest which opened on Wednesday into the death, heard how 25-year-old Julie Rawden was found hanging from the banister of her house, 31 Kirkstall Lane, Kirkstall, by a female student. She had left a note by her bed explaining that she had been feeling depressed.

On hearing of her daughter's death, Julie's mother collapsed and had to be rushed to hospital where she is still recovering.

Julie, a third year teacher training student at Trinity & All Saints College, Huddersfield, was described by staff at the college as an excellent student.

Dr Farouk Givard, Principal of the college, said: "Obviously we are very upset and shocked at her death. She had not been identified as a student with difficulties at all. She was very stable."

He said one girl who had been living with her had returned home. The rest of her housemates were still attending college but had moved out of the house.

"They are all completely shattered," he said.

Evaj Merritt, head of the college's school buson group, said: "Julie was doing very well in her course. She had a lovely personality and was making very good progress."

Her death is the second tragedy to hit the Rawden family. Five years ago, Julie's father, Malcolm, died from cancer at the age of 39. The incident comes just months after the suicide of a mature student from the University of Leeds.

Steven Kilbey, 32, of Beeston, was found dead in his home-Shop car near Huddersfield before Christmas.

MOZ

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FEATURING

Analysis investigates the problem of child crime

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In Brief

Rape-accused remanded

The man accused of raping a student on his staircase. He was again remanded in custody, until 4 March, writes Sue Greenhill.

David Martin Jackson, 25, from Doncaster, Leeds, is charged with sexual offences between October 1990 and October 1992, including one rape, three indecent assaults, two attempted indecent assaults and four assaults involving actual bodily harm.

The application for remand was not opposed by Jackson's defence counsel, Mr Graham Symon. Reporting restrictions were not lifted.

Animal action

Leeds Animal Action, the University-based animal rights group, are stepping up their campaign against Charty-funded vivisection experiments, writes Kathryn Edwards.

At a fundraising seminar held last week, campaigners signed that vivisection is "inhumane, dangerous and immoral". A spokesperson added: "People don't realize that chemicals tested on animals have only a 0.0005% success rate."

AGM 'shit'

A member of Leeds University Union exec has described the AGM as "a complete disgrace" but as "shit". The statement comes after a several attempt to get a quorate meeting failed and the proceedings dispersed into five, writes Alan Preece.

Quorate requires an attendance of 500 but despite four attempts the meeting was 200 participants short.

Mark Dugan, LCU Administration Secretary said "It's a load of shit. I'm really disappointed." Exec has no plans to attempt another AGM.

Old Bar

AFM's impressions showing how the renovated Old Bar will look next year are up for viewing in display cabinets by the clock in the LCU entrance.

The bar will be completed in time for the next academic year. Comments on the plans are welcome and should be posted at the union foyer.

Union 'confident' of rent reduction for first years

By Phil Wakell

The matter was discussed at a meeting of Union Council on Monday. Education Secretary Jan Jacobs, who liaises with the

university, said there would definitely be a reduction in the 12 per cent figure and suggested eight per cent would be a good figure to aim for, as negotiations to be held soon.

But Council member Jessica Price, one of the pro-rent strike campaigners of last year, bit back, saying the union should go for the

lowest figure possible. And the LCU Labour Club, instrumental in the rent strike campaign, said the union was being hypocritical.

"If they really wanted to do something, they could have given support to the ballot last term instead of doing everything possible to hinder it," said Labour Club Chairman Jim Martin.

Fire code curbs ball

By Phil Wakell
& Sam Greenhill

The University of Leeds Sports Hall, which was due to be held in two weeks at the Corn Exchange, has fallen victim to new fire regulations which have recently been established for the City of Leeds.

It will mean the hall will have to move to the Queen's Hotel but games will receive half a bottle of wine as compensation.

The regulations, introduced by the City's new fire chief, prohibit the use of chairs because they can build up to ceilings and block fire exits.

"We're having a sit down dinner," said organiser Will Rickels. "You can't have a sit down dinner without chairs."

He said the news from the Corn Exchange came as a shock. "We wasn't expecting it and now here they. They've been very good about it and returned our deposit."

"If people are unhappy about the move we will refund their tickets but they're getting half a bottle of free wine so I don't think anyone will mind."

The hall will begin slightly earlier than advertised, the drinks reception starting at 7.30pm.

Right-on coffee give-away



At last week's OGM, a nation has been prepared to boycott Lloyds and Midland banks over their policies about foreign debt.

The coffee is called Calabash, and one third of its sale price goes direct to producers. Normally, around 92% goes to middlemen.

LMU exec 'no confidence'

By Philip Baker

The Leeds Metropolitan University Student Representative Council has decided to take serious action against exec members if they fail to achieve the required quorate at future AGMs.

At the meeting held on Tuesday, George Paterson proposed that the exec body was not fulfilling its job properly in organising and publishing AGM and OGMs.

On the same day that the resolution AGM was passed, Paterson said: "The exec has to be made accountable."

After a heated debate exec members rejected the resolution. Warwick Taylor, VP Administration, said: "It would be easy to give the first 200 students a free but that's not the answer. The problem is the academic standards."

But other AGM members did not see this as the only problem with the lack of attendance at the AGMs.

It was argued that issues which interested students, such as the difficulties facing the miners, were left out of the agenda of the AGM.

Poor publicity was also seen as a major factor in the lack of student interest.

New society is game of two halves

By Murray Beauchamp

"With half your brain asleep, it's no wonder many students find it so difficult to concentrate," said Calvin Cook, a founder member of the society.

The society, which now becomes part of a network of similar groups in universities across the country, aims to teach members how to study more effectively by training them to use both halves of the brain at once.

The proposed techniques include the art of mind mapping, by which students can improve their note-taking skills in lectures through using a more diagrammatic approach, as opposed to words.

Word associations and lateral thinking methods will also be covered in the fortnightly workshops that the new society is proposing to lay on for members.

The first is planned for 17 March and is to be held in committee rooms A and B in the Union building.

Funding figures announced

Leeds Metropolitan University Leeds University will receive budget increases of more than six per cent for the coming year, the Government announced this week, writes Zoe Williams.

The grants - £1.8 million for Leeds University and £2.4 million for LMU - will boost research and investment in teaching and put both institutions in the top half of the league table in terms of increases from the new HE Funding Council.

News

3

Expansion puts stress on counselling service

Psychologists this week warned that the planned expansion of Leeds University could overload counselling services, putting vulnerable students in grave danger.

A recent report, commissioned by a team of staff from various departments at Leeds University, rightly fears that the expected increase in student numbers over the next five years will place counselling resources under unsustainable pressure.

In Ann Davis, a Psychologist and key member of the research team, expressed concern that the greater access movement would reduce the admission of less able students who may not be adequately catered for once in Leeds.

By Martyn Broadbent

"As present the students at the University of Leeds are mainly recruited from so-called 'middle class' backgrounds, which means they tend to have the same problems," she said.

"The expansion in numbers will lead to a wider variety of problems, which means greater pressure on the counselling services," she added.

Dr David Seale, that Leeds University students will come to feel increasingly anonymous in their numbers said.

"The new proposals may mean 25 or so in each tutorial group," she said. "The tutor will effectively lose his or her vital role as a counsellor.

This too can only put even more strain on counselling resources."

The research provided an assessment by Leeds University that they would soon be absorbing A-level results as the main way of selecting students.

Prospective entrants at Essex be able to cite "identifiable factors" for bad performance in their exams, such as poor facilities for home study.

Dr Harry Lewis, Chairman of the Committee that commissioned the report, told Leeds' *Student*: "At the moment there is an implicit opinion at Leeds University - because of the exam people have to take to get here in the first place, which prevents very suitable people from getting into University at the

first place.

"With the new 'greater access' there will be more people with more problems. Unless there is more counselling, more people will drop out," he said.

Amelia Berkovitz, Leeds University Union Welfare Secretary, said, "If counselling services aren't increased in proportion to the increase in new entrants, that they could be in big trouble."

According to Keith Brerall, manager of the University Counselling Service, his staff lose up to six per cent of students every year.

"An increased number of new vulnerable students will inevitably put pressure on our resources," he said.

Kidnapped goldfish in RSPCA complaint

By Matthew Roper

A Leeds University student could be facing prosecution by the RSPCA after a goldfish was taken while away from school.

Chris Stone, a first year studying Politics and French, made the call concerning the welfare of a goldfish kept by a fellow resident at Huddersfield Place, Huddersfield. A friend, a Senior Electronic Engineer, was the goldfish - at the Leeds Valentine's Fair.

But he soon became the victim of a series of practical jokes culminating in his pet being kidnapped.

It was following this incident that Stone made the call to the RSPCA's office in Leeds.

Stone said: "Although it was a bit of a joke I was genuinely concerned about the fish's welfare. However, there were loads of drunk people around who kept on swearing down the phone."

Unfortunately the RSPCA were not happy about the language used and complained to the university, threatening to prosecute those involved.

An RSPCA official said: "I heard the call. That sort of phone call is a complete waste of everyone's time."

However he could not confirm if any further action would be taken.

The goldfish has since died.

Oxley scare as attacker still at large

By Imogen Ridgway

Residents in Oxley Hill were on the alert again last Saturday, less than a week after a man carried out a sexual attack on a female student there.

The alarm was raised after a man who was seen acting suspiciously on the grounds but it turned out to be a glass sniffer, who residents claim is well known to the police.

The man who indirectly attacked a student in a buffet after on Monday last week is still on the loose. Police describe him as white, aged 30-50, 5ft 10in tall, about 18 stone and with dark hair in a 'George Best' haircut.

Gladiators nothing but sheep in Wolf's clothing

By Lisa McWilliam

Students from the two Leeds universities were invited to "kick some ass" in the new "All Star" gladiators extravaganza this week.

But the advertised gladiators turned out to be more like than boxers from Mister Crisp, the club where the event was held.

The competition consisted of five events: the ball run, the lounge run, honey boy and the sabbath run. The sabbath run consisted of two men and two women from L.M.U.

Contender Sarah Ward told Leeds' *Student* that she was determined to beat the gladiators.

The Crisp Gladiators had silly names like Carveeman and Ryan and the contenders didn't seem to have much fun, but then neither did the audience.

If you fancy yourself as a bit of an Arnie Schwarzenegger, then get down to Mister Crisp next Monday and win the £100 cash and the case of beer - wherever this is and watch *Truckee*.



The Mister Crisp "gladiators" turned out to be dressed up boxers

Richard Heath

Drinkers raise more than just pint glasses at 'drink a pub dry'

By Tim Gallagher

Rising beer taxes, which caused in Leeds students' seemingly insatiable appetite for drink, managed to raise nearly £600 for charity.

The festivities included Tardis's attempt to drink the Beck's Lager. Arnie dry and were very popular.

Gerth Morris, the organizer of Beer Week, was delighted with the

turnout and the profits, especially since to charity was required. "It's not all about drinking," he said, "but it helps."

Future Beer Week events include a Goosey Whisk. Range jump on 20 March and a Beer Road to Glasgow this Saturday 6 March.

College of Music faces uncertainty

By Jim Woolfson

Leeds further education colleges - including the College of Music - are preparing to become independent of local authority control, but the move means uncertainty over who will actually run them.

Bill Charlton, Assistant Director of the College of Music, said he is "walking with baited breath" in see what happens when the buildings become the property of the new Further Education

Funding Council.

City councillor Bernard Akpa, the council's Cultural Services Committee Chairman, is calling for the Victorian Leeds Institute building - which houses the College of Music - to remain in public ownership, urging people to "rise up in arms" against its transfer.

Off Campus

By Martyn Benschamp

Pain in the glass

What is most delicious, not the thing to guzzle if you're in need of a decent night's kip, a doctor claims.

More than a couple of glasses before going to bed can cause insomnia, according to Dr John Stading of Oxford.

The alcohol effect, which he described as "off, can wake you with a headache, sweating or a vivid memory of nightmares", Dr Stading said. "You feel hot but it's a glass of milk."

Gob it out!

A former smoker has at last got out bits of a habit - 38 years after being 'shot in the head'.

Mike Trott, 52, was told by doctors that removing the fragments might damage his other senses. However, the suit veteran finally got the habit out after waking from a dose with a meat-bone in his mouth. He promptly spat out 19 pieces of lead.

Patronising tossers

Brimex are to attend special church school lessons in a bid to clean up their act and change their rotten public image.

The social care management operatives' will learn to give public explanations when being go interrupted and listen reasons unambiguously. The service, with a couple of tutorials, begins next week.

Price isn't everything

Britain's condom an easy second prize, according to a recent report.

The industry is dominated by Durex, sales previously 79 per cent of the market. Its bestselling Durex Extra-Safe brand costs a giant-leasing 41.50 for a packet of three.

People don't like bombers. They fear them, they don't push past them in confined spaces and they don't go out of their way to join them off.

In fact, on the scale of 'great people to be around', bombers probably feature way down there with handbuds and tax inspectors. In the world of students, the bomber, or 'member of security', suffers similar unpopularity.

The very fact that he or she is, by day, a fun-loving student makes the nightfall transformation into "social liability" difficult to stomach.

Bob is not a small person. His frame could fit in no way be described as 'petite'. So commanding is his air that even though it has earned him the unimpressive but apt title of 'Big Bob' among the student fraternity, Bob is a bomber at LMSU.

Although few would dare to draw his attention to the fact, except Mr - sorry Bob!, Bob would appear on first sight to fulfil all the credentials of his stereotypical. Mary Brown, that brain, and with a fat face, is no exception to that species known as the bomber.

But more deeper probing reveals a more fluffy interior beneath that masculinised shell. "It's not our job to thank people," he speaks reasonably. "It always looks like a terrific struggle when we have to remove somebody but we use reasonable force. We are not allowed to be aggressive."

Fellow chicken-saver Richard adds: "I've been working here for four years and I've never punched anyone."

Security staff at Leeds University Union echo these sentiments. Justin Carter, head doorman at LUI says: "I don't think we're heavy handed. If

Brainless brutes or gentle giants? In the wake of recent adverse publicity members of the University of Leeds and Leeds Metropolitan University security staff talked to Sieph Young about the problems of 'boancing'



Security rarely get thanked for coming out this month. If it is not when they start causing havoc.

anything we're too lenient. I think we should be allowed more power to act against trouble makers."

Phil Carroll, who works security on gigs said: "Security have to be really restrained. Compared to the doorman in towns we're a lot more democratic but we get a bit less respect."

Problems of the job vary greatly. Members of LUI carry out the grunting problem of several harassment and the difficulties of working a very large area with a limited number of staff, while LMSU Security talked of the necessity of retaining a degree of anonymity.

Richard said: "Three people start knowing your name not get the odd, 'you've got to be in the club, I'm a mate of Richard's, thing."

According to Richard, one of the major drawbacks to the job is the punters' incapacity to separate Richard-the-bomber from Richard-the-person.

"People you throw out last week remember you and follow you and you go round round the pub all night, asking why they were thrown out, or simply punch you in the face."

Whatever the downs of the job, it certainly has its amusing side. Bomber Gavin says the occasion that best sticks in his mind was when he surprised a couple having sex in a quiet spot, while he was locking up.

After politely asking the pair - who continued unabated - to get dressed and leave, he closed the door to hear the disgruntled girl gup at her lover, "Oh Steve, did

you hear that?", to which he apparently replied, "Yes I did and my name's John you old slag."

LMSU's Security Manager put the reason for Security's bad press down to, "a poor situation". "We always look like the buggers. We get accused of all sorts of things. Last year we got accused of burning someone with a cigarette!"

Union Security may not be squeaky clean and without stress but student behaviour also has a lot to be desired. So next time you're giving all over the place or venturing into your neighbour's room, ask yourself fleetingly, "Is this not reasonable behaviour for a rational human being?"

Stressed finalist given probation for 'vigilante' escapade

Continued from page 1

explosion along with club secretary Angela Watts and another member Andrew Shaw.

After looking them in the mouth a tiny Tom Liverpool had had clearly said, considerable how he would smother the weapons in N. India.

In defence, Mr Ian Dobbin told Hughes had felt under pressure and had a lack of self-esteem.

Judge Michael Lightfoot, sentencing, said people who abused firearms were normally sent to prison but he put Roger backham "clearly and perhaps frustratingly" on probation with a condition of

psychiatric treatment. But in sentencing, the judge said he could not understand why gun clubs existed for fun. "I find it difficult to justify firearms clubs for hobbies," he said.

