

SLEEDS

STUDENT

INDEPENDENT NEWSPAPER

Meningitis scare at University hall

Agry students have claimed that attempts by Leeds University authorities to cover up an outbreak of meningitis in a hall of residence cost them health at risk.

Hall officials at Charles Merris Hall deliberately kept students in the dark over the outbreak of bacterial meningitis, because they didn't want to cause panic in the hall.

Last year two students studying in Leeds died after contracting meningitis.

The latest meningitis victim was rushed to Leeds General Infirmary last week after it emerged that he was suffering

from something far more severe than flu, as was first assumed. A friend of the student, said:

"Because the original symptoms of meningitis are the same as flu, we had absolutely no idea of the danger he was in. Apparently, if he had been taken to hospital just two hours later he would almost definitely have fallen into a fatal coma."

The decision not to inform residents of the scare was immediately taken by hall officials, who decided to tell only those living near the victim and the east of Leeds University Union Music Theatrical production 'My Fair Lady', of which he was a

By Martin Beauchamp
& Tim Gallagher

All six students were placed on antibiotics, on the advice of a University doctor.

Jane Connay, Charles Morris Warden, said: "On the advice of the University Health Service we did not put up any notices. The health service felt that enough people were aware of the problem to eliminate the chance of anyone being infected unknowingly."

However a spokesman for the Meningitis Trust said: "We would strongly advise that everyone

should be told in these circumstances. It is important that everyone should be made aware of the symptoms. Decisions like this one are counter productive. They will eventually lead to even more panic."

The symptoms of meningitis are very similar to those of flu. Headaches, stiff neck, fever and lumps.

The cover up has outraged students at the hall, Donna Stanton, a first year Historian, said: "It's appalling the way it has been done. We only found out about it from the grapevine."

"Everything has got isolated, and now we still don't know for

sure what's going on. Everything has been left in the ambiguity, which has left a lot of people worried, since meningitis is so contagious and a possible killer."

Mark Wagnan, a member of the cast of 'My Fair Lady', said: "I'm bloody worried about the whole thing. I think a hell of a lot of other people are too."

A spokesperson for the University said:

"The University is confident that this matter has been handled entirely correctly, in accordance with the advice of the head of the University health service."

"All possible precautions were taken."

Financial support scheme 'runs out of money'

A union official has warned that students in financial hardship at Leeds Metropolitan University will have to go hungry or drop out of their courses after LMU's financial support scheme emergency fund, was reported to have run out of money.

Although the University has denied that there is no money left, a Leeds Student reporter, who attempted to apply for assistance on Wednesday, was told: "The emergency fund will stop giving money next week, because it has run out of money."

By Richard Fletcher

Student Union staff, who have approached the university on behalf of students seeking emergency assistance, have also been told that the fund has run out of money.

However Mollie Temple, Head of the Student Office, which administers the student financial support scheme, said on Wednesday:

"There has been no change in the way the fund has been managed. It has not run out of money, you

have got your facts wrong. Any student who are in hardship will be helped."

However, Leeds Student notices at LMC have confirmed that the emergency fund has run out of money and that students will be without next week.

The problems with the University scheme has put the student union hardship fund under intense pressure. Dr Wimbushy is said virtually run out of money after a help-out students who had been turned away from the student office.

Neil Kirkpatrick, VP Education

and Campaigns at LMSU, said:

"Mollie Temple assures me that the fund is running normally, however it reports that it has run out of money on several, a hell of a lot of students will be going hungry and some may be forced to stop off their courses."

Reports by LMC on student hardship estimate that over 100 students dropped off their courses last year because of financial hardship. A report last year also criticised the administration of the student financial support scheme after a survey of students.



"Emergency fund has run out of money"

NEWS.....2,3,4
CORRESPONDENCE. 5
CLASSIFIED.....8, 9
SPORT.....11,12

Analysis goes out and
about with Action

EXIT SETS YOUR HOUSES
IN ORDER

In Brief

Cash for Leeds researchers

University researchers are set to benefit from a huge cash boost if a recommendation from the Yorkshire Dates National Park is put into action, writes David Clifford.

Archaeologists at Leeds University could be awarded up to £1,500 to conduct a field survey into a prehistoric settlement and a medieval quarry, both on the same site in the Yorkshire Dales.

A National Park spokesman said: "The project will encourage appreciation and understanding of the cultural heritage of the Yorkshire Dales."

Shelter appeal

The charity Shelter is calling for volunteers to work in its Leeds shop. Work weeks involve a few hours every week selling clothing, books and fair-trade items that help in the city, the centre.

Those interested are asked to call 451 5151, at 326162 (evening).

Wot no coffee?

A student is leading a campaign for coffee machines outside the University of Leeds Bookshop Library, writes Tracy Wadell.

Christine Smith, a final year history student, has complained that there is nowhere to get a drink during breaks from revision. "The pressure of work is immense at this time of year. You need a break from working but you can't get the time to walk all the way over to the main pub for a drink."

A University spokesperson responded: "It is the main entrance of the university and it is not supposed to be a break area. If they want a drink they can walk over to the main."

German award

Leeds University's German Department is celebrating this week, writes Michael Jones.

After its production of Brecht's *Hot Potato* and also Klaus Matsu it has been chosen from over 20 centres as the winner of the German Embassy's Student-German Drama Week.

MoD to vet foreign students

By Helen Crowley

Foreign students studying in Leeds may face vetting by security services, it was revealed this week.

The government has expressed concern that foreign students studying in England may take a hidden weapons information back to their home countries.

In a security services vetting operation, it plans to monitor all overseas postgraduate and their science courses.

The Ministry of Defence is worried that foreign students may be transferring "intangible technology" in countries developing nuclear, chemical or biological weapons.

Leeds University is one of the top five universities involved in classified military research in Britain, as reported in Leeds Student last term, and has received military contracts to the value of over £2 million since 1987.

The Colour Chemistry, Composite Studies, Materials, Mathematics and Mechanical Engineering departments have produced research on infrared camouflage and monocrystal bodies, which are supposed to be used as biological weapons.

Two postgraduate students from Middle Eastern countries studying veterinary medicine at

an unnamed British university have already been approached by the MoD who feared they could apply their knowledge to develop biological weapons.

Dr Graham Pearson, director of the Chemical and Biological Defence Establishment at Porton Down expressed surprise at the number of postgraduate students from countries believed to have programmes to develop biological weapons. He said: "There is something to be addressed here."

Two postgraduate students from Middle Eastern countries studying veterinary medicine at

Introweek survey

By Julie Othman

Leeds University Dotes is organising a survey of first years to find out what they thought of Introweek at the beginning of the year.

This was the pledge made by Tim Vigan, last year's Introweek Secretary, as he was to be elected to the post at the Union Council meeting this week. Vigan, who gained a majority of 17 votes, easily beat his only rival, Alan Gains, who polled just three votes.

Vigan plans to organise the survey to gain feedback and to establish the negative and positive points of last year's work, which he described as "the best in the country."

One anticipated change is the increased focus on how much LEE has to offer students and how valuable the union is. This comes in response to the current government threat of the introduction of voluntary membership.

Vigan said: "There will be more of a political edge than before but this won't take away from the fun."

Other alterations may include improvements on group leading, check points to ensure all first years are given a complete tour and more shows.

The price of the pack will not go up.

Saturday carnival 'is go'



Clearing ground: "Sustainable Action" coordinator Clare Chalfour runs up flag football lines down in preparation for the carnival. Picture from *Time Out*.

Leeds' next scheduled is a carnival. Rag Subaltern Simon Green said: "We want to improve our image with the locals. Nobody knows what we do and so we want to change that."

The Rag Parade leaves Woodhouse Moor at 12.45pm.

Security fears rise

By Jim Woolfson

Fears over security at a Leeds University hall of residence were heightened this week after a Henry Price resident caught a burglar on-handed as he was rummaging through her drawers on Monday night.

First year Philosophy student, Michelle Green, challenged the thief, who had been in to steal the back cover of the Stock by questioning student just means before.

She said: "It was a real shock and at first I didn't know what to do because no one else was in."

The man, who is in his early 20s, was taken to hospital and detained while university security were alerted about the incident.

He claimed that he was looking for a resident of the flat but the person he named denied knowing him.

University security suspect the intruder contacted the girls after spotting the name on a door on his way through the building.

The man was taken away by police for questioning.

Head of Leeds University Security, Denis Muir, advised students to take all precautions possible against this type of crime. He said: "It is a danger not to go into a hall or flat, check the door in their face."

Brewery to become new university flats

By Jim Woolfson

Student flats could be created on the site of the former Kirksall Brewery if plans are approved by the council.

Councillors intended to sell off the Grade Two listed building for students, which would be ready for students to move in from September 1994.

The success of the plan depends on further discussions between the university and the council's planning department.

Leece building into accommodation for LMU students, which would be ready for students to move in from September 1994.

The success of the plan depends on further discussions between the university and the council's planning department. Geoff Hinkins, Deputy

Director of Leeds Metropolitan University, said that the plan was "one of a range of options" which the university was pursuing to provide accommodation for the anticipated 2000 extra students.

Tadhua Barnes-Wallace, first year Public Relations student at LMU, said: "It's about time we had some new student housing. Everyone should be given the opportunity to live in halls in their first year."

A council spokesperson confirmed that plans are in an early stage but said: "We are very optimistic that we will reach our 1994 accommodation target."

The site had been a brewery, but after its closure, in 1989, was purchased by Leeds Labour services for £25,000. A new Leeds University development will open at OSBURY in the flats in Bailey Road will cost around £21 million.

Bodington Ball a fiasco 'from start to finish'

Committee members at Bodington Hall have been criticised for the poor organisation of the Bodington Ball, held last Friday night.

The committee has admitted a loss of £250 of its members' money after it was spent by a coin man and says a plan to call in the police to recover the money.

When criticism was levelled at a burnt inflatable, the Boffly which tipped and the absence of the advertised liveband.

The showbiz, culminated in an unfortunate incident when a knife thrower managed to slice a hole in a student's dinner jacket.

The LNU committee at

By Matt Reper & Charlotte Lewis

Bodington was duped by a coin man posing as an agent. Eric Sorensen Sarah Lapping paid £250 deposit to book 'Red Cross' comedian, Mattie Heyridge, for the ball, only to be informed by the real manager, two days before the event, that they had been booked.

"We booked the comedian in good faith," said Helen Tapp, LNU Chairman at Bodington.

"The man we spoke to said that the manager was away on holiday, and that he would act as a go-between."

The real manager said that Heyridge would not have been booked to perform at the ball in any case, as she does not do university gigs.

The committee has been unable to contact the man they booked the deal with, and so have not been able to recover any money.

Sarah Lewis, Treasurer, a Bodington resident: "Although I had a good time at the Ball, I'm concerned at the lost money and I'd like to know what action LNU are taking to get it back."

Marie Heyridge's planned set was swiftly filled but her replacement left the audience harassed and unamused. After a

short while the new comedian asked: "I don't think there's much point me staying here is there?" Students responded with a loud "No".

Organiser Steve Hockley defended the LNU committee, reacting to the criticism by stating: "I've personally received no complaints, I don't think that there are many events you could go to with a line up of one bunch alone, as we had at the Ball."

Highlighting entertainment such as the drinks, entertainment and outside he said: "The only thing we could do was to make things available, it was up to people to enjoy themselves."

Minicab warning over driver harassment

By Annela Hill

Students at Leeds are being warned of the risks of taking unlicensed minicabs after a series of incidents in recent weeks.

In the latest instance, a first year Law student was harassed by a minicab driver after she caught the cab from outside Ricky's. Tracy Law said the driver told her she was very beautiful and kept asking her how much for a night's ride.

After dropping her off at Lupton Flats he tried to force her into his car because, she said: "Three days later I began to receive mysterious phone calls from a man claiming to have met me in a nightclub."

"Eventually he admitted he had been the driver," she said. The man stopped the phone calls after a male friend told her he was her boyfriend.

Another woman, also from Lupton, said she had been offered £50 for sex by a private minicab driver after he took her home from Ricky's.

Joan Mather, LNU Women's Officer, said she was horrified by the accounts. "I would urge all women to only use recognised cabs and, if possible, never travel alone," she said.

"I would also request women of the arrangement both minicab firms with Amber Taxis, whereby passengers can give the driver their own card and pay their fare the next day at the minicab."

Deep reds in magazine row with pinks



Leedsian and gay campaigners are involved in a struggle over sexuality issues policies

A controversial debate between LEEU Lesbian, Bisexual and Gay (LBBG) Society and the NLS LBG is running in the magazine-Gay Times.

It started after an NLS conference on homosexuality last November, when members of LEEU LBG complained in a letter to Gay Times it had been too party political, and not enough about sexuality.

They said the conference gay issues were "marginalised in favour of the minicab, Trade Unions and party politics."

By Sara Greenhill

Tim Goodall of LEEU LBG Society told Leeds Student: "We are expressing our dissatisfaction in the pages of Gay Times because the NLS conference was simply not good for people who have yet to come out."

"It provided an support or advice for people who come to university unaware of their sexuality and their politics."

In the following issue the magazine printed a series of

replies from members of Left Unity, a left-wing organisation which has four members on the NLS LBG committee, all rejecting the criticisms.

Allison Brown, Left Unity's LBG coordinator claims her organisation's involvement has made the LBG campaign more diverse and representative.

The next issue of Gay Times will contain a reply from Sarah Carr, of LEEU LBG, in which she warns that concentrating too much on politics will threaten many holidays and gigs.

Guilty graduate repents

By Sara Greenhill

A guilt-stricken graduate finally divulged his conscience this week by paying up for goods he stole from Leeds University Union when he was a student here.

The anonymous offender sent a postal order for £24 to the union, explaining: "I am enclosing the order to cover the cost plus a little extra."

The returned student's theft? Books from the bookshop? Furniture from the Old Bar? No, the remorseful graduate revealed: "I couldn't afford some books, flats and spaces for my flat so I borrowed some from the University."

The note said: "Please accept my sincere apologies for that unfortunate action I took in the past."

'Back to Basics' DJ killed in car crash

By John Revell

Revels at the two universities have mourning the death of a popular DJ from the Music Faculty nightclub.

Alvin Cranford Cooks, the DJ and promoter at the Music Faculty's Back to Basics night, and a friend, were killed in a horrendous car crash in the Lake District this week.

The incident, which happened in the town of Furness on Friday evening, also injured two others, Dave Dorr and Jill Morris. The car was seriously damaged in the collision with a heavy goods vehicle, according to Cumbria police.

The West Coast of Cumberland Infirmary said the Dorr and Morris "are improving".

Gillian Pearson, a student at Leeds University and regular at the club said: "He was a very good DJ and will be sadly missed."

Andrew Lee, a second year Combined Studies student at the University, recalled the DJ's style: "I was amazed," he said.