The Rifle and Pistol Club reacted quickly to the judge's comments. Club President, Phil Richardson, told Leeds Student: "There are far fewer incidents with properly run clubs than there are when people commit offences with sawn off shot guns."

Richardson said the club had changed its policy for admitting new members since the incident, which saw the LUI club suspended for the rest of the year. The club has also imposed a ban on shooting sessions

lasting for more than half an hour.

"Roger had been shooting for ever on his own and had used 60 rounds of ammunition. Before he pulled his shot," said Andrew Shaw, one of the students who was locked in the cupboard at gunpoint.

Shaw, a second year Mechanical Engineering student, said he was surprised by how calm he stayed during his ordeal.

He told Leeds Student: "My mind just went blank and I wasn't on the next day that I hit me. The worst was the hour and a half in the cupboard. It was terrifying because we could hear footsteps in the corridor above our head and we didn't know if Roger had

been above or was part of a line-up."

The shooting range's experienced target officer said he knew Roger and described him a "nerf". Mike Beck, a member of club for five years, said: "I would have called Roger a loner because did have a reasonable number of friends. But he never came to social events and was very quiet. I think you know someone and I relax but that night just shows I can't."

It is unlikely that Lightfoot's return to Leeds in fresh his mind. He has found a job which has had to do with mining engineering.

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INTERNATIONAL WOMEN'S WEEK '93

Monday 8th March

1pm RH Evans - Women's Buffet.

8pm Women's Centre - Party. Bring a bottle.

Tuesday 9th March

1pm Riley Smith - OGM. Motion on safety.

Wednesday 10th March

1pm Riley Smith - "Does No Always Mean No?".

Debate including Judge Pickles and Jane Mills.

8.30pm Harvey Milk Bar - Comedy with Alison Ross and Linda Smith. £1. All Welcome.

Thursday 11th March

1pm RH Evans - Women's Contemporary Writing

8pm RH Evans - Off Beat Cabaret and disco. 50p

All proceeds to Rape Crisis. All Welcome.

Friday 12th March

1pm Riley Smith - Women Against Pit Closures

speaker. Marvel at the stupidity of our government. All Welcome.

7pm Roger Stevens L120 - Thelma and Louise. 50p.

All Welcome.

9pm Harvey Milk Bar - WILD.

There will be an exhibition in the Riley Smith all week

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Union Council Open Seats

Name: Chloë Sharplin
Department: International History and Politics
Post: Union Council (Open)
Proposer: Andrea Douglas
Secondor: Julia Smith

A vote for Chloë is a vote for us to government proposals for voluntary union membership. Please use your vote well.
 Vote Chloë



Name: Miles Wallis
Department: Microbiology
Post: Union Council (Open)
Proposer: Andy Culloughed
Secondor: Ben Wilson

What is that? 20 questions? Really? I am a guy who is outgoing enough to make his views heard, and heard well. I am easily approachable, and easy enough to find if you want to approach me. The full details is in the notes if you want it. That's all



Name: Coraib Davis
Department: Philosophy
Post: Union Council (Open)
Proposer: Mark Wallis
Secondor: Sarah Beasley

The union is here to protect student interests, and to provide services to its members. I am interested in helping the union fulfil these roles. I can offer commitment, experience, and an especially relevant sense of humour.
 Vote Coraib I
 (Julia Munn)



Name: Julia Thompson
Department: Physics
Post: Union Council (Open)
Proposer: Mark O'Leary
Secondor: Daniela Walsh

Believing that the union should represent the student majority, not the active minority.
 Vote for Julia



Name: Ethan Heston
Department: Computer Studies
Post: Union Council (Open)
Proposer: Myles Branson
Secondor: Mark Wallis

Vote for me because I'll be good
 I can't be a bad person, I'll always
 have a happy picture of me on there
 one year later outside the union
 Long live Roll



Name: Graham Buchanan
Department: Classics
Post: Union Council (Open)
Proposer: Victoria Wild
Secondor: Susan Wiper

For reasons and representation for people and students in the order of the day. So how can you trust such a multi-colored candidate? Go - as you vote for me - you know you want to.



Name: Adam Byer
Department: Combined Sciences
Post: Union Council (Open)
Proposer: Andrew Shaw
Secondor: Susan Wiper

The Union is a vital component of student life.
 OCMs are rarely elected, it is therefore vital the union council consists responsible delegates capable of representing all groups within the union.
 Vote Byer I



Name: Debbie Jones
Department: Psychology
Post: Union Council (Open)
Proposer: Stuart Winghamworth
Secondor: Chris Bennett

Who I represent:
 - paying student's interests best
 - also opposition to the government's proposals for voluntary membership of the union
 - a belief in a need for change in student and support union facilities
 Plus I'm not a cat, you or gladiator!



Name: Tim Goodall
Department: Biology
Post: Union Council (Open)
Proposer: A. Burdett
Secondor: James

Making Union more accountable, reducing campaigns, especially against voluntary membership and for healthy and work. The union needs to be made to work harder on publicity and communication as the all students but they are represented.



Name: Anna Skibbe
Department: International History and Politics
Post: Union Council (Open)
Proposer: Jessica Ryland
Secondor: Richard Taylor

If you want to make the executive more accountable to the students and to see your views represented... then vote Anna Skibbe I



Name: Justin Selous
Department: Economics
Post: Union Council (Open)
Proposer: D. Jones
Secondor: A. Bennett

Union Services are under threat
 Withdrawal of government funding would mean:
 No more cheap Beer
 The closure of societies and sports clubs
 And much, much more.
 Vote For equal opportunities for all students
 Vote to save your union
 Vote for Justin I



Name: Marcus Edward Lister
Department: Law
Post: Union Council (Open)
Proposer: Jessica Ryland
Secondor: Jon Jepson

Do you want quality or do you want interest at union council meetings? By electing the Lister, important issues such as women's safety in Levels 6, the support against voluntary union membership will be pressed.
 So vote the Lister
 Vote Marcus Lister, OIC



Leeds University Union Elections

Union Council Open Seats

Name: David Garfield
Department: Politics
Post: Union Council (Open)
Proposer: G. Daniels
Seconded: J. Gold

Union Council - well who else is going to do it for you?
 Probably not, because you think it doesn't often pass!
 You rule the roosts off from being a fella.

Come to the union and vote for a Union?
 Someone who cares.
 You David Garfield!
 Probably the best candidate in the world!



Name: Steve Greenaway
Department: Law
Post: Union Council (Open)
Proposer: Jon Gold
Seconded: Steve Garfield

Steady when are we going to put the "University"? What time do the new students sit at? What's going to give me coffee & put up posters? - Does the car crashing machine stop or go? - These and other similarly vital questions need answering - vote for someone who will bravely search out the truth on each issue, as well as doing the really boring work.
 You Steve Greenaway!



Name: Richard Taylor
Department: Law
Post: Union Council (Open)
Proposer: Anna Skiddle
Seconded: Eric Jacobs

Vote for someone who wants to question the status quo when the students, that's you!!
 You Richard Taylor! Please



Name: Sandra Cross
Department: French
Post: Union Council (Open)
Proposer: Ron Graft
Seconded: Pats Robinson

See you at work first in the places where it hurts. With a potent formula of energy, enthusiasm, experience and calm. Effective for: Society building and support. Active campaigning. Accountable. Fair. Not representative. Attracting student democracy. Best Seat for a better union.



Name: Sharon Corbett
Department: International
Post: Union Council (Open)
Proposer: Mark Phillips
Seconded: Mark Greenaway

If you believe it is time to fight victory membership, student poverty, one size and all forms of racism, if you want a union that is not only accountable but includes a variety of enthusiastic, dedicated members, then vote:
 Sharon Corbett!



Name: Graham Whitlock
Department: International
Post: Union Council (Open)
Proposer: Maggie Thompson
Seconded: Stacey

-To ensure that in the absence of specific OCM's the new members are present and work in your interests.
 -The position will look great on my CV.
 -I like sleep.
 Go on, vote G.W. You know it makes sense.



UC Arts Seat

Name: Rachel Paulson
Department: Philosophy
Post: Union Council (Arts Faculty)
Proposer: David Steady
Seconded: Richard Wade

Who is Rachel Paulson? ... she is enthusiastic, outgoing, committed to union, honest.

She believes in improved policy, wider understanding of union council issues and as accountable union council always being people representing and making decisions in behalf of the students.



UC Law, Social Science & Education Seat

Name: Samantha Park
Department: Law
Post: Union Council (Law, Education and Education)
Proposer: N. Jones
Seconded: M. Lightfoot

I am an independent who will understand the needs of fellow students.
 I fight to protect threatened union services.
 -campaign against racism and sexism.
 -able to help you - in free time.
 You trust ideas and fair representation.
 You Samantha Park!



UC Engineering Seat

Name: Paul Lewis
Department: Electronic Engineering
Post: Union Council (Engineering)
Proposer: Steve Cross
Seconded: Paul McIsaac

Regions!
 Vote for Paul Lewis, the independent choice!
 I am wanting to represent your interests not those of any political faction.
 You Paul Lewis!



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SLEEDS

STUDENT

INDEPENDENT NEWSPAPER

Stress and strain

News this week of another student suicide should come as no surprise to everyone involved in higher education.

University life in the UK is not the easy ride it might have been in the past. People cannot coast into college, live a care-free three years and then go into the real world with a degree and a healthy bank account.

The transition from the carefree atmosphere of sixth form, with its regimented timetable and enclosed atmosphere, to the uncertain world of university is a shock in the still-maturing system. The new first year finds him or herself dumped in the middle of an alien environment full of strangers and intimidating buildings and it quite soon is over.

But this stress does not just last the first few weeks at college. Students are poorer than ever before. Surviving on a grant (even with a student loan) is a feat of juggling money between the landlord, the bank, and the supermarket. When, four weeks

before the end of term, you are up to your overdraft limit your finances become the most important thing in your life.

This leaves precious little time for concentrating on your course. While there may not be more work to do, the need to do it well has become critical.

With graduate unemployment at its highest level for years, a good final grade can make the difference between a lucrative job and the dole. And the merky girls will not pay off that overdraft.

What can seem worse, however, is the fear of falling short of your parents' expectations. As the final exams loom into sight, and you know you will be incredibly lucky to scrape through with a third class degree, your hearted and decent at home are probably expecting a congratulatory first.

With the fear of our parents (and perhaps our own) expectations being dashed, the worry is everpresent. Stress is everything it is cracked up to be.

electronic cage?

Computers. How many times must we lose vital essays, key research documents and crucial final because do University student finances have collapsed, due to virus-infection, antiquated software and poor upkeep.

Increasingly, we are witnessing some of the most valuable information in systems vital to their infancy. We rely on a small computable magnetic disk to safeguard our precious accounts despite their flimsy material. How do we relax? By cracking up Sonic and his friends and spending hours reminiscing at a tiny party pool who never seems to die quite what it should. My. We are completely at the mercy of binary bits, wobbly

word processors and word-cards. From systems of our lives can be irreversibly destroyed by a speck of fog on a misplaced floppy.

The serene beauty of the English language is slowly undergoing a virtual visit of computerisation. 'Insert', 'back', 'Yank & over', and 'irrevocably' all now stain the pages of our dictionaries, deconstructing and redefining with 'cut-and-paste' and 'digital display'. You can't even get a five from the bank without a GCSE in computer literacy.

We must sleep the programme before they discover the switch. Our little humanity is no match for such uncompromising abstractions.

Child's play

In some streets in Leeds 6 every house has been barged at least twice in the year. Most of these break-ins are the work of children. In what seems like a case of juvenile crime, with two 10 year olds charged with the murder of 16 James Bulger and the Newcastle 'rat boy' who robbed the elderly from ventilation shaft hideaway, people are demanding tougher penalties. *Helena* reports on Leeds' child criminals

Saturday's episode of *Convoy* showed what could happen when a gang of violent youths take over the community.

The episode dealt with an escalation of violent burglaries committed by a gang of youths. Older members of the community decided to take the law into their own hands and take revenge. The result was a violent street fight which ended in fatal stabings. As the victims lay in casualty the youths retreated again and set fire to the hospital. The results were devastating.

These horrific scenes were mirrored all over the nation in the light of recent crimes committed by British youths: the murder of two year old James Bulger, the armed robbery of a bus passenger and the car crash in West Yorkshire in which three

children, a sociologist, in 1972. Other examples of moral panic include the AIDS outbreak in the 1980s and the rise of the mods and rockers in 1960s.

Magazine reports show that juvenile crime in Leeds is at its worst since their emergence close in Yorkshire and that the number of juveniles from Leeds locked in secure accommodation is 50% above the national average.

Individual incidents of child crime in Leeds came to the attention of the national media this January with reports about the 11 year old Gipton 'Crime Baby'. He acted as a burglar with gangs of adults who target pubs across the North. Because he is only 11 years old the law does not allow car workers to physically restrain him. He began on the road to crime when he was only 7 and has

committed by juveniles as necessary for juveniles to be taken. 'Student accommodation obvious target for young at risk'. They know that students own television and radios and that are an equally well secured.

"As criminals get used to money will increase will move onto targeting at these residential areas."

Their methods of operation are very crude. They search ground floor windows glass. They then sell the goods that will take them, through personal contacts, kids are incredibly resourceful.

Johnson. He explained that it is one group of youngsters in who are notorious with the police.

The gang consists

"He began on the road to crime when he was only 7 years old and has been arrested 68 times. Once he stole £150,000 of cash and goods from a jewellery store."

L x 1
Saturday, police in

the case of the 11-year-old Gipton Youth now questioning a youth after a hunt for a thirteen year old burglar, nicknamed the Rat Boy, who scoured through the ventilation shafts of a housing complex to rob his elderly victims.

These cases have exceeded a national sense of outrage into rage over delinquent children. A correspondent said in last week's Sunday Times that "a youth crime wave is striking at the heart of the nation's moral fabric."

"Societies appear to be subject, every now and then, to periods of moral panic," wrote Stanley

been arrested 68 times with charges including the theft of £150,000 in cash and goods from a jewellery store.

A senior detective said the child had spent the money on drugs and sex with a prostitute. He, who has absconded from care some of times, escaped from Chappelow police station in Leeds by sneaking through a tiny door back and slipping between security gates.

Leeds & police consultant Dave Johnson stresses that the majority of crime in student areas is

known and they often object to it with their parents. A rough portrait, available in

prevalent one doing with friends etc. They do not tend around an street corner but in a house and then multi-target a certain area.

Johnson says that some streets in Leeds 6 every house has been barged that once in the last 12 months. He attends in the 1-2 brought up in an area where they don't get any their parents. In today's world things like video games and expensive elec-

LEEDS STUDENT INDEPENDENT NEWSPAPER

Leeds Campus: Centre 20, Box 117, Leeds LS2 9JZ (0113) 2721 Fax: (0113) 407616
Leeds-Region: New Lines, Calderley, Leeds, Leeds, LS10, LS22

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Classical / Jazz Music Editor: Mark Howard

Sports Editor:

Good & Bad Editors: Louise Fisher and Stephen Hill

Photo Editor: Michael Page

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Write from: Please Monday evenings at 10pm office, and Tuesday at 10pm office. Photographers from: 10pm Monday at 10pm office.

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Music: John Tomlinson at 10pm office.

Deadline:

Arts/Books: 10pm on preceding Friday before publication.

Music: Write early.

Arts, Books and a limited / Arts: Monday

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Violence is crime committed on students by juveniles, some as young as 10 years old.

what is money. Their motives very rarely violent," says one. "If they break into a house and someone in, they will run immediately." He added that there are many incidents of something great about and demands money towards students. "This is done in all part of the culture by someone with."

Geoff Allen, a 3rd year rugby student says that he was regularly approached by four children about 12 who asked him for a and then demanded to burglar his "that night. I was absolutely told," says Geoff.

LUU Welfare Secretary one Berkovitz also highlights the problem of juvenile committed towards students. "I was aware of large gangs being and had received reports of children knocking on doors to bother or not anyone is in and reporting back to their elders would then initiate a bank in."

The method of dealing with the after they have been caught slowly become controversial in the public and politicians. In by at Leeds Youth Court on those than 30 cases on the last two overnight arrests to follow.

The court is contained and carpeted from wall to wall, and the children sit on comfortable upholstered chairs next to Mum, Dad or social worker rather than standing in the intimidating area of the dock.

There was a 18 year old boy accused of house burglary, an 11 year old boy and his older sister arrested for stealing two 12 year olds on separate occasions of robbery.