A coroner's inquest has been initiated to determine the cause of death. A family funeral will be held on Friday.

Flowers should be sent to the club and not the church.

Off Campus

By Patrick Jenkins

Wuff justice

A phantom Thelard in Birmingham felt the full force of the law when he leaped from behind a bush and exposed himself - to a woman police dog handler, carrying her dog on waste ground.

The dogged board sent her both into the per's' privet who does that in law.

Horror of "Mrs Lecter"

Rape counsellor Ontario Nelson has been jailed for 27 years for killing her husband, cooking him and eating him. She stirred his body of flesh, cooked his hands in his own, and lived his hands in it before sucking in.

Tooth luck

A patient won £5,000 damages after having all 22 of his teeth extracted following a Hippos remark to his dentist.

The 50-year-old who only needed two teeth removed had said "The way I feel as if you knock it wouldn't care if you took the lot out."

Break in?

That man broke into prison for a drink party with inmates, the Home Office confirmed yesterday. This follows earlier reports that prisoners from Leeds had been smuggled in for sex.

"Tinker, tailor, soldier, student"

In Russia, there's only one way to get the maximum student grant - the Higher School of the KGB. Students at this spy school can get up to twice as much grant as those at other institutions.

Move over lads

Sarah Robertson, a Leeds Metropolitan University student and female Rugby Union player has been successful at both club and national level. *Jaszw Lewin* spoke to her about female Rugby, sexism in the game and what it's like to beat the Welsh

Last Saturday afternoon, when most students were just starting to emerge from their hangovers, Sarah Robertson was running up and down a muddy field in front of a roaring crowd, representing England in a Rugby Union student international.

Sarah led her country proud and helped England to a 13-5 victory.

Her first international was against the Welsh in February, an experience she remembers with affection.

"It didn't really sink in until I got onto the pitch and people kept saying it, then you realise you're actually playing for England."

The North of England Flanker, who plays in number eight position at Club and student level, added "It's nice when you beat teams like Wales, it gives you something to strive for."

Sarah, a past graduate in Physical Education, secondary school level, now hopes to work towards an international cap in the winter term.

"My experience at student level has increased my desire to play for the full England squad. The England team at the moment has quite a few players scoring their tries and a lot of us are hoping that they will be retaining some."

Sarah is so keen that she even approached the North of England coach on one occasion in a state of imbecillation at a party. She asked the all-time coach when rugby player Jill Brown was going to retire from her place on the English team so that she could take it - an incident she is trying hard to forget.

Sarah has only been playing for four years, unlike most lads that play from the age of 18. She became interested in rugby for the first time when she was at college in Cheltenham, where she set up a team.

"I was a bit of a tomboy at school and I've always been a bit rough. I'm not the gentlest of people and I enjoy using strengthened aggression in a different way," she said.

Rugby is typically viewed as a man's sport but, says Sarah, they are just "eccentric, big non-mathematical creatives."

"Women's rugby has the same elements and rules, it is equally skilled, but generally it isn't as fast or physical," she said.

"There is the same contact involved in the game but there isn't as much fighting on the pitch as women's rugby tends to be more disciplined."

But Sarah says a definite distinction between men's and women's rugby is made by the referees.



Sarah Robertson and team mates. "It's nice to beat teams like Wales."

All male, without exception, the referees are renowned for treating women rugby players in a completely different way to their male counterparts.

Says Sarah "Women are treated like fools by certain referees who encourage the male lads hard screaming but will tell the women 'you come on ladies - just touch and engage'."

This, she says, is an indication of how far attitudes have yet to change.

But, in the meantime, Sarah sets off for another match determined to beat all opposition, male or Welsh, to the ground.

● Women who would like to get involved in rugby should call Jane Singleton on 8924 821723.

Officer disciplined after inquiry

By Matthew Roper

A police officer has been internally disciplined after a complaint from a Leeds student.

Miriam Wise, a third year studying English at Leeds University, made the complaint to Leeds City Council after the ninth burglary of her house inside a year.

Wise alleged that the police officer concerned used abusive language, mislaid on identity

parole, and that the general police response was slow and apathetic.

Her action had resulted in an informal resolution being passed against the policeman.

Wise said she was happy with the police response since her complaint: "I had a two and a

half hour meeting with the Chief Inspector and they have visited the house on two occasions to check on its safety."

She said that although the burglars are still on the loose, she was encouraged by speaking to the Chief Constable of West Yorkshire on a recent BBC Radio Leeds broadcast. "We haven't been burgled since Christmas," she added.

Memorial wall for former climbing student

By Imogen Ridgway

A former student at LMU was remembered last Sunday at the opening of a new sports facility.

A new climbing wall at Beckett Park was officially opened by the parents of David Leadbitter, who was an International and Engineering student between 1981 and 1986. David, president of the Student Union Mountaineering Club in

becomes, who spoke on behalf of the University.

Lucy Melton, organizer of the event, said the fall the ceremony had been a "very successful, though emotional" occasion. She said that the opening of the wall was a positive point and added "We are looking towards the future but want to remember David."

Warning after library thefts

By Vicky Bacon

Students are being warned to keep alert after a recent spate of thefts in Leeds University's Brackenbury library.

Three incidents have been reported in the last week alone, compared with a similar figure for the only previous year, and it seems the thieves are becoming increasingly adventurous.

In one of the incidents a student's purse was snatched from her coat-pocket as she left working.

She was able to identify the thief as a scuffly, middle-aged man. Denis Meier, head of Leeds University Security, believes the thefts to be the work of several people.

Correspondence

5

A question of priorities

Dear Editor,

It was ironic to see the article on student apathy in last week's 'Leeds Student' (12th March), following hot on the heels of an interview with job holders - sorry, Pickets, his cohort was Jane Mills, last Wednesday managed to pull 600 academic students in the Riley Street, over 500 more than at an average OAGM. Not only do Union earnings have a 'strong swing', they fail to address the problem of wages, housing, etc. faced by the average student. The public liability lawsuit at the AGM takes up the 'top-down' approach of the Exec, reducing student politics to a checkmate. The inertia characteristic of our national representative body leaves our fellow graduates going unrepresented in the opposition to our university's membership of the NUS, but the executive does nothing to channel this anger effectively. The recent rent rises at colleges across the country, and the abortion fund campaign in our college last year, demonstrate that, where it counts, is important.

current issues, students prove to be highly motivated.

The disparity in the turnout for the substantial elections between LLU (85.5%) and Cambridge, Lancaster and the LSE (30%, 30% and 30%) deserves an explanation. The make-up of the student population of Leeds is not comparatively different to that of other colleges in Britain, yet the profile given to the elections, as well as to the nomination for NUS Conference, seem unduly to give those actively involved in LLU positions.

Any leader, just to prove that Exec really are in touch with students' needs (despite a signed self-fudge message £200 just for the privilege of being someone, while last year's anti-racist campaign was forced to beg for £70,000 to an Ed and on, going their previous to us).

Kate Woods
Ann Brown
SWS5, LLU

The above letter was edited for length.

Working class angst

Dear Leeds Student,

I am currently taking a level 4 at Park Lane College 'Job God, one of these broad-winged, long-tailed, big-god-like birds (I hear you're) and I sometimes pick up your ragging, whilst rag in the recreation room. It makes me want to be there on 1st March 20th edition. For example, we were treated to an article about his new attending chair school. The headline in this completely irrelevant and to student like paper, 'Working class?'

Further on, in a letter from one of C.B.P.O.R., he describes the rage of a girlfriend and making excuses for anything like this as being committed to '80's, deprived working class

geography' but by a 'white, middle class student', just like himself or someone from his course.