There was a 16 year old boy on a joint accusation of actual bodily harm on a younger boy; and two 15 year old girls were accused of aggravated vehicle taking. Magistrates heard of school children being threatened. In one case a 12 year old boy was produced and the victim told "I'll put a hole in you."

They heard of a robbery for a new 20p and of cars being taken by children in young a 12, who then drove at speeds of 70 mph in built up areas. In one case a boy of 11 was given a conditional discharge for 12 months after admitting to sending his parents and sweets. His older sister was fined £48 after she admitted to stealing sweets, with his mother responsible for payment. The mother

was also bound over to the sum of £75 for 12 months "to ensure that your children don't commit crimes".

Another mother was also bound over to the sum of £300 to keep her son, aged 13, away from crime, but told the court that she was not prepared to take this responsibility. As a result of this she could face a prison sentence. As from last year a parent is now delinquent

"The pendulum has swung too far against tougher controls of youngsters who commit crimes. They get a slap on the wrist and immediately go out and commit other offences."

complete responsibility for his or her child and therefore can be liable to pay the price of their crimes.

The mother of the 15 year old is believed to be the first parent who at Leeds Youth Court refused to be bound over.

The case raises the question as to who or what is responsible for the crimes of British youth. People blame the decline of religion, the rise of an absent families, boredom, unemployment, poverty and even diet. There are some psychologists with evidence to suggest that a child's diet affects behavioural patterns and

can lead to crime.

The recent case of 11 year old Graham Johnson from Keighley, whose behavior was seriously out of control and leading him into a criminal career, shows how diet can affect behaviour.

He was sent for tests at York Neurological Laboratory which found that he was allergic to chocolate, milk, cheese and tomatoes. After a

change in diet his mother noticed an immediate alteration in his behavior.

"Within 24 hours he was a totally different child. He didn't look aggressive, he looked so placid it was amazing."

This diet phenomenon might be an argument used by those who believe that prevention is better than prison. Over the last few years there has been a move towards this idea with an increasing trend to keep youths out of prison type institutions by setting up schemes to treat juvenile criminals within the community.

One such scheme is Leeds Alternative Care and Custody Scheme. As a result, the number of

criminal sentences imposed upon local youths dropped from 191 in 1980 to 93 in 1990. Under such a scheme offenders are encouraged to talk through their crimes and thus find the root of the problem. Support is offered, by helping young people to find homes or work, tackling drug and alcohol problems, developing communication skills and building up self-esteem.

Alan Oliver, manager of the youth justice service in Leeds says: "A lot of youngsters offend, not just because of the excitement but because of the stress they feel it gives them. They want to be thought well of by their friends. In society generally we don't do a very good job of making our kids feel worth something, but our workers try to put that right." "What has always interested me is how punitive our society is towards children, and that worries me."

Mark Pease, who manages the service for young offenders in the Leeds Kirkstall area says: "You can get young people to apparently change their behaviour for a short time while they are locked up. The problem is once they come out into the community again the pressures which led them to offend in the first place are unchanged."

Alan Oliver feels uneasy as the government signals new powers to lock up teenage offenders. Such measures also reflect public horror at the growing awareness of juvenile crime. There are critics within the police and the public at large who see recent events as a sign that the law has gone soft on offenders.

Changes to the law, introduced by a Conservative government which originally stood on a law and order platform, have made it increasingly difficult to put juvenile offenders into custody, and that fact has not gone unnoticed by many teenage law-breakers.

Conservative MP Mr Baines says: "The pendulum has swung too far against tougher controls of youngsters who commit crimes. They get in and out of court getting a slap on the wrist and immediately going out and committing other offences."

He now wants to put young children into a prison environment if it can be avoided, but it is clear that there are some children who find the law with total contempt and in those circumstances society has to be protected.

Public opinion can be swayed from scenes outside the courts hearing of the two 10-year-olds accused of murdering James Bulger. Recently, the television programme The Times, The Place asked whether the government should be tougher on juvenile criminals. It was swamped by 25,000 telephone calls in the first seven minutes to say that it should.

The parenting public is demanding a solution. But it will be difficult to find a solution to juvenile crime when one knows whether the wickedness is an innate characteristic, the lack of it, or if they are out of that society or large

10 Sexual hypocrites

Dear Editor,

On a recent visit to an engaged-at another university, I was horrified to be informed that within the previous week she had been raped. Conditioned by perhaps "the media" and in particular "the press" on a Headhouse Mast over the past months, I was surprised and almost embarrassed to learn that the attack had not been the work of a hooded assailant but of someone she had met in the course of a student dinner party. Becoming increasingly "friendly" towards the end of the night the two retired to the college library for some privacy and one can only assume some intimacy. It was here that without asking (either verbally or physically) he "stuffed himself" (her words) inside her. Her arms flailing, her head reared up against the bookshelves, she could not say "No".

One wonders how often this kind of thing happens? Is it a self-indulgent and self-regulating society or is it that of "Studentdom", where sex, "sharking", freedom of relationships and the like are positively trends, such events cannot be that unusual. The man who raped my friend was not a dirty, depraved, "working class" pervert, but a white, middle-class student, just like myself, your roommate, your neighbour or someone off your course. This rearticulates the claim that perhaps all men are potential rapists. In addition, my friend's case is a new public problem among her acquaintances. This compounds the trauma, people who she previously identified as close

friends have abandoned her to side with the attacker. Her life can never be the same again, she is dropping out of her course, requiring medical medication and counselling, yet to press charges would probably be fruitless. After all it would be her word against his. In spite of the circumstances he did have sex with her without her consent; rape is rape is rape is rape?

When I hear statements amongst my friends such as "I was so pissed I couldn't see what I was trying to pull" and "between us we dragged her blokes last night", it emphasises to me the fact that for many students, getting off with a friend is just a game. This is usually alright until the girl or friend you meet someone who doesn't really understand the rules. Much of "Studentdom" seems to set its own sexual standards which are now going to let this man get away with raping my friend. A man had sex with my friend without her consent yet all she can really do is put the trauma down to experience. I am appalled but frankly knowing the self-regulatory (if not hypocritical) nature of student society, and in the least surprised. If there is a rape on a Woodhouse Mast everyone is outraged, but in my friend's case it isn't when rape occurs in situations people regard over the cracks. Why should this be the case? Why should there be degrees of rape? They have sex, as students, created a social environment in which this kind of thing can happen?

Yours sincerely
C.D.P.F.R

The above letter has been edited for length

News Defining Women's Affairs

Dear Editor,

Due to the recent spate of correspondence in Leeds Student regarding the decision for next year's Women's History, we feel that LESJ's Women's Campaign has been portrayed in a negative light.

The Women's Officers and Women's Affairs Committee coordinate a wide range of services such as the Women's Safety Marches Service, the Amber Taxis Scheme, the American Fund and the New Born Baby Fund. They write and produce the Women's Handbook, distribute personal safety items, provide self-defence classes, organise meetings and debates on such issues as the Child Support Act and Date Rape, and coordinate the American Fund and the New Born Baby Fund. They write and produce the Women's Handbook, distribute personal safety items, provide self-defence classes, organise meetings and debates on such issues as the Child Support Act and Date Rape, and coordinate the American Fund and the New Born Baby Fund. They write and produce the Women's Handbook, distribute personal safety items, provide self-defence classes, organise meetings and debates on such issues as the Child Support Act and Date Rape, and coordinate the American Fund and the New Born Baby Fund.

The Women's Affairs Committee are presently organising International Women's Week (March 30 - 12th), a week of events including a market with Jack Piddles, Women Against Pet Clauses and a cabinet amongst other things.

The Women's Campaign comprises a wide range of women from diverse backgrounds. We are not merely a bunch of women who sit around drinking and back biting but prefer to get on and do something positive. If the Women's Officers and Women's Campaign did not run all the above services and campaigns, the quality of life for women students at Leeds University would be severely diminished.

Yours
Marie Fosterhouse
Fiona McGee

CORGI bites back

Dear Editor,

Re: your article appearing in 18th Feb 1991 edition of Leeds Student on the dangers of Carbon Monoxide poisoning from badly maintained Gas Burning Appliances.

NUP of Leeds University would like to point out that all our members who maintain and repair gas appliances on campus accommodations are CORGI (Council for Registered Gas Installers) and are all covered by a current certificate.

Nevertheless it has been the university's policy since the last few years to contract out the servicing of all gas burning equipment on campus.

We would advise all students on all its campus accommodations that they contact the site agents to have maintenance work done by Leeds University employees or someone who has evidence of a CORGI certificate.

Yours faithfully
S.Gunn (Branch Sec.)
P.Hook (Contractor)

C Block blocked

Dear Editor,

I am a student at Leeds Metropolitan University and I am writing to ask if you can possibly enlighten me as to why the union building is virtually inaccessible after 5pm. After a hard evening shift in the library it is incredibly frustrating to be unable to walk from C Block through to the union. Having to walk round the building to go in for a pin usually makes me give up and go home! I fail to see the wisdom in shutting all the corridors when it is still possible to walk round, what can it possibly achieve, except for annoying people to go home instead of yours sincerely
Maid Hilly

Appeal to save NUS

Dear Editor,

"NUS Under Threat" "Student Poverty Crisis" Students have come to expect a government against them. What is more shocking is that the NUS, the national body that represents us, is about to give in to the Tories and allow student unions to become practically meaningless. In their recently published proposals the NUS argue against voluntary membership, though they would allow students to opt out. However they have agreed to the government's proposals to make NUS a charity.

Charitable status would mean that the NUS could not become involved in any issue that didn't directly affect them as students. Therefore even if we generate OGM if we are still allowed to keep OGM's, democratically decided to support nurses or miners or strike or against the pit closures for example, the student union would be powerless to do anything. We would give financial support, however small, or send a coach to demonstration.

Students would no longer have any political rights, the union could not give money to any political group, even mainstream parties such as the Liberal Democrats or the Labour Club.

Why should the NUS be so reticent and weak? The only way for Leeds students to save our student unions is to come to the OGM on Tuesday 9th March. If the meeting fails against the Liberal proposals, then our delegates would have a self-imposed mandate from one of the biggest unions in the country to take to the annual conference in April.

Yours Sincerely
Phillip O'Leary

All Correspondence should be addressed to:
The Editor, Leeds Student Newspaper, Leeds University
Univer, PO Box 157, Leeds LS1 1UH.
All letters should be submitted by 5pm on Tuesday.



Ho-Hum . . . to next week sees the election for members of Union Council. Big deal.

Forgive the Hack if he isn't exactly bounding up and down with matches give at the prospect of another batch of self-important, yet virtually apathetic CV files.

The Hack is willing to offer his unalloyed thanks to anyone out there who might be able to tell him exactly what this year's group of losers thought they

were doing. Was the meeting room just a nice warm place to while away the time on a Monday night, or were they actually there for a purpose . . . maybe to act as the Union's second most important decision making body (after OGM's)? Or is the Hack just being ridiculously naive in hoping that they might have thought they were there for something other than to rubber stamp each other's wild-eyed schemes for self-aggrandisement.

The only practical

achievement that the Hack can remember them having was when a few of them helped out with the clearing of chairs and tables from the Refer in preparation for the first AGM of a few weeks ago. For a few precious moments they could be seen exerting something more than their apathy as they made enough room for the looting thugs or to who bothered to turn up to appreciate the stunning beauty of a chair-and-table-free (not to mention a Smoking Agent-smogging smogger-free) Refer.

Speaking of AGM's (grit to the reader who can spot the Hack's cunning link between

paragraph) . . . the second task at the bleeding carcass of union democracy was held this week. And yes, it was inarguable also.

Despite ever promising everyone who turned up a free lollypop (and fraudulently claiming that Tak's Tak would be in attendance) only 300 or so sweet-toothed puns turned up.

By the Hack's calculations, this means that ever have somewhere in the region of 200 hundred free lollypops still in their possession. . . . So up to an ever member today, and demand your free smelly . . . you were bought with your money after all.

Small bit of eye-trivia for all those fans of the big and boring

out there might like to note that BIG Mark Eignam will not be going to NUS conference after all.

This is not due to a sudden attack of principles on the part of the large man with no dress sense. Indeed not! (Who could ever think that Mark would have any principles?)

No the reason that Mark will not be joining his ever faithful for a few days of doom and faden for the scandal is that he failed to gain the necessary votes, only polling 1 vote (really the same amount as the fictional and oh-so-funny god, all it happens).

Never mind Mark. What's holy and go back to "work". It only means that no-one likes you.

Leeds Student Team '92-'93



Welcome to the annual team photo. Above are the highlights of the past stage who've shined away on Leeds Stadium and Exit this year. Hello to you all from us all.
From Left to Right:

Kneeling at the front - Simon Papp, Ceri Thomas, Lie Floriss, Richard Fletcher, John McLeod
Front Row - Lisa McWilliam, Ross Dwyane, Imogen Ridgway, Sam Greenhill
Second Row - Helen Crossley,

Klaine Rose, Dan Neevis, David Atkinson
Third Row - Richard Booth, Robert Hamer, John Kevill, Marrya Frenchamp, John Woodhouse, Ian Newman, Helen Sage, Christine Smith, Yasmin Lewis

Fourth Row - Liz Crosskey, Jonathan Gibbs, Steve Hill, Tom Whitwell
Fifth Row - Mark Powell
Absent Without Leave (and among others) - Alex Sanders, Martin Berry, Emma Bartley,

Steph Young, Kate Connolly, David Litherick, Tim Vigan, Kate Cameron, Johnny Davis, Neil Cameron, Matthew Peterson, Lisa Jefferson, Alan Ojoma, David Kenning, & the Hack.

Picture: S. K. Greenhill

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	Devonshire Hall <small>Doncaster</small>	6.30pm
Wed 10th	Bodington Hall <small>Leeds</small>	6.30pm
Thurs 11th	Oxley Hall <small>Leeds</small>	7.00pm
Fri 12th	Charles Morris Hall <small>Leeds</small>	6.45pm
and also - particularly for flats residents		
Mon 8th	Riley Smith Hall	
Thurs 11th	Student's Union	1PM

Reminders:

- 1. Don't queue
- 2. Come and see **Autumn in Excess**
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Superbowl

Tin-Pin Bowling

By Craig Jones

UCTBA Championships

The semi-final draw saw Leeds matched against Liverpool. After a steady first game from most of the Leeds bowlers, they slowly regained their composure and began to get a grip on the match.

As Leeds grew in confidence, Liverpool started to crumble. A solid performance from Paul Loherman (147) helped lead the A-team to a comfortable victory. The other B-teams (Ben, Simon, Alistair and Garry) all looked well to secure victory for their team, with the C-team, headed by Mark Mevill (181) also leading.

The ladies, facing the current UAU champions, put up a brave fight, eventually losing 6-2, despite an excellent performance



from Anne An-Yeung (56) including 223 games, an unusually good series from Claire Bloor, and a novel opening game from Katie "strawber" Mayer, which at least kept the support amused. An 8-2 overall victory, with a record total pinfall of 7864.

London were the opponents for the final, after their surprise victory over Birmingham in the other semi-final. Leeds stamped their authority on the match at an early stage, and maintained the pressure right the way throughout. Another good series from Paul Loherman (187)

and Karl Elliot helped the A-team beat their London counterparts, with the B-team, and ladies team also winning with steady performances.

Final results: Leeds 9, London 1. Leeds triumph in the UCTBA championships for the first time since 1987. To cap off a

successful day, Leeds also walked away with a number of the tournament records, including Anne An-Yeung: Ladies high game (223) and Ladies high series (181); Paul Loherman: Men's high average (196); A-team high game; A-team high series, and B-team high series.

Rugby Union

By Martin Bizzard

It was certainly better for Leeds when they faced UMIST last Wednesday. The golden conditions and pitch combined to allow Leeds' defence, encompassed in their first try, Phil Griffin's strong running allowing McClure yet another clinical knock.

Successful tries by Llewellyn and Percy McAleer gave Leeds premature reasons of optimism for the try but UMIST accelerated a half hour later. Some awesome tackling by Griffin inspired a resurgence in the Leeds pack, who supplied important clean ball, leading to a string of further scores in a 45-15 victory.

A pleasant Wednesday afternoon complemented the usual champagne night expected from Leeds 2nd XV. They finished as they started, gloriously - with a plethora of tries, including a last kick from the impressive Tippet and the fully fit Specky. Yet Mills' new found speed and handwork led to the most popular and amusing try.