And why the hell are you privileged, over-educated SC/M/E trying to prove by constantly reinforcing these prejudices? It goes on in Leeds Student all the time, it is one matter you get beaten up by local?

Stop constantly insulting the people who read your paper who have't been looked up from Surrey. You're the patronising monster, and I hope the contributory galls of this sort of thing get a good crack in the mouth after closing time at the Royal Park!

Love from,
Rob E.

Correspondence should be addressed to:
The Editor, Leeds Student Newspaper, Leeds University
Union, PO Box 157, Leeds LS1 1UH
Deadline for letters: 5pm, Tuesday preceding publication

Boos and hisses over Unfair Lady

Dear Editor,

I am sure the review of Miss Theatre's production of *My Fair Lady* in last week's Leeds Student brought a small self-satisfied grin to your face. Baring in mind the fact that the review (John Pierre) was dragged along by the effort of the book on Tuesday night, having left about the interval on the first night, it is hardly surprising that his review was, in part it mildly, lacking somewhat in enthusiasm. Indeed, as a vicious attack against the many people who have worked tremendously hard over the past 7 weeks to bring the production to the stage, it was a masterpiece. From the 'SC/M/E anti backdrops' and 'vulgus dare routine' to the 'wonder genre' and, most unbelievably, 'his orchestra', John-Pierre Joyce successfully managed to rip every ear of the production to shreds, bar lighting and poster design.

It is to be noted, that, as a member of the cast, I am naturally bound to jump to the defence of the production. However, the rightly entitled reaction and the many good comments that I have read in the form of the fact that there is not one person, having seen the show, who would regard the review as anything more than the lowest form of self-satisfied vindictive comment that it is. What is most disappointing is that, as the Editor of a paper whose aims surely include promoting the enormous range of activities and interests undertaken by the student community, you would allow the publication of such ridiculous and malicious appraisal of a group of students efforts to bring a little diverse entertainment to the University.

Fortunately the review is so unbelieveably bad that it can only be laughed at. However it is no credit to the many people who put in a huge amount of effort so that such productions can take place - and in this case the result is far from being the 'delicious of secondary school plays'. An

apology would certainly not be inappropriate. In any case, I suggest you think twice in future about the value of the Leeds Student before allowing such a scurrilous attack on the efforts of any Union Society to be published again.

Years,
Jason Evans,
(Miss Theatre)

Dear Leeds Student,

In response to the review of 'My Fair Lady' in last week's 'Ed', I would like to draw attention to many of the positive aspects that the critic neglected in his door commentary.

Firstly, he should realise just how adequate the set and orchestra were in enhancing the quality of the production. Indeed, the designs of the set provided an excellent atmospheric backdrop that provided the backdrop for the orchestra which differed in focus each night created sufficient volume (which is not perfect in number) and this was well complemented by the fine vocal talents of the cast. The standard of music was set by the MD (Luis Prado) who performed in a most naive and professional manner.

Nevertheless it was not just musically sound, much of the acting was of a very high standard. Wiggin (Tim Palmer) and Colm (Picking James Treasler - Griffin) engaged in a most skilful stage rapport. Dina (Emma Steko) was heartwarming and empathetic in all aspects of her character and those who were commiserated through scenes from Prudy (Helen Evans), Mrs Pearce (Francesca Knight) and notably Dottie (Shea Young), whose energetic, physical performance was most convincing. The whole company deserves praise for a thoroughly satisfying performance that was certainly uncomplicated with a few scenes of pace and energy.

Therefore in terms of critical appreciation the effort of John-Pierre Joyce is hardly likely

to merit a decent GCSE grade now!

Years sincerely,
The Taft

Dear Editor,

As someone unlucky enough to have been invited by a so-called friend to sit through the hell that was LLU Miss Theatre's production of 'My Fair Lady' I can only add my condemnation to that so accurately expressed in last week's Leeds Student.

This was one of the worst pieces of 'entertainment' (amateur or professional) that I have ever been unfortunate enough to suffer through. Lacking almost totally in dramatic merit, this abortion of a production destroyed what is a wonderful musical. Anyone who saw the film version (shown recently in commemorative shows) will surely know the highlights in which this show can stand. Anyone who saw Missy Theatre's version cannot help be aware of the depths to which it sunk and it badly failed.

Missy Theatre's cast woefully prepared and hampered their brutal way through the material, to the accompaniment of a barely competent orchestra on a stage which looked more like an old set from 'Foycushold' than nineteenth century London. If I hadn't forked out hard-earned cash for my ticket then I'd have walked out in disgust.

Some student drama is good (recent productions of 'No Way Out' and 'Eagles', not to mention last year's 'Gnome', have done this), but often it is tedious nonsense collated together by self-satisfied egotists whose knowledge of the theatre is as limited as their talent.

Thank God someone has finally had the guts to express this in print.

Years sincerely,
David Costello
3rd Year Combined Studies

to give in and actually do some work. Having given a lead (and his massive frown), BIG Dig handed off to the records to track down the names of these maulers roughly enough to have dropped a site of meetings.

Having taken the records, I checked the identities of the offending parties, BIG Dig made a list and returned to inform UC of his findings. The bright spark who suggested the idea of having the knowledge of a job well done, looking forward in further deeds of junior cowardice from his UC position of power.

Or at least he did and he realised that he was on BIG Dig's list, so he had moved those meetings and that he was going to

have in 'a straight off' UC just passing DOG and certainly not contacting C203.

The Hack would like to award this hapless UC worker the Comedian's Award of the Week award. Come up to the Leeds Student office at anytime, and the entire staff will be happy to give on the usual hearing to a pep which goes with the award.

The Hack's second rule concerns a student about to go for an interview. This particular chap had done all the usual preparations - he'd checked the issue and location of the interview, sorted up all manner of possible questions, so his alarm clock for a good five hours before the clock of dawn and gone to bed secure

in the knowledge that 'he was as ready as he'd ever be.

The next morning, he rose, washed, shaved and went to the cupboard to put on his interview suit. But when he opened the cupboard, interview suit was deep blue. What had happened? He'd left it at home! That he knew it as a friend? No it still all the chairman's 'None of these things'. As he had no interview suit, he had to go on in his own suit. He had one, but he'd got it of years ago and never bothered to replace it - he'd never had it dipped his hair clouded now.

The Hack is disappointed to note that our friend botched it and did not in fact go outside to his job.

HACK

splight of publicity.

The rule in question? 'If off a member of UC makes 3 meetings this said member is kicked off UC and can possibly start looking for something more interesting and useful to do with his/her Monday nights. The Hack suggests it's better to be one of those chaps with the cars in the garage of the MI as possible alternatives.

Our regular UC member probably didn't dig about this for so long but eventually the fat one had

HACK

This week the Hack would like to discuss one-year direct talks of student apathy in last week's Leeds Student (12th March), following hot on the heels of an interview with job holders - sorry, Pickets, his cohort was Jane Mills, last Wednesday managed to pull 600 academic students in the Riley Street, over 500 more than at an average OAGM. Not only do Union earnings have a 'strong swing', they fail to address the problem of wages, housing, etc. faced by the average student. The public liability lawsuit at the AGM takes up the 'top-down' approach of the Exec, reducing student politics to a checkmate. The inertia characteristic of our national representative body leaves our fellow graduates going unrepresented in the opposition to our university's membership of the NUS, but the executive does nothing to channel this anger effectively. The recent rent rises at colleges across the country, and the abortion fund campaign in our college last year, demonstrate that, where it counts, is important.

LEEDS STUDENT INDEPENDENT NEWSPAPER

A spoonful of honesty

There seems to have been an alarming outbreak of honesty at Leeds University over the last week.

As reported on page three, an old graduate of the university has been so glibly struck by his theft of some cutlery from the Refectory that he has actually sent the university a cheque for £20 to cover the replacement of said items "plus a little extra".

A funny story, isn't it? It brings a smile to your face, as you think about just how daft this particular individual was.

There was no chance that anyone would ever appreciate him for his 'crime' - to the best of my knowledge, there's no one who's done a great deal-better for the 'Spoons Thief of Leeds University' - he'd got away with it. Nobody would

ever know about it. Nobody except him.

All too often we whinge on about the deteriorating standards of modern society, about how we should strive to regulate 'Victorian values' (personally I've never seen what profit there is in adopting the standards of an age of hypocrisy, rampant crime, workaholics, and vicious class discrimination).

But when someone actually behaves as we claim we would like them to, we laugh at them.

In a society where it often seems as if going away with a lie is the same thing as telling the truth, it should be refreshing to see someone behave this honorably. When you laugh at this story, you should perhaps wonder whether you're laughing out of amusement or out of shame.

Up for review

Last week's review of 'My Fair Lady' has treated his back into the old debate about what exactly reviewers should say about student productions.

The major objections voiced in the letters received seemed to centre around the fact that a lot of people had put a lot of work into the show and that Leeds Student should not make criticisms of action shown simply as the grounds that they 'aren't done it'.

This is a juster assessment. Leaving aside the particular issue of 'My Fair Lady' and looking at student shows in general, it seems ridiculous to expect reviewers to treat student plays any differently to any other form of entertainment - be it amateur or professional, stage or screen.

People pay to attend student plays just the same way that they pay to attend professional drama or films (the cost of attending a student play is not much less than that of

admission to many cinemas in Leeds).

The performers enter into a contract by which they agree to 'entertain' the same as in a broad sense to the audience. If they fail to do so, then the fact that they are fellow students who have just put a lot of work in is irrelevant. Their audience will leave as dissatisfied as if they had sat through a bad play at the Playhouse or a dismal film at the Showcase.

The same applies for reviewers. The reviewer fails to 'entertain' a certain reviewer (bearing in mind that reviews are subjective things), then as shortcomings should be exposed, they may reflect badly on the students who worked on the production, but it can only be of benefit to the students considering going on or not to have one person's A-level opinion available to them.

This is the service that Leeds Student aims to provide.

Action st

Last week Action members organised their annual tea party for elderly Leeds residents. At the weekend they turned their attention to the youngest in the community. *Beles Sage* and *Lisa McWilliam* went to the Lake District to experience the action in 'Outdoor Mix', an activity weekend for underprivileged children and fun-loving student volunteers.

There was a pulse in the air last Friday evening as we walked through Woodhouse to where our weekend away was about to begin. As fellow students went off to the Queens Hotel, dressed for the Ball, we were off to work and play in the Lake District with members of Action.

After we loaded our gear into the back of

the minibus we prepared ourselves for the long journey - a chance perhaps to find out

what we were letting ourselves in for. Our first encounter with one of the youngsters worried us - the boy sitting behind us grabbed our necks and screamed, "what are you two dressed doing here then?"

Fearing a little among about our welcome we made a vain

attempt to establish relations and asked who he was and what he did. He told us that he was a trainee butcher and liked cutting things up.

Luckily he hadn't brought his carving knives with him and we soon found out that the butcher was Matthew Sykes who at 17 years was the eldest member of the group on Outdoor Mix.

"Our first encounter with one of the youngsters worried us - the boy sitting behind us grabbed our necks. He told us that he was a trainee butcher and liked cutting things up."

Matthew has been attending activity weekends with Action for the last seven years and is more of a veteran than the volunteers themselves. He described the weekends as "superb, brilliant and smashing" and was a mine of information about what the

weekend might have in store for

the mountains had recently cold. It has been the most impressive low risk beauty sleep about three people and just the right size for the Action group, which consisted of volunteers and 18 children - a perhaps of how much control going to be required.

We asked Julie King, year Tenite design student and weekend coordinator about it. "The weekend is just as much about the volunteers as it is about the kids. It's a learning and develop experience for everyone."

It was about 1 am when we arrived. It had been a long 5 hours and we were all ready for sleeping bags. But there was

nothing to do but bed and that's what we did. The next morning we started the week which included cooking, chat and washing.

This was all part of the weekend. It was perfect and usually.

Bedtime wasn't quite so easy, but we had been given a warning about this and prepared for the worst.



"The weekends are a chance to get out of Leeds and forget about work and city life."

PHOTO: Bob

LEEDS STUDENT INDEPENDENT NEWSPAPER

Leeds University House PO Box 107, Leeds LS1 1UH (0113) 243201. Fax (0113) 243706
Leeds-Printers: The Press, Calverley Street, Leeds LS12 4JZ

Editor: Gail Thomas

Senior Vice Editor and Books Editor: John McLeod

News Editors: Sam Crockett and Richard Fletcher

Arts, Books and Theatre: Alan Coombes and James Jones

Music Editors: Lee Davidson & Neil Cameron

Media Editors: John Saunders and Anthony Davis

Specialist: John Munn, Editor: Mark Farnham

Sports Editor: Stephen Hill

Local Life Editor: Stephen Heath & Martin Berry

Contributors:

News: Steve Lyle, Anthony in the City office. Photographs from Steve Wooding at the office

Arts, Books and Theatre: Jane Lyle, Timothy at Print office

Music: Lynne at the City office

Specialist: Lynne at the City office

Advertising: Open to advertising Friday before publication

News: Lynne at the City office

Arts, Books and Theatre: Alan Coombes

Sport: Steve Lyle

Music: John Munn

Specialist: John Munn

Copyright © Leeds Student Independent Newspaper. Printed by The Press, Calverley Street, Leeds LS12 4JZ. Printed by The Press, Calverley Street, Leeds LS12 4JZ.

ations

and was, according to Peter See Topper, welfare officer at Bradford City Council, "a co-ordinator of Leeds' only, "an essential escape for children". And if this was why they wanted to do this, as in stopping their breaths out of windows and let the carbon valley night spots.

Saturday morning emerged and we were soon forced to our gear. As soon as we saw eyes we were greeted by a and Angie from Burley - what are you fucking ugly staring at?"

This was the first of the books to contain with. But we also began with glasses and a hearty breakfast. We then told that mountain require a minimum of 4,000 ft a day and we all took full up of this - eating everything

After breakfast we took to a five minutes later the kids in a bag, took. After 18 one girl announced that she ran her hair and that she possibly go any further. A hospital didn't deter her or plans, but chocolate did not seem appealing for a child. A 12 year old announced with but she was missing her and with whom she'd been out with for five years and had married to as soon as

The weekend continued endless energy. A fire kinder was served on Saturday which the kids weren't keen on. They described it as being stuff which wasn't up and chips from the night. There was more action after when we ran around a foot in the pitch black

By the end of Saturday the weekend had revealed a most of the volunteers, and prepared for the drive back to on Sunday morning we of opportunity to speak to them. It was after speaking Topper that the weekend's went just into context and the children's behaviour

She knows a number of the other work and can see the of the Outdoor Mix if when they return to home. She described the year 12 year old girl who is a child of nine children and at plays mother to all her - "She has a tough life and I see half of her problems.

"What I do know is that these weekends have allowed her at least to spend some time on her own and improve her self confidence."