The only disappointment came when McAleer missed one of his 13 conversion attempts. LUU were very lucky a certain century by the referee's usual courtesy for the opposition. Final score 39-0.

Although the boys struggled in a 19-13 win over Sheffield, they

were all that this was merely part of a master plan for success in their forthcoming UAU quarter-finals.

Clay Pigeon Shooting

By James Robertson

LUU Clay Pigeon Club performed outstandingly at the British UAU competition, bringing home a collection of awards. The team of four (Simon Carter, Nathan Finlay, Adrian Beach led by captain James Robinson) earned all 3 team events of the day and success in from all.

The competition started with the Finch event, in which all university teams entered. The Leeds team managed to outshoot all teams, bringing the title back to the city.

Next on the cards was the Sporting Shoot, again a team event entered by all 4 universities. The Leeds team came 7th, also claiming the highlight of the day which rewarded a top individual place for Adrian Beach.

The final part of the competition, the individual event, was open to all comers. The weather turned nasty and the shooters were at times almost unable to see the clay for the clouds of snow falling from the sky. All of the Leeds ducks did well in this event, especially James Robinson who tied for first place, eventually losing to a non-student in a sudden death shoot-out.

Rowing

By M.Packer, A.Lings & Jon Oliver

LUU boat club's long running tradition of winning at least one event at every competition they enter was maintained at Nottingham last Sunday.

The five of the West of the Trent's 2 division was topped by Horseshoe number. Not only was the impressive subsists, but there was also a fineing wind, which made the water frustratingly rough. All of the Leeds boats suffered in this condition, in particular the first VIII, some of whose results were perhaps a little shaky.

The 2nd VIII, however, were more satisfied with their performance. Despite being squelched by a number of school crews, the largely inexperienced crew battled courageously behind the stern pair of Mark Wadsworth and Alex Bowden.

The arrival of afternoon sunshine brought the best out of LUUCB, the men's five IV being the fastest coxed IV of the day. The second IV rowed solidly in their first competitive outing, gaining several notable scalps.

The women's first VIII rowed heavily, securing an excellent second place behind a superb Durham crew.

Right on target



Photo by Martin Berry

Archery

By Frank E.Sewey

This year LUU hosted the national UAU indoor Archery Championships. Over 200 archers from universities as far away as Aberdeen and Exeter competed.

Leeds entered a team of 11 (9 men and two ladies). Of these, 5 were shooting in their first ever tournament, with Tom - Steve Galloway and Hans Wright - making the team with scores of 506 and 503 respectively out of a possible 600. The Leeds team that

well, ending fourth with an overall score of 2075, but in the day experience proved to be the deciding factor.

The Cambridge archers took the prize place, with a total score of 2200 which would not disguise a national squad.

Les Gull from Cambridge won the men's competition with a score of 579, and Helen Myers of Warwick won the Ladies competition with 540.

SPORTS STUDENT

INDEPENDENT NEWSPAPER

New Uni's clean sweep

Rugby League

By Lee H. Harrison

Last Wednesday the intellectual might of L.U.U. took on the raw talented power of L.M.S.U. in two five game matches conducted at opposite ends of Bradford.

At Westwood the first teams clashed in a contest which L.M.S.U. needed to win if they they were to retain home advantage in the quarter finals of the Premiership and to move them closer to the seemingly unachievable Cardiff institute in the League.

It was a game of many unfavourable errors on a day we'll never see in the usual flowing game exercised by L.M.S.U., but the result favoured the 'away' side as they ran to four tries through local captain Leed, scoring wingers Bevan and Kane and flying fullback Mallet to run out deserved victors 22 - 8.

Buckett Park was the venue for the 'A' team match, were again very important for both sides in pursuit of a top 2 placing in the North Division Conference League. L.M.S.U. made an exhilarating start to the



Photo by Martin Berry

game, being awarded a penalty from the kick-off. From this they created a hole for the forward line set up a fine opening try for man of the match, Alan Brownlie. L.U.U. then hit back hard with 2 scores coming from Chris Kidd, and one from Jason Wragg. By half time L.U.U. led by 24 points to 14.

Shortly after half-time Mike O'Connor made it 28 - 4 to L.U.U. However L.M.S.U. then began to show their way back into the game, shutting out L.U.U. in

defense and creating gaps of their own. Forwards Harbin, Phillips and Hood set up the platform from which Brownlie scored a brace of tries, collecting another 2 superb touchdowns and setting up the penultimate effort from Simard to add to his first half tally, all covered by Atherton. L.U.U.'s only response was a 70 yard penalty from John Tobias, which kept them in the lead and set up an exciting finish.

With 16 minutes of injury time played, L.M.S.U.

gained possession in the opposition half with what was sure to be their final attack on the line. The resulting forward drives took the Mts to within 5 metres, and with one last gasp effort, captain Blackburn picked up from the base of a rack to dive over, leaving a nailbiter of a conversion for hero of the day Brownlie.

The ball sailed over to the sound of the final whistle, to leave a final score of L.M.S.U. 34 - L.U.U. 32.

However L.U.C. failed to match up some impressive results over local universities - Bradford, York and Sheffield. On the Main's long course, Paul Gibbet showed a long awaited return to form, dispatching the 10.5hrs in under 100 minutes, while Rob Maddie glided into the top ten.

Forays on the more short course were rather more mixed with Murray Hudson carrying away with a time of 88 minutes on the Ten course, yet Steve Dole was not as

Orienteering

By Reg Astley

Leds University Orienteering Club's recent victory at the second round of the Yorkshire Student Orienteering League was inevitably a hard act to follow.

However, L.U.C.'s chances had Sunday in the Dales Trophy at a left rear. Skipton were further hampered by the continued absence of several star members, notably American champion Kristin Fodder

and the sprightly Rachel Dwyer. However, the recently strengthened team continued to consolidate its position at the zenith of student orienteering.

The competitors' area provided a first class challenge to both stamina and mental agility being very steep with highly intricate features but perhaps most taxing was the severe acidic weather.



Cricketer Graham Gooch has in the last few weeks said that the end of this winter tour may be his last as England captain.

Everything has pointed towards his resignation, from his disrupted family life, to his age and his disquieting tour of India. He must however be persuaded by the ICCB and the public to continue his job which he began in 1989 and has carried out so well to date.

Right from the start the tour to India has proved to be a disaster for England. They have lost all three of the test matches, two by over an innings. Gooch has also been in poor form, not scoring above 20 in any of the tests. He is now 39 and feels that he is past his best. Finally the well documented strain on his marriage has taken its toll.

Instead of standing down his position Gooch should continue. He has proved to be an inspirational captain since taking over in 1988.

Indeed his form as Captain has not suffered as a did when he took over at Essex. Most of the test matches he has scored have been as Captain. Also he is extremely fit and flexible. His age is not too important. This has been the only truly disappointing tour and the fact that the public expect more shows the progress that England have made under Gooch's captaincy.

The team needs Gooch to stay on, at least for another year. He has after all had only one disappointing tour and he still has much to offer. He has no obvious successor and England need his skill, experience and inspiration.

If you are in need any chance of regaining the Ashes this summer Gooch must continue in the England job as captain.

John Revill



Book



Basics

Five card studs

Honeymoon in Vegas

Showcase Cinema

Las Vegas symbolizes the American dream at its tackiest. Theme hotels, get-rich-quick casinos, and opulent neon lights combine to give us a kitch, shiny, and ultimately unreal place. In fact, Las Vegas isn't a place. It's a concept, like *Mirrors*' Wonderland, that turns things upside-down. This is what we find in *Honeymoon in Vegas*.

Singer (Nicholas Cage) and his girlfriend Betty (Sarah Jessica Parker), are two ordinary people from New York who decide to go to Las Vegas to get married. The fantasia quickly subside by the city is established to perfection by the film. As things go down out of control, you accept it and enjoy it. After all, this is Las Vegas we're talking about.

Singer can't quite stiffen his resolve about trying the knee because he promised his dying mother that he would never marry, she being the cynical and overprotective wife. So instead of marrying her straight away she gets into a poker game with Tommy (James Caan), blissfully unaware that his opponent is a professional player. Before you can say "aces high" Singer uses Tommy a lot of

money. He's seen Betty in the hotel and, taking a fancy to her as the spring breeze of his dead wife, decides he'll spend a weekend with him to wipe off the bet. Will our hapless hero lose his girl in the smothering Caan? Singer is made to face up to his responsibilities and learns to take the thing he loves only when he's losing it. A running gag about an Elvis convention in Vegas is suitably amusing to complement the passage of the main story.

This is an enjoyable film, with solid performances throughout. Betty is portrayed by an exuberant Parker as the thoughtful, loving type, that every boy would like as a girlfriend, but of course only exist in movies. James Caan is suitably sinister and oily - his good guy act is so transparent that I'm surprised the sensible Betty doesn't see through it immediately in the desert and leave Singer. But the feeling of fantasy remains to the end.

True to form, *Honeymoon in Vegas* is like a dream; good while it lasts but usually forgotten in the morning.

Liz Crawshaw



Living her fantasy?

Lorenzo's Oil

Showcase Cinema

If this film was anything other than the true story it is, it would have been slammed by critics as being overly sentimental and overrepresented and downright lippard. As it is, Lorenzo's Oil sometimes comes dangerously close to becoming just another Tammy pulls together in times of adversity to ultimately leave the world a better place type picture. However, with unusual sensitivity, Hollywood wisely departed with the actuals and overrepresented what could so easily have remained such a film, leaving only a pure, unadorned and outrageous tale of human courage.

The story, if you haven't already heard it, is of a small boy, Lorenzo Ottone, who is diagnosed as having Adrenoleukodystrophy (ALD) - a relatively unknown genetic disorder for which there is no known cure. His parents, refusing to accept the imminent death of their son, take on their unresponsive friends and an indifferent medical profession to obstinately discover a cure of their own.

Susan Sarandon (Lorenzo's mother) fails to get that wrong throughout and will no doubt be up for the Oscars next year if the members of the academy, with their insouciously short memories, haven't forgotten about this by then. Leo Gullotta (Lorenzo's father), as Lorenzo's father, suffers from an incredibly dandy Italian accent, and completely fails to capture the audience's sympathy as Sarandon does. The supporting cast, however, is excellent

(apart from a miscast Peter Onorati as an aging disillusioned doctor) and largely manages to compensate for any lapses on the part of the main lead.

In general, the impression I got is that George Miller, well known to audiences for his blockbusting Mad Max trilogy, is uncomfortable with his subject material here, and he leaves the film with something of an identity crisis, as it hovers between a neo-documentary and a film meant simply to entertain and amuse. In the end it is better just to let the moving story speak for itself leaving you free to admire the patience, determination and resolve of one remarkable family.

As the credits roll, I forget the film completely, and thought only of the story behind it. I was left feeling warm at the thought that such people exist in the world, but didn't realize that these aren't some of them.

David Litterick

The Northern Ballet Theatre

The Grand Theatre

The Northern Ballet Theatre lacked off their national tour in Leeds with the premises of the two seats commissioned as part of the city's centenary celebrations.

Graham Lewis's *El Encanto* is an expression of pure classical dance. Kettle Plass's colourful costumes and beautiful floral

backdrop provide an evocative accompaniment to this technical showpiece. But the music which inspired the ballet - Donald's *Sonata op-11* - is simply too flimsy to allow it to be anything more than a pretty spectacle.

Nonetheless, it is much more enjoyable. Drawing on its experience with the Dance Theatre of Harlem, choreographer Derek Williams has constructed a jazz ballet whose elegance and sensuality combine in a fast paced dance landscape. Vividly passionate are expressed through classical forms in a sequence of brief encounters between dancers. The rhythmic vitality of Philip Foa's original music provides the driving force for the ballet's raw appeal together with shocking lighting effects.

The main work in the programme is a revival of Gillian Lynne's BAFTA Award-winning *A Simple Man* - a dance-drama based on the life and works of LS Lowry set in a specially commissioned score by Cal Davis.

The ballet combines insights into Lowry's life and paintings so that each relates to the other. The stage becomes a kind of living tableau as the actor played by MFI's Artistic Director Christopher Gubbay, observes the people around him and resolves their imperfections. The intensity of Lowry's private emotions are highlighted in scenes with his mother - a role taken by Gillian Lynne herself.

A moving tribute to an amazing genius, *A Simple Man* is also a celebration of the central motif behind his work - the spiritual beauty of ordinary people.

John-Pierre Joyce

The Baltimore Waltz

Harrogate Theatre

This play deals with such a diversity of themes that any convenient label doled out by the reviews is meaningless. We're presented with a heady concoction of socio-political issues - AIDS and medical incompetence being the main focus of attention - spiced up with a good deal of satire and the playwright's tendency to juxtapose tragedy with the comic. *The Baltimore Waltz* is a tribute to Vogue's brother Carl who died of AIDS; having declined his invitation to travel around Europe, Vogue's play takes us to a Europe that exists only in the imagination.

The play's main theme is its relationship between Anna (Sarah Markland) and her brother Carl (a tall, dark and handsome Damien Gooding) as they struggle to come to terms with their terminal illness. Vincent Franklin, as the *Third Man* or every other character was stooped to versatility knew no bounds as he scolded from his small French watch to read ducts with a penchant for his patients' urine. For a cast of three to convey the atmosphere of Paris, Amsterdam or Vienna requires an incredible amount of skill and resource; it really was remarkable. Poignant and lyrical, this is theatre at its best.

Kate Weeks

PING BALLS

Sultans of Ping F. C. The Irish Centre

In the halcyon days of punk, the antiheroes of the time were revered for sticking two fingers up defiantly at the establishment. We hold them responsible for subverting our children, entrapping our grandmothers and leaving away at the moral fibre of our (Irish) nation. Secretly, we loved them for it.

On stage tonight, the Sultans - 4 MF Punkers delinquents in reject Rocky Horror suits - attempted to imitate that famous Kotex advert and the somewhat Steve Jobs poster pose. They failed miserably. "Veronica" is no "Pretty Vacant", "You Talk Too Much" no "Urgent Adver" and "Where's the Jumper" has more in common with "Shut your face" than "Ladies Over All". In their defence people claim that they are savagely caricaturing the corporate rock shows with their sandpaper-like wit. Maybe I missed the point but I had the impression that they were just a bunch of old ex-physics students, brought up on theoretical guitar wanking prog rock, raving themselves on a steady that gave them some, no males and small chicks.

On a par with Status Quo in terms of musical ineptitude and less articulate than a Midwest housewife's drinking song, they should stop worshipping the Macs. Lads and take a lesson in aggression from Billie Rock. And as for the jovial stage banter - more explicit than a NW's hard meeting - it was just trite, tedious and more offensive than the wailing pits of the person stood next to me. Ever get the feeling you've been cheated?

For many the Sultans are from a lower social sphere than a dog tamed on the buttons of Jeremy Beadle's leaders. Disrespectfully so. Not fit to run shite from Beadle's without hand, not worth the paper this is written on, they should be relegated to the GM Vauxhall Conference lounge of Rankin in the post socially non-entities forever. Final score, after encores, Sultans 0 Goals 1.

David Atkinson



Rage Against The Machine

(Epic)

again. Recommendation enough surely?
Jake The Poacher

Suede

The Sheffield Leadmill

So why wait? With "Animal Nitrate" already an absolute success, that's the question posed by this gem. Well I'll tell you for the hell of it. First let's usually take place in terms of roughness and vocalisation, and decide when to reach the moment for all it's worth, judging from a few things: The concepts in their Anderson eye for a start. This most explain his delightfully exaggerated pronouncing and glibt about in total-down as early morning Channel 4 news. You see, Suede's history are bewildered by a hand they don't know how to handle, and fame clearly at the reaction of their music. Tonight, that is not to rub it all in good and proper with all manner of wiggles and cooly microphone tricks.

The songs are quality, and hearing their live can contain the lead singers. The records'll do, but it's two-and-a-half to hear them played with such self-belief. All the best-known stuff gets a re-visit, it looks like most of the album's old under songs for now. The second couldn't have been closer if Ed Buller himself had been behind the mixing desk. The drumming, electric, and bass line, one of the slow numbers is absolutely GORGING for a evening, scarf-wiping crowd. The overall effect hunk back to the days then, just for that time or so, tonight, you could worship a band unashamedly. Bernard Butler, absorbed in holding shades of melody out in his Gibbs, inflected and steps back as if he's facing an imaginary mirror back down an imaginary

tunnel in the stage with his best. And while Steve Giblin falls about, Max Coates cradles his bass, studying the skyward-pointing feedback from so close that that you suspect that the set list is inscribed on it. A remarkable stage presence, basically.