The girl who attended this weekend seemed fairly placid and mature compared to some of the others. She explained that many of the children had considerable behavioural problems. "They all need to get away, to breathe some fresh air and run around having nothing to worry about for three days."

Thirteen year old James Hart explained that he needed "to calm his nerves". A weekend like this can do nothing but good for some of these kids who experience the stress of life at such a young age.

Julie King stressed the importance of the weekend for everyone involved. "One of the aims of the weekend is to introduce the kids to people who wouldn't otherwise meet and interact," she said.

Julie explained that she joined Action because she had three years out of education before she came to university and didn't want to get totally swallowed up into the student existence.

"The weekends are a chance to get out of Leeds and forget about work and city life," she says. "As far as the kids are concerned, so do not try to change them, the emphasis is on enjoyment for everyone."

The children's reactions were, at the most, to be expected. They moaned about their "skinny food", "dove volunteers", and their "lugged lunch". It became clear that this was all part of their "image". James, who caught all gears, it was clear they were all having the time of their lives.

One 12-year-old was overheard saying to her grandma on the phone "I'm having a fantastic weekend". Adam Forsells, 12, said "I like playing football and I love the bank beds. The bus stick though." James Hart, 13, said "Outdoor Mix is brilliant - I like all the rocks here and we have a real laugh."

Most of the children are recommended by Social Services. Some attend family centres such as Hawthorn and youth centres such as Bentley Lodge. There were a couple of girls who live in a women's refuge and many who have been in and out of children's homes and foster families all their lives.

The weekend finished with a trip to Blitham works. Julie King summed up: "Even after all the organisation I am always amazed that the weekend all comes together. It's always very rewarding."



An Outdoor Mix member climbs Six Feet Five

Picture: Sam Pegg

Clare Challiner, co-ordinator of Leeds Student Action tells Simon Pegg that Action members are more than just a bunch of do-gooders

Students Action members visit old people and play in the park with the young. It's members run groups for people with learning difficulties and operate youth clubs. They even paint the walls of people's houses.

Are they just a group of do-gooders, then? "That's bollocks," says Clare Challiner, Student Action co-ordinator at Leeds University Union.

"Action is anything but a bunch of do-gooders. We are doing some good for students too. It's not all give and no take - we're getting benefits from it as well. The University's image is improved ten-fold."

And using new parts of Leeds is what Clare believes to be one of the main benefits of spending three hours a week on an Action project. "A lot of students are isolated in campus - in Action you see a lot of Leeds you

don't usually see."

Clare's area of influence is wide, stretching from a club for people with learning difficulties in Chapelhouse to youth clubs in Atterly and Little London. Visits are also made to elderly people in Lowell Park sheltered accommodation and members work with the homeless at St Anne's Day Centre. Children are taken on Saturday afternoon trips to the park or on outdoor mix weekends in the

country.

"We are doing some good for students too. It's not all give and no take - we're getting benefits from it as well. The University's image is improved ten-fold."

Clare sometimes feels nervous at having to make up this shorthill but realises that some of the projects would have to end if Action stopped being involved. "There's no way people would have the transport and energy," she says.

Action members are not just playing at being caring and teachers. A meeting day in on in the last hours, with workshops teaching members how to be effective volunteers. Some are trained by charities, such as the mental health charity MIND.

Clare Challiner is holding against the formal administration of Action. Only 100 out of the 600 Action members are men. Perhaps it has an image of women - a typical young image. It's definitely a problem. We are trying to get more men involved.

Many members form friendships with the children and elderly people they meet every week. "One to one relationships last two to three years, the whole time while they are at university - that's the aim really."



The group makes it's way north at the end of the day

Picture: Sam Pegg

Big Mama's

Makes
Wicked Pizzas!

BUY A DEEP PAN PIZZA,
AND GET

* 1 CAN OF COKE FREE
AND * 1 BAG OF FRIES FREE
WE DELIVER FREE AND FAST

CONDITIONS
1. SHOP CREDITS ONLY, NOT DELIVERED
2. VALID UNTIL 3/31/03
3. ONE COUPON PER PERSON PER ORDER
4. AT BIG MAMA'S NORTH LANE ONLY

744899.

25 North Lane
Headingley

shops also at
Roundhay - 491989
Horstorth - 380500
Harrogate - 0423 500000

RED GRAPE CABARET

PRESENTS:

ADAM CAVELERI
ROGER MONKHOUSE
OLIVER DOUBLE

"Ninety minutes of furiously iconoclastic comedy from three of the most exciting and original new acts on the alternative circuit"

Monday 22 March

Beckett Park Bar

Doors 7.30

£2.00 adv City Info, B.P Admin

LUU Sabattical Elections

Entertainments Secretary

Name: **Chaz Jenkins**
Department: **University**
Post: **Entertainments Secretary**
Proposer: **Tran Phuong**
Secunder: **Tom Hopkins**



Experienced, enthusiastic, and ideas for better Entertainments.
Co-operative with all societies.
Big and humorous.
Vote Chaz for the Entertainments but YOU vote!

Name: **Rick Collins**
Department: **Publics**
Post: **Entertainments Secretary**
Proposer: **Lee Harris**
Secunder: **Phil Harris**



Do you ever wish ENTS ABC?
The object of ENTS is to provide entertainment for YOU. If you're looking for fun to play the music you want to hear, at prices you can afford, and raise the status of LUU, at a competitive price, come down VOTE FOR RICK COLLINS!

Voting
will be held
on
Monday 22
&
Tuesday 23
March
in
the Union
Foyer

CRASH!



RECORDS

35 THE HEADROW OPPOSITE DEBORG, LEEDS LS1 6JG

32 THE BRIBION CENTRE, LEEDS LS2 9JG

Sport

LMU get the run-around

Cross Country

By Michelle Birchall

Saturday 13th March took the club up into the hills around Marsden, near Huddersfield, to run a 4 kg relay in glorious sunshine and beautiful scenery.

The race consisted of a 4 mile road leg, a 4 mile fell leg, three another road leg, and another fell leg. Both courses were very demanding with most competitors collapsing after their leg.

Leeds University had 2 post men's teams, and a present men's team, as well as one ladies' team.

The post 4 team won the whole event, with starting legs from Martin Rowson, Paul MCT, Phil Davis, and Robin Hudson.

The present team consisted of Duncan Southam, Chris Maxwell, Jason Newell and Will Hainsworth came roughly 9th overall, with good hard runs from everyone.

The ladies' team came last overall, however 2 of the runners were injured and ran the last leg together.



Ellie Chadwick ran the first road leg, Jon White the first fell leg, Michelle Birchall the third

road leg, with Anne and Jackie running just last leg.

All in all a wonderful day

Rugby League

By Matt Ball

With only one match left in the season, Leeds were to travel to Loughborough, the one league leader, in an all or nothing battle for the conference championship.

As the game kicked off both teams looked hard to dominate. With Mike O'Connor leading the charge, Leeds set within 5 yards of the Loughborough try line. The ball was being in Matt Ball, who proved sympathetic at this range and Leeds soon attacked.

Within minutes, Jim Sheffald sacrificed himself, taking on 4 men and still scoring, being carried from the pitch.

Loughborough were contained, and Andy Wilson took advantage of this to score.

Loughborough fought back and managed to eventually score; however it was to be their only try. When Leeds drove back, Matt Beadley was left the ball, and he proceeded to add to the Leeds total with another score.