Ed by now the top to say that this is the last chance to see Suede in an intimate setting because remember, they're not supposed, just yet. In terms of Best Anderson one stand alone, they have made it simply by cracking the soft out of their own country. However, it's not unimagined that they could be next to carry on the age-old tradition of being a tragicomic camp, creating, eight-toned English lips on a world-wide leader writing mission other peoples that is, not their own. And a theatrical bow from Butt at the close hints that it's all been done, in their own words, with a dash of real drama.

Marc Starr

Living Colour

(Anxious)

The different third album. There seems to be no escape for Vernon Reid and his brave straitjacket-smashing black rock creative warriors: they've done the 'pop' phase with "Use", flirted with heavier funk on "Times", and taken harder rock's friendly material with the pleasant hit "Love Rules Is Up! Herd". Whither Living Colour?

Well, into the murky waters of soul rock, actually. To be fair, Starr is a much more in-tune than those much of today's metal. The single "Love Is Alive" is above average riffable. The "Away" benefits from treated vocals and T.V. News' is all Bred/Breathes against Emersons, and so

bad living either. On the down-side, the lyrically wonky bit is a limp-arrived ballad, and there's a distinct mid-album slump into muffled postmodernist rock solos.

Don't get me wrong, I'm not writing from the standpoint that all metal is shite (and it is) but for me, Suede and Living Colour are no big-standard rock act. Best shows his guitar like it's a sampler and Corey Glover's vocals are always strong, with new-wave/dark funk. Withhold, formerly of the best rhythm section ever (FACTS) i.e. The Sugarhill Gang, and etc... Factbook, pulling some fancy funkies.

It's a strange mixture. Andy Taylor's power 'Hemp' and the bizarre 'WHIP' prove that Living Colour are no big-standard rock act. Best shows his guitar like it's a sampler and Corey Glover's vocals are always strong, with new-wave/dark funk. Withhold, formerly of the best rhythm section ever (FACTS) i.e. The Sugarhill Gang, and etc... Factbook, pulling some fancy funkies.

Despite these advantages, they're not a patch on The Chills, Faith No More or Rage Against The Machine; bands who engage with other genres and use that influence positively. I have a theory none of them do it's a fine line between funk and rap, as proved by all the albums, and this last. For me, they may have more than they need. I have another theory could you do cross-fertilisation of genres is the only way it could work, exciting music solo. Periods all living in the past, Living Colour need to step into the future before it's too late.

Mark Dixon

for T thought he'd by adding a guitar to his hip-hop to challenge our preconceptions, recorded "Cap Killer" and made himself best out of the U.S. state. Public Enemy get drunk with Anthony and recorded "Bring The Noise" and Anthony got Run D.M.C. to re-write their career with "Rack This Way".

R.A.T.M. saw all this and realised that a bit of cross-pollination was just the way to get their brand of rock and roll noticed. What they knew that they couldn't sing and that shouting is cooler anyway. So they carried on existing with "Rack Up" sounds like "Kashmir" by Led Zep and "Know Your Enemy" starts like "Money For Nothing" and added little politics and rap poetry to their heavy based power chords.

The result is no more subtle and just as crude as you'd expect given the ingredients which would like they've been stuffed into a tin. C.D. case with minimum planning and maximum brass force. They are evidently no more proud of the American than their first inspirations in rap and they manage to merge their rock sensibilities to the new polarisation with some apologetics. It's occasionally funny, and embarrassing such is their apparent gulf at the State of the Nation and desperation to be separated from their society, and allied to (essentially black) counter culture but for a white American multi-race in an otherwise unbelieve creation.

R.A.T.M. have helped to create a rigid rock rebellion from that awful racist leader issuing "I see a rock's out of the speaker" on the Def Leppard video-compares-vid-fantasy and sets it into some sort of dream

black is black

Frank Black

Frank Black (4ad)

From outer space they came, well Boston to be precise, and they evolved as through five cracking albums and several memorable shows, and now they're gone. That, ladies and gentlemen, was the rite. Their leader, Black Francis, the chubbily soft-spoken lovin' squire with a soul line in checkered shirts is no more. He is replaced by Frank Black, at times a schizotypic stargazer, an oriental bellefleur Fu Man Chai, a pan American trail blazer and a jerk. In short, such's a whole ball of fun.

So Frank tells stories that juxtapose women with the solar system and that's cool, Francis did that, and he plays those just out of control screeching guitar riffs, and that's cool, they Pete did that too, but there's much more than those tried and tested components. Frank's one a bit mad on his first solo album, there's less compromise, more spiritism; he's taken those bits of The Pixies that he liked, cooked them slightly in a pop-flavored sauce and mixed them with some new ingredients, straight onto the David Byrne school for perversion. So what's up?

Well, the Beach Boys classic 'hang on to your ego' is reworked and comes on like Motorhead, Francis and Phil Spector in a pile up at the Magic Kastlehouse, whilst there are at least two stabs at straight outer space pop in 'don't ya rite 'em' and 'Old Black Drawing'.

'Blackish Day' mimics a soul American Southern 'Two Spoons' in the Kameo in Toronto and in Los Angeles, a riotous (and) riffing rock riffs like a mafia, until a sudden acoustic take drops the pace with an almost nothing melody. Now that's clever.

There's a freedom on this LP that the Francis hasn't even felt at since 'Sofa Road', a feeling that anything might happen. In Pixies part of the attraction was the attention of Kim Deal's hell-raising headlines, here though, other elements are allowed to breathe: drums, synths, and vocals weave like Ryan Gage in full flight and there are kids and quirts at every corner. So here's Frank Black: a diamond soul with a credible manifesto, and one of the most interesting items of the year so far.

Tim Vigon



SINGLES

Dan Norris gets deep deep down

HUE AND CRY:
Labour of Love (Circa)

This might have been politically minded once, (Black wasn't all that nice apparently), but now it's a desperate call to a life.

All lanes are covered with fast mixes for all the family, a lame disco parody, an original dance effort, and two others which lack out most of the original. Which is no real loss. They'll be a greatest hits striping it way onwards as now, but it's all too Eighties for me, darling.

MC LYTE:
Ice Cream Dream
(Perspective)

Starts with a crisp sexual innuendo and then gets down and dirty. Well as dirty as you'd expect as it's from 'Mr Money' sound track. Much talking, slurring and dribbling which is nice and sexy if you are 170cm and imaginative, but I'm sure you're all too mature to think like that now, I know I am...

TINDERSTICKS:
Marbles EP (Tippy Toe)

The best of this week crop by far. You it's a little bit indie, but more restrained than that, all the best aspects of the genre, reflective and melancholic in the sweetest sense. 'Ice Marbles' is a Blackpool sea dance organ full of psychedelic memories and haunted by all these dead streak bands and 'Heres' is 'Nasty Ray' as rugged as it comes. Lovely.

POP AM GOOD:
'Wait Until The Morning'
(Trunk)

Pop am good and this ain't shit. Which (underlines) reached the melodic side of indie-pop, this results all the talented scratching around with good intentions and on style aspects of dead same. And the 8 values are scarce...

Radiohead

Pablo Honey (EMI)

As there is no crazy bands in the world! There's a multi-bill of so-called 'indie' strips out there, many of them doing their best to imitate one simple collective idea that isn't that good in the first place. Occasionally one of them does something original - in this case it's once in a blue Monday. Do we really need those all? (Don't tell me cynical and you've sat through at least five Beatles support acts...)

In a surprising sense, Radiohead are once a breath of fresh air and a disappointment. Singer Thom Yorke is one of our greatest English songwriters, and when his songs are any good they are understated, moist and served up without ripping off the middle. 'Creep' is the most straightforward and yet the best. A desperate act of unrequited love (I want you to notice when I'm not around), it's inspired; if it doesn't hit a raw nerve you're never here.

As the week progresses, however, Thom's music takes off into Wayne Hussey's upper range, and the walls of swirling guitar obscure the music. The smother Radiohead song formula is to start by burbling along dully about like The God From Mars, then simply add some white noise and get

loads.

Radiohead are half a worthless band, and this album is an achievement of sorts. Unfortunately their best songs stem from an insensitive emotional hell you wouldn't wish on your worst enemy - it's painful to imagine how many have failed relationships it would have taken to make Pablo Honey the record it should have been.

Claire Rowland

Medicine

Duchess

Medicine, with their "Drops not Jabs" T-Shirts (as modelled by Jason from Specialized), leaves you in no doubt about their position on chemical indulgence. Being so blatant about your narcotic intake is fine when you write songs that can mould your feelings of altered consciousness into the relatively slow motion. Examples? 'Velvet's Heaven', 'Primarily 'Stranger Than The Stars'. Medicinal/indie/rock is every upper, downer and middle-order in their melodramatic could, but it would wouldn't approve those songs one bit.

As eminently big connotes Denis Leary would say I've got these words for Medicine: My Bloody Valentine! If you thought the blue-rock / sleepwalking / nice pep!

whatever scene was dead, in favor of glam revivalism, then you were probably right. Unfortunately the news hasn't reached Medicine in LA yet. All the elements are here, male and female duets with beautifully measured vocals, brief bursts of guitar overtones, feedback riddled guitars holding one note for what seems like eternity. When MBV used those elements to create the epochal "Serf Anything" it sounded fresh, moving and out of this world. Medicine are about as fresh as the milk left in your fridge over the Christmas holidays.

To give them some credit, they can rock out on stage when they want to, and their affable singer/guitarist Brad does create quite a bit of likable, dirty rock, even so, when the downer tracks over his drunken, stammering (they won't be an excuse, I appreciated, realized that the sorry spectacle was fairly ones.

Martin Furell

Cheers to Crash
Records who supply
the records each
week!

Death becomes them

David Harrison-Phillips looks at the inspirations of requiems and interpretative approaches, pits Brahms against Mozart, ascends with the angels and lives to tell the tale.

Composers' requiems were large-scale showpieces that often became their greatest masterpieces. If you particularly enjoy the elegiac shapes and forms of classical music, then I would certainly urge you to head straight for the requiems.

OK, but which one? Two of the most notable works come from Brahms - in this instance using authentic instruments under the wing of Roger Norrington (pictured here) - and Mozart, the latter of course being that most famous and controversial of works from that most famous and controversial of composers.

But what, you may ask, is the motivation for this peculiar musical format? It seems likely that given an accomplished polytechnician, it won't be too long before he or she attempts to establish the meaning of life, death, humanity and heavenly aspirations. And yet to do all this with subtlety, sensitivity and a majestic poignancy will, in any case, certainly take a masterpiece.

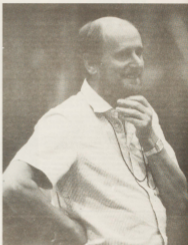
This is an area, however, where these two works differ significantly. Whilst Brahms searched the Bible for inspiration, Mozart searched himself. Whilst Brahms deliberated long and hard over the representation of his own religious perceptions, Mozart appeared directly to God, in whom Brahms did not believe. And indeed, whilst Brahms later gratefully acknowledged that the success of his requiem financially set him up for life, Mozart was writing his requiem by commission for Count Walsegg-Spanthor, who rather nicely performed the work in his own composition.

It is not the approach, however, which counts in the end of the day, but the music. Both, it must be said, are extremely good. Norrington's Brahms is expertly done, and on the mid-price DG label, is inexpensive. Norrington's Brahms, though, is something special. The London Classical Players, formed by Norrington in 1978, have been increasingly successful in performing orchestral music on authentic instruments, giving the quality of sound originally conceived by the author. This may sound like a gimmick, but it actually quite effective in conveying the atmosphere and spirit of the piece. Brahms' German Requiem is darker than Mozart's. This is in part due to the instrumentation which, whilst perhaps a somewhat dense, still yields a detail which is bright and clear.

Mozart's Requiem is instantly powerful. One might believe that the basis of this power lies in fact come from divine inspiration, as much of Mozart's much later work writes in. The composer is full of God and angels, all things solemn and heaven-ly. It is a joy to ascend with them.

The Brahms represents a more humanistic approach, filled with doubt and subsequent jubilation upon its resolution. It is the easiest way in which Brahms draws out the soul and soul's feelings in order to bring a message of human hope and comfort which, for me, gives it the edge over the Mozart.

I would recommend the Mozart as a requiem which is both a brilliant and an immediately accessible masterpiece. Yet the elegiac charm of Brahms' alternative piece, in the long run, to be the source of greater impact and potency.



Classic FM, the infant classical music station with a difference, has an overnight success story to tell that has exceeded all expectations. Now they've released a CD that shows every sign of matching its sire in the popularity stakes. But does the reality justify the statistics? Mark Farnell, with traditionalism-linked goggles, flies (with waxing wings of verbosity) to the heart of the matter... after a fashion.

Writing a review on the country's first national commercial radio station presents rather a dilemma: FM is two entities, whether to give it a hard time or not. It's either been a dismal Radio 3 or a superb FM, but certainly not a classical music one! (I'm not even sure what this entails). Naturally, I like the majority of the music played, so what's the problem? Let me see if I can put myself clear on the matter.

There's no disputing it: Classic FM is an astounding triumph of broadcasting innovation. When the station started up, the founders were optimistically looking for an audience of 2.8 million to attract the necessary advertising support. The first official figures, published at the end of January, showed that it has become the fourth

biggest radio station in the country, with five million listeners a week - more than the leadership of 'The Six', and double the audience of Radio 3. Where have they all come from? Unsurprisingly, two-thirds have defected from Radio 3, a large proportion have come from Radio 2, and what's more, they claim they've picked up a multitude of new listeners. Even more remarkable is the fact that 0.8 million of the total audience fall into the 16-25 age bracket.

Classic FM strives to attract new people to classical music by making it more accessible, but it's no more than fifteen minutes and you'll discover how. The largely mainstream music is channeled out in little, neat parcels, perfect for life's busy heads, who can snap up diverse morsels of

'culture' at any time without being on a comprehensive news, weather and miscellaneous information service. Unfortunately, but necessarily, these are interspersed with frequent, repetition and consequently intensely irritating advert breaks.

They've obviously conceived a popular formula that is well executed. And although my most cynical instincts tell me they're not doing classical music any favours - it was never designed to be dished out in arbitrary chunks - it's taking the elitist art of the artistic medium, and giving people a lot of pleasure, some of a nature they've never before experienced. Now I think I do know what musical novelty entails.

As for the new EMI release 'The Sound of Classic FM', it has a

predictably tacky selection of 36 all-time favourites, so inevitably is making good leaps and bounds up the Classic FM chart. I found some of the choices particularly welcome: pieces such as Copland's 'Symphony of Heroes' and Perle's 'Trumpet Sonata' is a feature at the expense of anything by Beethoven or Schubert, Brahms or Schumann.

The quality, however, is impeccable on the vast majority of the tracks, as can be expected from music taken from archives as extensive as EMI's. To be brutally honest, though, you'd be much better off listening to the station itself and following up anything you fancy. I would like to think this is the norm of practice of the bulk of their audience, but I seriously doubt it.

Weighing the SCALES

Prunella Scales is currently starring in Samuel Beckett's surreal 'Happy Days' at the West Yorkshire Playhouse.

Liz Crawshaw made her own bizarre way down to the Playhouse find out just what made one of Britain's best known sit-com queens abandon the charm of canned laughter for the lure of being buried waste deep in mud every night.

As I followed Prunella Scales through the back stage door that led to her dressing room I pondered on that well known phenomenon of the stars celebrity. They always say they're smaller in real life than they look on stage or TV, and Prunella, I would say, is more distinctly built than most. Consequently I felt like a jumble ball rather more than strapping young lass as we sat down with a cup of tea outside her dressing room and talked. A rise of the lid in 'Honey I Blew Up The Kid' missing Tinkerbell, Prunella was prepared to talk on a wide range of topics from her current show 'Happy Days' at the West Yorkshire Playhouse to the British film industry and her family.

Prunella is probably best known for her role as Sybil in the cult TV programme 'Vanity Fair', but when I asked her if she felt that categorised her she decided that it hadn't. "No, I think 'Vanity Fair's' opened doors rather than closed them because it was of such an excellent, I'm extremely proud of being associated with the series. John Cleese is a smashing person." And of course being so well known gives publicity to whatever project Prunella is involved in. "I think that if you are well known on television it makes people take the giant step from the pavement to the theatre, and then it's up to you to see that they enjoy themselves when they get there."

And Prunella has been involved a lot of productions in a career that started when she was 18, after a stint at drama school. Especially now she is older Prunella thinks she's seen as a more diverse character actress in contrast to her early days as a "hoorney, round" juvenile working in repertory. She is enjoying

performing 'Happy Days' at the West Yorkshire Playhouse because "it's a chance to stretch yourself".

Samuel Beckett's 'Happy Days' is a difficult and often bleak play about Winnie, a woman who lives buried up to her neck in sand and rubble. It isn't that appalling at first glance, but Prunella feels that every one who's seen it has got something out of it. "I don't think any of them have been bored; some of them have been gripped, but some of them have been made quite cross because they don't consider it entertainment. Some of it is quite amusing. But I think it is a deeply funny play."

Prunella became quite animated over the monopolisation of Beckett by the academic world. "Most academic stuff has been written about Beckett than there has about Shakespeare. But I believe passionately that he is for the general public." We agreed that 'Happy Days' is not just about the abstract universal problems wrestled over by English students but about the character Winnie. "I wanted

the audience to recognise a person they could see every day of the week."

I had already seen the play earlier in the week and Prunella asked me what I thought. Unfortunately this gave me the opportunity to show my staggering ignorance and misapprehension of the production. I asked her how she coped with the strong smell that emanated from the stage during the performance, congratulating myself on picking up on what I thought was a particularly



significant and integral part of the production.

"Everyone asks about that. The smell is to do with the texture of the mound I am trapped in and will go away in perhaps a week."

"Oh, so it's not actually a part of the production?"

"No, I'm afraid not. Oh, how interesting."

"Well when you think about a woman being buried all that time..." "What - does it smell of lavender?"

"Well, no. You can't really define it, it's just not very nice."

"That's very worrying actually."

Prunella took indeed look more than a little perturbed. At this point I decided that it was perhaps sensible to steer the conversation onto other topics.

Prunella took the interview very seriously, taking her time to answer my questions. She did not seem too comfortable about the entire process, and gave the impression that she was rather wary (or was it wary?) of the press in general. In any case I didn't want her to ponder overking on my little stupidity.

She's enthusiastic about the West Yorkshire Playhouse and a fan of regional theatre in general, which she thinks is ludicrously underfunded and underappreciated; the British TV and film

She was in 'Howard's End' 18 months ago which has won "every award going" and is up for lots of Oscars. It was made with British crew and actors but with American money and an American director in James Ivory. So all the profits go almost instead of here. She agrees that our film industry "is a potential source of income and friendship worldwide which has been grossly neglected."

She has lots of parts she wants to play in the future, including more of the grand dames of Shakespeare. But her real ambition are for her two sons. One wants to be a teacher and her younger son Sam West is an actor.

Although she didn't want to push Sam into acting she thinks he is talented and hopes "he has the opportunities in his twenties that his parents didn't have, because I think he's got quite a lot to offer." Sam is the son of Prunella and her husband Timothy West of the TV series 'Bravo' fame.

We had to wind up the interview because Prunella was worried that she was getting quite irascible, and she didn't want to lose it for that night's performance. A performance which, incidentally, was sold out. So book your tickets for 'Happy Days' before it finishes on 28th March. If you want to see Prunella Scales in a challenging but enjoyable production. But remember, the study smell is merely incidental, and has absolutely nothing at all to do with the production. And I know.

of Being

North's 'Sacred Hunger' tied for the Booker Prize with Michael Ondaatje's 'The English' over 4 months of literary stardom, Unsworth came to Leeds to promote the launch of the paperback edition.

him on EXIT's behalf for a discussion of historical fiction, the price of success and the slave trade.

with sides of the Atlantic, as a spotlight in the USA, since (issue of a list, an old historical fact, its generations of Haley's name been found in re-privatizing success of

the lounge of his Leitch he smoked some equally odd, the book itself and

books with as much exploring a degree at while become a Booker building writer. "When I was already trying to be equal as a writer. The small undergraduate life not undergraduate life in

writes, in many such as "The North had no slaves. So my stories off the way through it that some kind I found been living in Cornwall, I recall, but it was a start.

ley's building months, those days there was a high just 'six novels. It did publishing venture as time in, so they could I started. They wanted trouble with my artistic friends with publishing

Unsworth's 10th novel. A of five novels, Unsworth based in the North West the slave trade. The last, and writing one to it to join the ship as a out as children, and his

members like joining his of a few months, Unsworth then returns to a Matthew now lives side on, Erasmus leaves that

the Liverpool Merchant" was not lost at sea, as was being reported. He sets out in pursuit of his important and mysterious course. The final confrontation between Erasmus and Matthew reveals Unsworth's parent readers.

With the likes of Pascal's Island and 'Stone Virgin' behind him, Unsworth has established a reputation in recent years as an historical novelist. "I took to writing historical fiction around 1980. From that moment I had to rely much more on books and research, in order to make a book convincing. Before that I didn't really research much. But I think with historical fiction you have to be careful to avoid anachronisms. You have to work hard at creating an illusion."

Indeed, one of the features of 'Sacred Hunger' is its ingeniously vivid evocation of the slave trade. Unsworth's skill lies in his ability to depict very vivid and memorable characters, often based on real figures. "It's a very old-fashioned kind of novel in a sense. Character, atmosphere and plot are all important to me, particularly the physical surroundings for the development of character. They become intensely real to me as I'm working. One of the joys of writing this book was the diversity of the ship's crew. These characters from different parts of the world with different pasts, I would begin to talk to my own people Billy Blue and Sullivan [see key figures in the book] as if they were people so could go down the street and check up on it. It was very strange.

"I don't forget about the author or do any of those tricks. I don't have anything against them, I just don't think that is the way that fiction has a future.

"I think that the way people handle the past, and involve past and present, is one of the biggest single aspects of fiction in our day."

The tradition of realism is a controversial area, but I believe it that tradition and feel I am in it."

Part of Unsworth's illusion of the past rest upon his command use of eighteenth century language. Although he lacks the skill of Peter Ackroyd, he can create a very authentic voice which seems to speak from the past, and he appears that he has a fair for this kind of writing. "I have a good period sense, but I don't quite know why. Perhaps it's because I read fairly extensively, and I have an ability to adapt the cadences to confer tones to create a sense of a voice from the past. It doesn't seem such a difficult thing to do."

'Sacred Hunger' begins with a quote from Alexander Pope, and the novel casts an ironic light on Pope's notion of the Great Chain of Being. Was Unsworth using the slave trade more as a metaphor for eighteenth century world view? Was the world in chains at this period? "I don't think that I related the Chain of Being to the slave trade. It was much more interested in the trade as a particular commercial venture at a particular time, and I don't think that the people involved with the slave trade were of a philosophical nature, and would have argued from those sort of premises. But it is an interesting idea."

Unsworth portrays the encounter between master and slave with great sensitivity. In one particularly vivid scene, Matthew is forced to intimately examine the slaves, a scene more painful to read. Are such scenes as painful to write? "They are difficult write, or rather, and to research. It's dehumanised material and it's very raw. I don't think there is anything in the writing that would attempt to derive secondary pleasures, or impose feeling, in those scenes. They were distressing to me when I researched them."

However, at one point the novel is in danger of regressing to historical context. While examining a human skull, Matthew finds a mark of pleasure or pain power. When it faded if the mark in this scene trying to think about the sexual politics of slavery, he felt I was perhaps reading a little too much into things. "It was just a moment of initial publication at the scene of subjection of the woman

slave. This is unfortunately an expression of a certain unpleasant aspect of male psychology." Perhaps, but such abhorrent psychology seems a more political reading of the book.

The early part of the novel modulates between scenes with Matthew aboard ship, and Erasmus' woeing of one South Wolper at home. Was it difficult to strike a balance between both narratives?

"It required a good deal of discipline. My imaginations was held by the ship - the building of it, the sailing of it, the people on it, the trading. That was the dynamic of the book for me. But because I depended upon a conflation between the scenes at the end, I had to keep coming back to Erasmus and keep him in the picture sufficiently to give weight to the final scene. So I had to fabricate scenes at home, and I was conscious a lot of the first that I wasn't writing from a primal impulse. I wasn't very interested in Erasmus at first, but I then I got more on, and I became aware. I was afraid that for the reader the slightest scenes would seem more compelling, and they would be disappointed when they came back to Erasmus. I don't know if that happens - perhaps it does to some extent. Personally, I feel one of the success of 'Sacred Hunger' is to be so very disciplined writing - Unsworth works hard to stay one narrative overshadowing the other."

For all its strengths, 'Sacred Hunger' has attracted attention at least partly due to its focus upon history, an increasingly popular fictional mode amongst today's writers. It's a mode which Unsworth feels is of value. "I think that the way people handle the past, and involve past and present, is one of the biggest single aspects of fiction in our day." He agrees that historical fiction has more depth than recent experimental writing. "They were saying inevitably years ago that [in historical writing] had absolutely no future at all. "The writer to work to an illusion that doesn't let the reader know, to keep the reader so involuntarily out of the action, was meant to be a special idea or fiction. To me it is the life-blood of fiction, and deviates from it - like any other deviation - is interesting, but not going any where unless, I think much variety is still the chief requisite of a novelist."

By winning the Booker prize, Unsworth enters a premier league of novelists which include the likes of William Golding and Peter Carey. He has felt under pressure? "I've been out of the country mainly since it happened, and I've been involved in a very ordinary life in Italy. My success was a distant rambling rather than a pressure. I think the pressure comes when I write another novel. If you succeed with a book, some will be wanting the next one with badish. It's aware of that."

But he does not welcome high comparisons with other novelists (many compared 'Sacred Hunger' to Golding's 'Rites of Passage'). "I don't think it's dangerous tendency in literary journals nowadays to take an easy approach to writing about books. I'm not in the least like Golding, although I admire him tremendously and he was one of my early heroes. But they do make their associations stupid. I think it's bettering in a way. "He admits he is set to read his 10th novel of last year's prize, Michael Ondaatje's 'The English Patient'. "I've got it and am intending to read it at the earliest opportunity. I've been very busy!" he replies.

Unsworth has no new fiction in the pipeline, but he is engaged with writing a screenplay for 'Sacred Hunger' with director Sir Peter Hall. "I'll then direct and intend I can't go on with anything. A novel, as you'll appreciate, is an everyday business, requiring steady continuity."

With this, Unsworth left quickly, adhered into an awaiting taxi to continue the publicity one propelled by his Booker success. It may indeed be some time before he can settle down to the job of writing a new novel. Let's hope we don't have to wait too long.

Barry O'Connell was in Leeds to read at Waterstones as part of their genre writers programme.

Luck of the Draw

1981 - Salman Rushdie, *Midnight's Children*

It will amaze me how many don't realize that Rushdie was already something of a literary superstar long before the delectable *India, His Second novel, Midnight's Children*, was hailed as a classic among the masses. It was published. Commenting the life of one Salween Shahd harn at the second India gained her independence, the book is a vast, critical appraisal of India since the beginning of the century. Amazingly, in his acceptance speech Rushdie chose to slag off all those who had published his previous novel *Grimus*. "The world had its first glimpse of the infamous Rushdie eyes.

1982 - Thomas Kennedy Scholfield's *Ask*

Australia's most prolific writer raised some eyebrows with his historical tale concerning Second World War prosecution of the Jews. Critics believe that this was the prize because D.M. Thomas, "The White Horse" (covering related topics) had been played the year before. Since his moment of glory, Kennedy has slipped back into relative anonymity. Apart from the excellent *The Physician*, his subsequent work has done little to erode his bookster success.

1983 - J.B. Cozzette, *Life and Times of Michael K*

When South Africa's Cozzette clinched the prize, the BBC's TV *Observer* chose to focus instead upon an invented Salman Rushdie who could not believe that his novel "Shame" had been beaten. Meanwhile, up on the stage, Cozzette heaped second his cheque. Cozzette is best known for "Foe," a parody rewriting of the Robinson Crusoe story. He has also published book of literary criticism which focus upon the racial inequalities of his native country. But like Kennedy, he has failed to become established as a literary colossus, which is probably exactly how he wants it.

1984 - Anita Brookner *Notes for Leo*

1984 was the year for the bookster prize. There was not a weak book on the shortlist. J.G. Ballard, Anita Brookner, John Banville and David Lodge all pecked for positions, with the prize won (rather unfairly) by Brookner. "Notes for Leo" is a laudably executed, but rather depressing story of a middle-aged woman who has escaped to the Swiss countryside late one summer after fleeing her husband at the altar.

John McLeod takes a look at the last decade of Booker Prize winners, losers and might-have-beens

It is a compelling example of how many women become snuffed into lives they have no desire to lead, but the conclusion offers little reassurance. Brookner has published many remarkably similar novels (about one a year), but their very traditional style displaces her from the cutting edge of contemporary letters.

1987 - Kerl Hume *The Bone People*

The success of this book prompted the new familiar claim that only books which disregard the colonial enterprise win the Booker prize. Hume's tone is a rather utopian look in the past of New Zealand, prior to the days of imperial domination. She beat Peter Carey's massive "Elywaster" and still competes from Iain Murdoch and Denis Leary. It made a little known writer an international superstar overnight, and it is perhaps this pressure which has hindered her from producing anything since which matches the ambition of this book.

1988 - Kingsley Amis, *The Girl Devils*

This was the year when the judges got it absolutely wrong. Amis' dull tale of growing pains was not deserving of the ridiculous prize it got from many establishment quarters. The prize should clearly have been won by Tomoko, Mito's shortlisted book "An Inevitable Possession," a huge depiction of Hong Kong and Canton at the time of the First Opium War. There has not been a novel in recent years that comes close to the ambition, panache and humour of Mito's work. His frustration at losing out is not difficult to understand. When asked his opinion of Amis, Mito replied with a crusty old fact. "He has never spoken a true word."

1987 - Penelope Lively, *Moon Tiger*

At last Lively made it good in the Booker stakes. A shortlisted novelist in both 1977 and 1984, she now chose Iain Murdoch and Peter Ackroyd to secure a grip on the winner's cheque. The 1987 prize was ceremonial of a man-over, with a fairly tedious winning novel picked from a rather suspiciously wide shortlist. Had the judges tried to diffuse tensions by pleasing everybody all of the time? If so, its effect was short-lived, as on the horizon loomed...

1988 - Peter Carey, *Obasan and Lucinda*

Ah, the joys of reading this wonderful work! This year the judges fell into line with public opinion, and awarded the prize to one of the most impressive novels, and remarkable writers, to have appeared in the Eighties. Set in the previous century, "Obasan and Lucinda" is a wonderful story of two beautifully imagined characters on a collision course in Australia. It's final scene, featuring a floating glass church, is one of the most powerful conclusions to a novel I've read. The book is over 300 pages in length, yet you dread finishing such a vivid read. Competitors included Salman Rushdie's "The Satanic Verses," although Rushdie was not as bothered by losing out this time. He had other things on his mind...

1989 - Kazuo Ishiguro, *The Remains of the Day*

It's time to reach for the superlatives once again. Not in 1988, Ishiguro's novel concerns one Stevens, a butler at Darlington Hall, who takes a meandering trip to Cornwall. He seldom remembers his work in the 1930's for Lord Darlington, an old aristocrat who contained the Nazis in his study home. Darlington's dense reflexes Stevens' personal failures, particularly his inability to form meaningful relationships. This superbly written and disarming novel is often among the best always moving, its final novel scene is incredibly painful to read. Arguably the most exciting write of the moment, Ishiguro has yet to publish a book which does not win prizes.

1990 - A.S. Byatt, *Possession*

Although dismissed by some as a rather bookish novel, this tale of two academics on the trail of two nineteenth century poets is an intriguing read. As a love relationship is discovered between two Victorians - Randolph Henry Ash and Christabel LaMotte - the academic's eternal debilities build an intimacy of their own. This novel is at once a satire on literary criticism, a deposing depiction of academic life, and a philosophical meditation about the nature of the past and the persistence of love. Not everybody's cup of tea, but excellent nevertheless. Competition from Baz Luhrmann's and John Banville was nearly lost.