The second half started with Loughborough really trying and they were unlikely not to score. But Leeds bred their back and began to pile on the points with scores coming from Jason Wigg, Andy Wilson, Jeff Bates and Ian Egan.

Loughborough established and a showed when even Nick Ball scored. John Tobiasz had kicked almost everything and Leeds

University finished as conference champions.

Final score: Loughborough 6-80 Leeds.

Ultimate Frisbee

By Paolo Nistri

Last weekend saw Catch 22, the University Ultimate Frisbee team, travel to Wolverhampton for their third tournament of 1991.

A thrilling 6-5 overtime finish against the Oxford Sharks, put them against all odds in the quarter finals, where they were defeated 9-5 by the local favorites - and eventual winners - South Fury Athletic, in a match that they lost from their game after having been up 4-1.

On the second day they came from 7-3 down to defeat Penn's 10-9 in another extraordinary encounter that set up a game against Number 1 seeds Stob's team, leading three Great Britain players.

The hard figh, resilience and such being catching performances that Catch 22 produced off wounded but then been isolated with the Spirit of the Great award presented to the team but not occupancies the excitement, competitoriness and fairness all contributing that it's former Frisbee. A highly entertaining tie was had by players and spectators alike, and the team really gained the maturity and respect it deserves.

Tae Kwon-Do

Just before 1991 saw the 1991 National Student Tae Kwon-Do Championships. This is the only of all student competitions in the calendar and competitors in Europe U.S.1 saw a team of 15 to Manchester to compete in a style unknown to them.

LMU's style of Tae Kwon-Do is a semi-contact based sparring system, with points being awarded for skilful light contact to scoring areas on all opponents. However the event on Sunday was a full-contact event, with the shops being to strike the opponent as hard as possible, out to the point of a knockout.

LMU were not daunted and everyone fought well, most fighters winning at least one fight. Deborah Birt fought in the women's lightweight intermediate section, picked up a Bronze medal. Jeff Annetts, fighting in the men's intermediate heavyweight, picked up a silver. James Lam, in his first full-contact tournament, fought superbly. As was part in the semi-final to second victory by breaking his opponent's nose with a well timed knee kick. He went on to take gold in the men's intermediate lightweight division.

John Irving, also in his first full-contact tournament showed as well how to do it with an excellent series of fights. As a kick belt he went on to become National over all student champion in the middleweight division.

Overall, Leeds came away with 2 Golds, 1 Silver, and 1 Bronze.

out, with as always the post team beating the present members team.

Canoe Polo

By Sam Brownfield

After their recent victory in the British Universities Canoe Polo Northern Eliminator Leeds ladies were confident of success.

Their first game, against a novice Liverpool side was won with the players barely having a chance to swim up. Despite many opportunities only 2 goals entered the Liverpool net. This poor scoring coupled with a steady Liverpool goal made the loss a determined to do better against Manchester.

This second game was fiercer and more intense, really allowing Leeds Ladies to show. Debrae from E.C.Rack, K.Gibb and A.Kempster were right and the striking pair of S.Hapkins and S.Brownfield kept their shooting areas. Final score, Leeds ladies 5, Manchester ladies 0.

The men's team of steady motion playing together for only the second time held their ground out against strong opposition from both visiting teams.

A strong one to defence conceded only one goal per game but Leodwin failed to capitalize on this and had low scoring opportunities. Final score, Leeds 1, Manchester 1, Liverpool 1 - Leeds 0.

Overall positions in Leodwin, 2nd Liverpool, 3rd Manchester.

LMU team takes BSSA trophy

Football

LMU's football season came to a fitting close last Wednesday with the 3rd BSSA appearing in the BSSA Cup Final, where they played a strong and well organized side from Coventry.

Armed with a coach of experience and a superb ground, LMU were determined to claim the trophy. Having thrown away the chance of a league success in the weekend, everything was riding on this one game.

It was a frantic opening period, with tactics flying in from all sides. However in one decent passing movement, Wilson guided by starting position by getting Leeds ahead. Harry Ted Mackay, whose one touch header sent Richie clear down the right. His powerful run culminated in the perfect cross which Wilson rose to meet and plant in the corner of the net.

Rather than settle their nerves, the goal seemed to do the opposite. Leeds, as they grew up an excellent passing game in order to battle with their opponents. For a share of the ball, in so doing Coventry began to get into the game, but despite dominating the possession sides for periods of the first half, Edmondson's control of the high ball combined with Davis' pace at the back, ensured that the Leeds' goalkeeping was rarely called into action.

At the break, Coventry piled on the pressure in a vain attempt to draw level, but with Haddock and the impenetrable Mackay dominating the centre of the park, Coventry were unable to penetrate in Coventry. In fact it was LMU who had the best chance to score. Richie was held by the keeper's legs and Wilson attempted a chip which proved scuffed the better option.

As the game drew on, tempers flared, resulting in bookings for Haddock and Harry. LMU's defence held firm, although Jacobs was forced into a couple of brave saves.

With 10 minutes remaining, Parker and Waldren combined to give Mackay the ball just outside the opposition box. His neat touch took LMU's players of the zone inside the area where he confidently squared the ball for Richie, whose thundering strike beat the advancing keeper with ease.

The goal sparked a pitch invasion from LMU's spectators (including fans who thought that the game was all over).

Although Coventry pulled a goal back with a hotly disputed free, unable finally. LMU deservedly raised the trophy.

SPORTS

STUDENT

INDEPENDENT NEWSPAPER

Splashdown

Swimming & Water Polo

By James E. Roberts

In the Christie Cup last week, Leeds faced strong opposition in both sports. In the swimming, the ladies team of Shona Smart, Sue Visk, Desiree Brady, Val Millington, Ellie Southam and Lisa Stokes took all their individual events to win. The men only managed one win by Philip Airex to come 2nd in the men's competition. Overall result: 1st Liverpool, 2nd Leeds, 3rd Manchester.

In the polo, the Leeds team fought well. Without the presence of captain Martin Barrowman, the team relied upon Tom Nicholas and John Babstead for inspiration. Losing to Manchester 8-2, Leeds improved tactics to beat Liverpool in a 5-2 win. Liverpool beat Manchester 9-4. Overall result: 1st Liverpool, 2nd Manchester, 3rd Leeds.

The BHSF longcourse (50m pool) championship in Sheffield last weekend proved to be successful for the Leeds men's team, with 13 individual freestyle and 3 relay finals. Olympian Steve Akers convincingly won the 200m freestyle by over 3 seconds, and gained a silver in the 400m freestyle event.

First year Matt Smith completed an impressive weekend with 2 individual golds (100m and 300m butterfly), 7th in the 800m freestyle and 2 relay golds - Leeds winning the 4x100m freestyle and the 4x100



Photo by Martin Barry

medley relay (backstroke, breaststroke, butterfly and freestyle order).

Other Leeds medalists were Ben Lafferty (silver in 200m individual medley), and Paul Alexander-Sherwin in the 200m freestyle.

Other finalists were: Doug Hudson (4th in the 100m and 200m backstroke, 6th in the 50m backstroke), John (7th in

the 200m individual medley), Owen Terribil (7th in the 50m butterfly), and Lee North (7th in the 200m backstroke). All the above participated in the men's teams which swam away with 2 relay golds and a close 4th in the 4x50m freestyle relay.

The only women's finalist was Sue Visk who came 7th in a hard fought 200m individual medley, though

captain Shona Smart narrowly missed out on a couple of final places.

Other swimmers who competed were Val Millington, Desiree Brady, Tony Rhodes and James Roberts.

The overall result in the men's competition was Leeds gaining 108pts but losing to Loughborough's 111pts, the final result having been decisive.