1991 - Ben Okri *The Famished Road*

Controversy returned to the Booker arena this year as one judge resigned, and the literary establishment fell out about Martin Amis' first shortlisted work "Time's Arrow." Now this is what the Booker is all about - squabbling, bickering and much bawling of eyes. Okri's work (increasingly described as magical realism) was certainly deserving in its depiction of colonial cruelty in a Nigerian town, but Robinson Macey's shortlisted "Such a Long Journey" was just as good. Unfortunately, a good bet was spoiled by the presence of Roddy Doyle, but at least the prize wasn't shared...

1992 - Barry Unsworth *Sacred Hunger*

If there is one thing the Booker should not do, it is to share. The judges were faced with a fierce decision. Do they award a powerful but conventional novel about the horrors of the history this big award? Or does a powerful but unconventional novel about the horrors of history deserve the prize? With her jolting chapters safely closed at the back, Olivia Manning shared the prize and let the rest of us make our minds up. Her indecision reflects a wider problem in contemporary Britain, concerning the relative value of conventional as opposed to more experimental writing. But at least where I'm concerned, Jeff Torrey might should have walked it...



Hero's Escort

Memories of the Ford Administration

John Updike (Harish Hamilton)

Of all the literary figures currently practicing their respective arts in America at present, few can lay claim to such an impressive body of work as that belonging to John Updike. Twice awarded the Pulitzer Prize, there is arguably no other writer who represents the hopes and fears of white middle-class Americans with such precision or sympathy.

It therefore comes as no surprise that Updike's latest novel has been eagerly anticipated. The book takes the form of a contribution to a symposium on the Ford presidency by one Alfred Clayton, a history teacher in a New Hampshire school. While managing to avoid dealing at all with the political machinations of the time (he admits that he only learned about what was going on in newspapers or by watching late in the evening news summaries on a classical radio station), Clayton draws upon his own complicated personal life for inspiration, while at the same time referring to his published biography of America's only bachelor president, James Buchanan.

What unfolds is a curious amalgam between conservative world assumptions of pre-civil war America and the sexual profligacy that flourished in the mid 1970's. Comparisons are often made between the unattached, unloved

Buchanan, and his ardent admirer, a father of three who is utterly unable to remain faithful to any of the women in his life (even the mistress whom he idealizes as the perfect partner).

By making Clayton a history teacher, Updike explores the problems implicit in representing the past in a realistic way. But it is ironic that even with the benefit of hindsight, Clayton finds coming to firm conclusions about his own life as difficult as making a valid historical judgement on a long dead President. The true nature of things is pursued uneasily by both Clayton and his fictional representation of Buchanan, who struggles to arrest the slide towards civil war. Yet the harder both search, the more elusive their prey becomes, until the only certainty to be grasped is that there are no certainties anymore.

In general, 'Memories of the Ford Administration' does not rank alongside Updike's greatest successes. The sections of the book devoted to Buchanan, presumably written in such a way as to reflect the prohibitive fragility of society at that time, still come across as better-written than others and in some places (I dare one say it!) astonishing. The idea of juxtaposing two such contrasting periods of American history might have seemed to be an interesting

and unusual combination. The "black" writers are part of this crowd but also heavily rewarded in picking the genre which providing them.

But Evelyn Klein, Jay MacInerney, Mery Ginzler, Tessa Lawrence and Dennis Cooper are just some of those covered here. There are impassioned defenses of 'American Psycho' and scathing invectives against Reagan and Thatcher. A famous and lauded style characterizes this book, and as their prose seems to be a real attempt to dismiss the artificialness of the world they describe.

The essays have a commonality which keeps you hooked; you wish to find out what happens almost as if you are reading a short story. And with all such reflections, you almost forget that the first essay, 'Death in Disneyland', is a wonderful account of Dennis Cooper, whose 'Trick' is made to sound like the beautiful, terrifying and hellish book that it is. Drawing on French Symbolism, Victorian attitudes to infant death and Lacanian psychoanalysis, the chapter is a stunning knowledge of insight, intelligence and power. 'Two bodies one' (David quadruple) also features. Making both accessible and relevant, and goes to even on Bright Lights, Big City.

'Shopping in Space' proves to be an excellent and intriguing mixture.

Matthew Pateman



Peering into the past: the unique figure of John Updike

one, but ultimately it just does not work that well. However, as in the case with so much of Updike's fiction, you are left with an abiding impression. What Updike explores successfully in this novel are the problems which face the individual when forming and developing relationships with the rest of society, the need to love and be

loved, and war attempts to transcend historical and cultural barriers. Yet, these lessons are still no closer to being resolved today than they were over 100 years ago.

Neil Cameron

'Memories of the Ford Administration', Updike's 16th novel, now published paperback.

starts to feel, only to find that he has killed himself.

There is a claustrophobic atmosphere here of heterosexuality and bisexuality, with monogamy a distant notion. Trying too hard for obscurity, and in the mode of a David Lynch film, Steinke gives each character a mix of strangeness, making them deviant and peculiar. Love plays a role, and lives by her strange notion of guilt and absolution. His narrative is a stream populated with men, women, deviants, and sexual fantasies. She compares with Bell's male lovers, while following an obsession with images of Jesus. Such digressions only serve to make the narrative jumpy and indulgent.

Despite the pretensions of sexual imagery, Steinke fails to make the machine function. The novel would that 'Suicide Blonde' possesses is, frankly, unconvincing. Her book is little more than a Frank show of violence and perversion, and there is not enough beneath this surface to make all these heteronorms worthwhile. Dealing with the complexities of human relationships is a fascinating subject in itself. But Steinke's novel is such a chain of clichés, and the world it creates so exaggerated, that it ends up as nothing more than a parody of itself. A chore to read.

Peter Rees

Shopping in Space

Elizabeth Young and Graham Caveney (Serpent's Tail)

When that quote of the British, 'Vanity Fair', rings up a small British publisher's house and asks for a photograph and interview with two life-known English journalists, you know that something strange is going on. In this case, it is the phenomenal success of Young and Caveney's first collection of essays. And this success is more than deserved.

It is hard to say the least, that a work of critical essays takes a place in the list of your third favourite books. 'Shopping in Space' delivers this with ease. It is essentially a series of essays on contemporary American writers, but it also manages to be a vigorous and raucous piece of cultural study, modern history and individualist culture.

Young and Caveney are a new breed of critic - trenchant, witty, post-punk and pissed off, situated as much on NBC as the TLS. And unlike some of their contemporaries they haven't succumbed to the lure of the bright lights and big cities which they so severely dislike - Caveney in fact still lives in Leeds!

Young and Caveney focus upon 'the Mark generation' - the English youths of 'Big City America' whose concerns are style, stars

Suicide Blonde

Darcey Steinke (Picador)

Some novels work because they manage to weave a brilliant narrative out of the simplest of ideas. Others work through their startling and imaginative prose. 'Suicide Blonde' the debut from American novelist Darcey Steinke, falls on both counts.

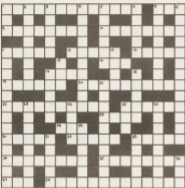
With sex as its subject, 'Suicide Blonde' is a romp through a labyrinth of desire, experiment and sin. But for all this, it somehow fails to captivate. Steinke's canvas is the lurid and dangerous world of the San Francisco sex-circus. Even her heroine and the suicide blonde of the title, is caught up in a love triangle with Bell, her bisexual boyfriend. Bell, remains obsessed with his former lover, Kevin, and cannot reciprocate with adequate affection. So how does he apply named Madeline. As an obese and diabolical woman who lives on an ample diet of wild and raw meat.

Through Jay, Steve and Madison, once Pig's lover, now the owner of a strip joint and night bouncer for all of San Francisco's sexually departed. Followed by Madison, Jesse is led through a trade of prostitution, perversion, and drug addiction. Less than captured by this environment, Jesse finally

PRIZE CROSSWORD

The first correct (or nearly correct if no-one manages the whole thing) answer drawn out of the Leeds Student newspaper but will win a £10 book token.

Entries to: The Crossword Competition, Leeds Student Newspaper, Leeds University Union, PO Box 257, LS1 1UH
Closing date: 24th February, 1992



ACROSS CLUES:

1. Works at the Forge? (13)
2. Put back a cup with sticky substances. (5)
3. Garlic, it's new all square. (8)
10. People who give testimony for corpses. (8)
11. As it were by those long in the tooth? (5)
12. This girl made known facts. (5)
14. Yuppies' crisis. (5)
16. Take time and from school for civility. (5)
17. With a loud head and a small tail, we make a connection. (14)
18. Sounds like a horse is in time! Looks like a long thought... (6)
20. I must be out of my mind talking like that! (10)
21. Bear doesn't take another card in bridge game. (4,6)
22. Aspire to run old train. (6)
23. Childs live in a mountain pass. (4)
28. First bit of bread on the scale? (3)
29. Almost about dead - surely made a mistake? (8)
32. Acts on impulse - not actually. (5)
33. Roughly cuts up rough events. (5)
34. Tom, you're 87. It's an absolute hell. (8)
35. Diverge emotions bitterly upon pet here. (4,2)
37. Indeed, with the Royal Navy present, one feels somewhat desire. (3)
38. Section of film surprisingly not included in 'Shogun'. (5,8)

DOWN CLUES:

1. Because it's a fallow. (3)
2. Shy youth's reproduction? (8)
3. Stories spoken about the ends of corpses. (3)
4. The answer is ahead of its time... (11)
5. ... we come along - that's right! (6)
6. Go over and replace (6)
7. Shards which could make you start of sex-wick, perhaps? (8)
8. Professors with rhythm? (7,6)
11. Charly right! (3)
13. Not quite all of it. There's a gap... (4)
15. Person is crazy for screwing. (3)
17. You'll go hungry without a note, so tick in. (5)
18. Jury kept up ground noon. (5)
21. Friction N1 and I are in a light mood. (3)
23. Work with tea break on light medical drama. (6)
24. One trick makes a symbol. (4)
25. Small chicken disease? (3)
26. Reiki (including everything) is in the cooking pot. (8)
28. Girl A is a girl (6)
30. Hardly socialised led to robot. (3)
33. Back, you Indian! (5)
36. I was in debt, I bear, until I wrote poems. (3)

GREEN BILL

New President Bill Clinton hasn't wasted much time in laying down the plans for America's economic future, it would seem. His strategy for industrial growth has been recently announced, and the good news is that the environment comes pretty high up on his list of priorities. Indeed, Clinton has gone boldly where many European nations would like to go, and introduced a wide-ranging 'energy tax'.

The new levy will be imposed on all sources of energy except renewables such as wind, solar, and geothermal power. Coal, gas, nuclear, and - importantly, hydroelectric power (which has in green as you might think) will all be taxed at one rate, but oil will have double the levy in an effort to reduce the US's reliance on imports. The tax will mean bills will rise, but the idea is that this will prompt energy conservation measures, and more efficient use of the power.

By the year 2000, the hope is that carbon dioxide emissions will have fallen by 25 million tonnes thanks to this policy, and during the intervening years much more money will be spent on developing renewable sources. This extra cash will be directed away from the nuclear industry, in particular from nuclear weapons programmes.

Europe's environment ministers will hopefully now consider imposing their own form of tax, but poorer nations, like Spain, oppose this for economic reasons. Perhaps it's time they at last decided to something to encourage greater efficiency in energy use, instead of chattering around and not treating the issue with the urgency it deserves. Whether Clinton's tax works or not, we'll have to wait and see, but at least he's not a procrastinator.

DOG SMOKEY BOANS

Another National No Smoking Day approaches, and yet there are still many people who do not accept that cigarettes have an adverse effect on their health. However, a new physiological study of bone marrow and haemoglobin in heavy, light, and non-smokers seems to provide unequivocal evidence that smoking places a great stress on the body.

Every marrow is found in two distinct forms, red and yellow, and it is the former which is responsible for the production of red blood cells. Normally, people are born with a high level of red bone marrow, which gradually converts to yellow, the inactive form, as the person ages. Only if the body is under great stress, (even for example leukemia or malaria, does any replacement take place, as more red blood cells are required in the blood stream. In healthy smokers though, this replacement occurs much more often than is normal, healthy non-smokers, indicating that the cigarettes are doing it.

Red blood cells are required, amongst other things, to transport oxygen around the body. Smoking produces high levels of carbon monoxide in the blood stream, reducing the amount of oxygen that can be carried by a certain level of red blood cells, and so more must be produced to make up for this. Hence, replacement of yellow bone marrow to red occurs, and this change in cell type can be detected, as in the latest study.

The figures tell the whole story. 30%

of heavy (20 or more cigarettes a day) smokers had active red bone marrow in their lungs, which normally consists only of inactive yellow. 20% of intermediate smokers had some red, but just 1.4% of non-smokers were affected. This indicates that smoking may be part of the cause for many blood disorders, and it indicates that giving up the habit might reduce physiological stress.

PATCHY SUCCESS

And if you are thinking of quitting tobacco, a word of warning about the new onslaught of handily mixing patches which simply stick on your arms. There is little evidence to show that these things alone can make you give up.

It would be quitters' error on a programme which uses the patch as an aid to giving up, then their chances of success may be improved by using the course - statistics show much higher percentages of quitters among patch smokers compared to among placebo smokers. However, people who simply go to the chemist and buy a 3 month course, and then do not seek any counselling or advice, are as well advised to rely on will-power alone. To this end, the companies which manufacture the patches have set up 'lines' for people to call if they are in need of advice.

The patches work by slowly releasing a dose of nicotine into the blood stream. This dose is gradually reduced over the length of the course, until the user has 'come off' nicotine. A three month course costs from £147 to £180, and anyone purchasing the course should be pretty determined to quit already. The best advice is to make sure that you have adequate back-up and counselling from your doctor or a helpline if you are going to try the patch. If you don't, then you might be wasting your money.

Barking mad

Have you ever been driven mad by a dog that won't stop barking? Have you ever wondered why the animal is making such a pointless - racket? Behavioural biologists from the Centre in that dogs never actually grow up, and behave as a wild puppy would, all their life.

Just as human babies eventually stop crying as they grow older, wolf pups and other wild dogs only bark when young. It is very rare to hear such wild dogs bark such as coyotes, but domesticated animals never seem to shut up.

Clearly, barking is a juvenile trait, and many say that the noise is a cross between aggression and distress, indicating indecision. The reason that random dogs still bark into adulthood arises from their evolution from a wild animal. When a human started to find wild dogs, it is the latter animals which got more food, and begged more. Hence, these animals became domesticated, and the barking that followed enhanced the tanniness and begging (indicated on humans). This is the behavior of young animals.

Neural selection has thus provided humans with a dog which has a lifetime of adolescence, and a lifetime of tantrums. And, unfortunately, a lifetime of wanting you around the house.

Eureka! is edited by Steve Hill.

Contributions and queries will be gratefully accepted and considered for publication.

GOOD Life

THE GUIDE TO THE WEEK AHEAD

LIVE MUSIC

LEEDS INTERNATIONAL CONCERT

HEAVEN AT LEEDS TOWN HALL

Tue 24/04/94 19.00

Jan 94: MARC BRIGALL & SCHAEFER GRAND PIANO CLASSICS: Honoring the music of Chopin, Gershwin, Mozart, Grieg, etc. - 7.30pm. Tickets from £5.00.

Sat 30: CHUCK COBBA - 8.00pm. Tickets from £10.00. CLM SYMPHONY ORCHESTRA (by Museum) & RadioSymphony - 1.00pm. Tickets from £0.00.

Sat 26th March - ST. PETERSBURG SYMPHONY ORCHESTRA.

LEEDS DOWN AND CENTERS CLUB

15, Castlegate Street, LS2. Tel: 0113 266 2000
Wed 23rd March - THE SHAMANS - 10pm. £10.00 adv.

Thurs 11th - THE Q-TIPS (if any anniversary last year) - 7.30pm. £11 adv.

Sat 7th - BOO COUNTRY - 7pm. £10.00 adv.

Sat 27th - BUSH BONES - 10pm. £10.00 adv.

Mon 14th - AGRI - ABSTRACT DEVELOPMENT - 10pm. £5.50 adv.

ST. GEORGE'S CONCERT HALL

Tel: 0113 252800

Sat 16th March - PRODIG PRALDI with The All Stars Orchestra & The Bradford Choral Chorus - 7.30pm. Tickets from £7.50.

Sat 7th - TASMEN ARCHER - 49 adv.

April 14th - THE DUBLINERS - 7.30pm. Tickets from £3.50.

Thurs 13th - THE MILLERS - 1.00pm. Tickets from £2.50.

Fri 12th - ST. PETERSBURG SYMPHONY ORCHESTRA - 7.30pm. Tickets from £2.11.

DECEMBER OF JOCK

75, Vane Lane, Tel: 0113 2621929

Fri 26th - ELEMENTARY PENI & CONCRETE SEA.

Sat 27th - THE HANSTERS

Sat 7th - LINDA SMITH (Leeds Alternative reform)

Mon 6th - ADRI SEED

Thurs 10th - BANG BANG MACHINE

Thurs 11th - OFFICE PROJECT

Fri 12th - SHOASH

LEEDS CITY ART GALLERY

Woods 24th March - JOHANNES BRAUNTON (Continued) - 1.00pm. Free.

BR1 AT THE GALLERY

Marston Street
Woods 24th March - THE BRASSKOPFERS - 1.00pm to 2pm. £5.00. 40

CITY SHERIDANS

Tel: 0113 261411

Sunday 20th - THE BEST OF BR BRIT &

SULLIVAN - 7.30pm. Tickets £7.50

Sun 14th - BEAN BELLAGUE - 8.00pm. Tickets £5.00

LEEDS METROPOLITAN UNIVERSITY

Tel: 0113 2754111

Sun 13th - SENEGAL SYMPHONY ORCHESTRA

Mon 14th - 1977 LITTLE PINKETS - 10.00pm

LEEDS UNIVERSITY UNION

Tel: 0113 2754111

Tues 15th - THAT PETRAE DARTTON - 11.30pm

THE SIXTIES BRADFORD

Tel: 01274 752800

Sun 20th March - APPLESD SANDSPRONE

QUARTET - 1.00pm. Tickets £2.50

THE GROVE INN

Back Lane, Leeds. Tel: 0113 2661114

Sat 19th - IN THE LEAT OF THE NIGHT

Sat 26th - IN THE LEAT OF THE NIGHT

Sun 27th - IN THE LEAT OF THE NIGHT

Sun 28th - IN THE LEAT OF THE NIGHT

Tues 29th - JAM SESSIONS

Weds 30th - P.O.D. BROTHERS

Fri 12th - P.O.D. Club presents JOM MACQUEVILLE

THE IRISH CENTRE

15th Floor, Leeds. Tel: 0113 2610007

Tues 22nd - GOATS DON'T SHAVE - 45 adv.

Weds 23rd - SAMIR PAIN - 45 adv.

Thurs 24th - LONDON JAZZ COMPOSERS ORCHESTRA

Thurs 24th - EDDY HEACOCK, CLIVE BRIGGSON, BOO HEDDINGSON - 45 adv.

THE DRUM AT THE CENTIN

Sat 13th - DOORSTEP'S 12.00-1.00

QUEENY BALL, BRADFORD

Marley Street

Sat 13th - The Tringle Club presents R. CAZIN &

THE SYRICO BROTHERS - 8pm. Tickets £4.50

CLOTHWORKERS CONCERT HALL

Woods 13th - THE INTERNATIONAL OF MUSIC

ORCHESTRA play a concert including works by Stravinsky & Shostakovich - 7.30pm. Tickets £4.50

Take two grand pianos, two distinguished international pianists, and the music of some of the best known composers, mix well, and you have 'Grand Piano Classics', a thrilling blend of popular and classical favourites at the Town Hall this Saturday. Having been acclaimed in Europe, Australia, New Zealand, South Africa, and the Far East, as well as at over 800 venues in the US and Canada, Peter Bostal and Paul Schaefer, honore graduates from the Royal College of Music, London, and the Juillard School, New York, are bringing Leeds a night of virtuoso piano skills which should not be missed.

The repertoire contains something for almost every taste, and not only features great piano masterpieces from Chopin, Rachmaninov, Liszt, and Gershwin, but also includes Bostal & Schaefer's own original arrangements of large orchestra pieces by Leonard Bernstein and Tchaikovsky, to name but two. Saturday's programme is to be selected from an impressive list of pieces including Beethoven's '18th of Seville' Overture, movements from 'Peer Gynt' by Grieg, 'Maple Leaf Rag' by Scott Joplin, a selection from Beethoven's 'West Side Story', and the 'Swan Lake' Ballet suite by Tchaikovsky.

Bostal & Schaefer have also composed several of their own pieces, the most recent being their 'Hollywood Concerto' which is based on classic movie scores. This is a sequel to their 'Beales Concerto', recorded with the Royal Liverpool Philharmonic Orchestra and produced by George Martin, which became an international best-seller.

The New York Times has acclaimed their work more times in the past, describing one concert as 'a distinctive blend of classical pops and gentle humour... a delightful, upbeat evening'. Other rare reviews include praise from the London Evening News and the Hong Kong Standard, which called them 'great, fantastic, tremendous performers', using up their quota of superlatives in one sentence.

Peter Bostal also writes the publicity material for the duo, and his recipe for success includes 'expressions, snail whisks, Marc de Bourgogne and Bavarian cigars... if you have those, you don't need vegetables', and various bizarre performance rituals which I don't want to go into here. Sound advice for all would be: grand piano masters...

'Grand Piano Classics' is in Leeds Town Hall at 7.30pm on Saturday 16th March, and tickets cost from £2.50 to £9.50. (Concessions are £1.00 cheaper.) Cash 4 if

MISC

GOOD Life

PRIVATE PARTS

This week's Private Part is a amusing and feature piece dedicated to the Fitness Room in the University Sports Hall by Ian Darby. If you have a Private Part in share with us it, simply pop it in either Levels Student Office, just like the last one. We'll then consider it for publication.

My Private Part in the Fitness Room in the University Sports Hall. This exercise centre was a Mecca for the fit and muscular, where weights and barbells grunted to the sound of MTV, and where coffees and beer gets were enhanced of this I learned.

I had returned from the United States with the firm intention of using my Sports Hall membership to work off all that festive fat. But my natural enthusiasm for exercise curiously vanished as I penetrated the throbbing confines of the Fitness Room.

I tried to look cool as I watched all these impressive figures pumping huge amounts of iron, but I am seriously regretting all those extra temptations upon which I had gorged myself. Feelings of guilt and gloating began to mingle with the impossible realisation that I was a weak, pitiful individual amidst a mass of Hercules performers.

But as I was there I decided to put on my bravest face and leap straight into action. I targeted an attractive exercise bike for my first conquest. More words cannot describe the feelings of pain and oppression which the incessant lurching machine inflicted upon me. Five minutes was enough.

I staggered towards the next instrument of torture as yet more athletes entered the room. Before doing anything, they spent about an hour cooling down and "warming up". Strange behaviour I thought, but they were the least of my worries.

My throat on fire, my heart was exploding and my palms were racing. I wanted to leave but I wanted the real fit people to know I was one of them. I couldn't go after five minutes without looking like the pathetic creature that I certainly was.

So I realigned myself to the clutter of the exercise bike, watched MTV, and thought of England. Pleased giving up, I realised that I had pulled myself out of the mire of the room, badly pursued by the faintest of ideas concerned about my "homelands".

The "Fitness" Room will never be my second home, but it will always have a place in my heart.

Ian Darby

BALLS

Good Life gets on its best party frock and shows 'Agnosty' to all social occasions this week, as there are two openings today to preview. The Sports Bar (on St Martin's St) and the Geography Society Ball (on Fri 12th) are both selling out fast (tickets on sale in LEU extension at lunchtimes), and here's why...

Firstly, next Friday sees the Geography Ball going 'Down Under' at the Queen's Hotel, with an Australian theme for a night of entertainment. The tickets are just £24 for the following programme of glittering entertainers.

The evening starts at 8pm in the Observatory Bar, with specially bottled and labelled cocktails, priced £3.96. Then, at 9pm, the ball proper starts, with a drinks reception at the Kaitiaki/George Rooms at the Queen's Hotel, featuring a string quartet and a didgeridoo player (personally sent at the same time). There'll be a live Feature and Victorian Bitter promotion and fresh T-shirts, etc, before the live music sit-down dinner at 8pm.

The sponsor: Martin S. Taylor (of

later Week Seven) and D.J. Nick Bubb of Aire FM will be providing the entertainment and 'Agnosty First', an eight piece Soul-Funk band will be playing live. On top of that, there will be a Grand Prix Draw, with some modest cash to be won, including prizes from Backstage Clothing, Wellington's board games and a VIP trip to Newbury Kanes. An excellent night is in prospect!

Alternatively you could save your cash for the Sports Ball at the Queens Hotel on Saturday 18th March. This ball, which the organisers stress is NOT just for sporty people, costs £25 a ticket.

Potential punters who are wary because the ball was advertised as being held at The Core Exchange - some of the disastrous Manxquade Ball - will be pleased to hear it is now being held at the Queen's Hotel (see our story on page 2).

So what do you get for your money? Well, there will be a large bar and a sit-down meal (to avoid large buffet queues), a steel band playing live during the meal and the Red Rockets will then take over the show. DJs from the Core & Circus Clubs will be keeping you dancing all night, there'll be a great raffle and the best part is that all profits from the event will go to the British Para-Olympic Association.

Buy your tickets now for a great evening and also to help a worthy cause.

FILM

All times advertised below are for the usual commencing Fri 24th March

CANON CINEMA
 111 York Lane, LS1, Tel: 453831.
 RNO FOR THREE
 Tel: 453831/4538 with union card.
UPPER SCHOOL MALCOLM X, HOWARDS END (SUNDAY ONLY), BOYHOOD (EVENING SUNDAY)

STAGE

WEST YORKSHIRE PLAYBOISE
 Quay 15th March, L19 5AA
 Tel: 462111

QUARET THEATRE
 76-78 & 80-82, Hull Truck Theatre Company
 presents THE OFFICE PARTY 7.30, Sat at 8pm and 8.15pm

Times 1.30 to 1.45 (40 Age) - THE PLAGUE AND THE STARK by Sue O'Leary 7.30pm, 8pm and 8.15pm, one matinee. Tickets from £2.00

COURTYARD THEATRE
 Raising to March 28th - Phoenix Statue in Stained Socklets' HAPPY DAYS 7.30pm. Tickets from £2.00

Also showing during the run of HAPPY DAYS in KRAPP'S LAST THOUGHT. For price, come ring box office.

THE GRAND THEATRE
 Tel: 490711/469711

Fri 24th & Sat 25th March - The Northern Ballet Theatre presents A SIMPLE MAN, (INDISMISSIBLE) AND KIDZINGER, 7.30pm. Tickets from £3.50. Also 8th to 12th 19th March - GORDON BROWN'S NIGHT, a musical based on the film - When in the UK 7.30pm, Sat and 8pm and 8pm. Tickets from £2.50 to £12.50.

Also 15th to 18th 24th March - R.I.P. THE MUSICAL - 7.30pm, 8pm and 8pm on Sat. Tickets from £2.50

THE CIVIC THEATRE
 Tel: 419621/432055
 Fri 24th & Sat 25th March - Compañia de Espana

DEERIN CINEMA
 The Haydon, Tel: 430221.
 Tel: 430221/430250 with union card.
CONSENTING ADULTS, DRACULA, FORTY-NINE IN WINDS, HELLRAISER I, RESERVOIR DOGS, VIOLET AND THE BEAST, I BELIEVE UP THIS KID, BEAUTY AND THE BEAST
COTTAGE ROAD CINEMA
 Cottage Road, Forthwithly, Tel: 731696.
 RNO FOR THREE
 Tel: 731696
 Tel: 731696
 Tel: 731696
 RNO FOR THREE
 North Lane, Huddersley, Tel: 731660.
 RNO FOR THREE

presenting DRIPPING FOR WORDS by Sue Townsend 7.30pm. Tickets from £2.00/£1.50
 Tues 16 to Sat 13 March - Leeds Children's Theatre present THE SCATTERBRAINED SCARABOOTER - 4.30pm. See notices at 11pm. Tickets £2.50/£1.00

CITY THEATRE
 Tel: 423043
 Sunday 16th - THE BEST OF GILBERT AND SULLIVAN 7.30pm. Tickets from £2.50.
 Monday 16th to Sat 13th March - ANDREW HORTON, hypeman. 8pm. Tickets from £4.50

THE STUDIO THEATRE
 Theatre at the Mill, Tel: 811136.
 The 9th to 11th 12th. REVOLVER THEATRE COMPANY presents THE CRUCIBLE, in April. Matinees 7.30pm. Tickets £7.50 to £1.50.
 The 13th - Sat 18th - CRAWFORD FACER PROJECT - notice to be announced in the gallery

ALABAMA THEATRE
 74-75, 77-78
 Fri 24th & Sat 25th March - MOBE, TOLDOINO BARKLEY presents THE CRUCIBLE OF BLOOD (Shakespeare's Hamlet) - 7.30pm, Saturday matinee at 2.30pm. Tickets from £3 - £15.30 depending on seat and value.
 Monday 16th - Saturday 15th - RETURN TO THE FORGOTTEN PLANET - Moved Thurs at 7.30pm, Fri & Sat at 8pm and 8pm. Tickets from £2.50 - £18.30 depending on value and value.

ST GEORGE'S CONCERT HALL
 Tel: 32247000
 Thurs 16th March - BRIAN CONLEY 7.30pm. Tickets from £2.50

THE THEATRE, BRADFORD

EATS

With reading week over for many of us, the prospect of staying over a weekend gas ring becomes less attractive as exams loom. So why not treat yourself for a change and eat out? About halfway along Victoria Road in the heart of Leeds is the Agnès restaurant, an excellent option being only the finest Indian food.

Remaining unconverted due to religious reasons, the food here is first class. Starters include the usual delights such as mutton bhajji and prawn cocktails. Main course features some excellent biryani but by far the best dish is the chicken pulao (served particularly well with a garlic naan bread). Every kind of preference can be catered for here due to the admirably wide selection of dishes on offer.

The food is much better than the Indian restaurants nearer campus and delightfully the prices are just so low. You can eat well here for about a fiver. It stays open until 11.30pm, so it's a good idea to book and Saturday nights are often busy with parties of well-willed students. It also delivers to your door if you're too pleased to walk!

Tel: 427 8271/8272 or 427 8273 with union card. Mon & Tues.

SHIRAZI CINEMA
 25-27 Market Road, Bradford, Tel: 6944 4280/41.
 RNO FOR THREE
 Tel: 6944 4280
 Tel: 6944 4280
 HOMEYMOON IN VICTORIA, DAMNED, SEVEN ACT, HOME ALONE 2, MALICIOUS M X, SINGLES, LOST IN SPACE, RESERVOIR DOGS, CONSENTING ADULTS, LOVE CRIMES, RIVER, RISE THROUGH IT, BODY GUARD, UNDER SIEGE

HYDE PARK PICTURE HOUSE
 Southside Road, Leeds & Tel: 732845.
 RNO FOR THREE
 SOFT TOP SHAG BOULDER, A FROM GOOD MEN, SINGLE WHITE FEMALE

Tel: 6924 151000
 Fri 26th & Sat 27th March - Royal National Theatre presents RELY I AM - 8pm. Tickets £5.50/£3.50
 Tue 16th to Sat 13th March - 11pm - Theatre 8 presents NO NO! NAGAZITSU - 7.30pm. Tickets £2.00/£1.50

BARRAGATE THEATRE
 Oatley Street, Harrogate, HG3, Tel: 8415 981116
 Opening on March 11th - THE RAT THROAT WALKER, Paula Page, Harrogate premiere 7.45pm. Tickets at the special price of £2 with a flyer from Theatre Group.
 Thurs 16th to Sat 18th April - THE TURN OF THE SCREW by Henry James

LEU RAVEN THEATRE
 Fri 24th & Sat 25th March - Theatre Group presents NO WAY OUT by Joe Punt. Tickets on sale in Union extension, 11pm - 12pm every day.

THE BRADFORD CABARET
 The Spital House, Manningham Lane/Toxley Road, Bradford, Tel: 6924 542464
 Fri 24th March - ROSE NOBLE plus Nitty Cowan, Pat Zea and The Ribena Men
 Sat 25th March - DANNY BROWN plus Diego John, Alan Drummond and The Jack of Clubs. Both evenings start at 8pm, priced from £2.50

SUN BUZZ THEATRE
 Also 24th & Sat 25th March - LIZI MARCH Theatre presents MY FAIR LADY 7.30pm. Tickets £3.50/£2.50 available in the union extension daily from 12.30pm. See preview

WORKSHOP THEATRE STUDIO
 Fri 24th March - A PORTRAIT OF A WOMAN by Michael Frayn 7.30pm, tickets on door