At the end of the season, captain Shona Smart clinched victory on the women's course, losing round the arduous terrain with German student Anke Batta in a dramatic pursuit - helping to strip victory from LUOC's opposition.

This astounding victory has boosted Leeds' confidence for the Christie Cup final at the upcoming BHSF competition at Lutter.

Not surprisingly Manchester and Liverpool were reduced to the minor places, by LUOC's six names - Robbie James back from injury had a consistent time of the mile's course in 33 minutes 37 seconds, while Roderick Stanley and Paul Gibbets tagged in behind with promising times.

However it was LUOC's women, who really took a leading



Swimming's exciting climax at Crystal Pool left a familiar and bitter taste in the mouths of Leeds Rugby League fans. The semi-final match against Wolves added no further chapter to their book of disasters.

Despite having some of the biggest names in rugby league in the town, Leeds failed yet again. Perhaps some of the players can accept this failure, having seen the performance on Saturday and spent miserable Sunday afternoon at golfstruck places like Sheffield, just to see some players in the team kick the gravel in before half time. We begining to believe some of them really are just playing for the pot change.

For the less it is achievable, Leeds has one of the largest followings in Rugby League. For their Saturday was notorious. After 90 minutes many Leeds players seemed to give up, leaving Hardsy, Jones and Fallon to try and salvage some sort of point from the game.

The fans who stand on the South Stand at Headingley - but wouldn't be good, but such an obvious success. Unfortunately the club as a whole seems to lack any desire to win.

The skill, financial close and support exist in plentiful supply at Leeds. But the key ingredient for success - fan loyalty seems to have left the club years ago.

If Leeds is to ever regain this hunger for winning then it needs to appoint a manager who can instill some team spirit and passion into the side. It's obvious that Loughran has to go - he has let the club down and even more importantly he has let the fans down.

It's time to appoint a manager who really cares for the club. Perhaps the most likely choice would be Eddy Hardsy. But I for one think it would be the best.

Richard Fletcher

Orienteering

By Matt Jaggar

Last Sunday, Leeds University Visitor's Orienteering Club travelled the long distance to Swaghton Forest, in the Lake District, for their prestigious Christie Cup clash with Liverpool and Manchester.

Leeds defended their previous record to not only defeat, but positively trash the opposition on the extremely challenging yet beautiful Cumbrian uplands.

Treacherous conditions and demanding terrain made the courses physically demanding for all of the competitors, especially on the bigger courses facing the cup match.



Exit looks at the pains, perils and pleasures of

househunting

in the jungle of Leeds 6

GAMES MASTER



Yoohey Robin Williams

Leon the Pig Farmer

Odeon Cinema

Made for practically parents by two Jewish filmmakers from the National Film School, this film assembles a superb cast which includes Janet Suzman, Bernard Bressan, Miriam Dube and Conie Booth, on the strength of an intelligent, witty and down-to-earth screenplay.

Leon is a Jewish ex-estate agent who quits his job because of the instability of the business. His mother takes him on to her Kewster catering company. ("To you we deliver full food and love"). While making deliveries he smooches, by sheer habit, across company records that reveal he was covered by artificial insemination. The dramatic father revelation is that they made a mistake in Leon's case and accidentally impregnated his mother with the sperm of someone other than his father. Driving overnight to the address he's given, Leon discovers to the heart of Yorkshire - home of heroes - a pig farmer, whose congenial if somewhat faintly extant a wife welcome to Leon. Wildly helpful on the farm, Leon becomes the unwitting cause of a peculiar hybrid - a cross between a sheep and a pig (a poop? or a piglet?) This startling incident then becomes a direct catalyst for Leon's new questionable Jewish identity, and

the question of his being or not being kosher becomes dependent on the decision of two rabbis as to whether it is or is not possible to have such a thing as a kosher pig.

As a consequence of a small budget, there is the unusual appeal of familiarity and novelty, a dash of Hollywood schmaltz. It is self-consciously Jewish in a form of gentle self-parody and the references to religion and culture have been selected to make the film accessible to a non-Jewish audience; the search for identity is a panoramic one. It has an appealing, disinvolved banality - patriotism is heartily manifested by complete strangers who know all the intimate details of Leon's private life. This will not become a mainstream film by any stretch of the imagination but if you enjoyed "Delicatessen", you'll enjoy this.

Liz Ekstein

Consenting Adults

Odeon Cinema

The advertisement for "Consenting Adults" shows a soft-focus naked woman smiling on a black background. It suggests sex, mystery and danger. Unfortunately the advertisement is inversely proportional to the film, which also fails to offer much in the way of a substitute. "Consenting Adults" is a morality tale which echoes the 90's wave of

The eternal conflict between good and evil has inspired many great works of art over the years - Blake's Songs of Innocence and Experience or Goethe's Faust, for example. Classics, one and all.

Imagine this theme in the context of an anti-war film, set in a Marine facility. Add a liberal dose of Escherichian Impressionism (Shostak), references to Mondrian and Magritte (no, really), spend a few million on special effects and voila: "Toy".

Now, a bit of advice for anyone intending to see this film - ignore the half-baked plot and the mawkish love end sequence and just look at it. The story is OK, a nice idea perhaps, but what really makes this film mark in its visual magnificence. The 58-page press release reads like an art history textbook and the ideas it draws on come across brilliantly on screen - the transition from 'a kaleidoscope of carves, coloured frocuses inspired by Italian Futurism' to 'the stark, far-reaching style of Russian Constructivism'. But don't worry, none of this means anything to me either - all I care is that from the opening scene, kaleidians dancing through the snow-covered streets of a miniature New York,

Toys Showcase Cinema

to the final cataclysmic battle of the toys, it looks amazing.

The anti-war theme works well in the struggle between the naive, innocent Leslie Zevo (Robin Williams) and his psychopathic uncle General Lehard Zevo (Michael Gambon) - you wonder if you should be laughing so much when Gambon, playing a video game, turns his fire from enemy tanks to UN trucks ("Blasted UN, getting involved where they're not wanted"). The ironic failure is that the young audience at which Toys is aimed are going to be more interested in getting their hands on the awesome video games and causing mass destruction, than going out to spread peace and harmony in the world.

Major flaws aside, it's a wonderful film and the standard of acting is surprisingly high - especially from LI. Cool J. Williams keeps up the humour in his own inimitable style with excellent comic contributions all-round, notably from Juan Chock as Williams' headcase niece. Ultimately, you'll either love it or hate it - I loved it - but either way everyone must see it and be amazed by its visual impact. Stunning.

David Kenning

Shadows and Fog

Braddell Pictureville

"Shadows and Fog" is Woody Allen's most fully European expressionist cinema and it therefore has a moody black and white. The entire scene takes place during one night in a room, of indeterminate period, and location, where a struggle is on the loose. The two a entirely populated by film stars and an engaging film.

A crisis is camped on the shoulders of four and the warring overlord Otha Favre's (John Malkovich, very funny as a pompous and egotistical clown) and movie Woody Allen's (Liz via some, producers (Jackie Foster, Liz Tandy and Katie Baker). A vigilante group of the wisest and Allen's character - a neurotic and curiously sceptical, finds himself in a group who have a plan, but he's the only one not to know what it is.

The weird thing is that the writing is a fever the way that it comes as a real surprise when people act comparatively normally. O'neher, act as if they are in a Woody Allen film. The plot, as often in Allen's films, progresses in an increasingly frenetic pace, but it has a sense of calm cinema, before ending down again. It is a funny and enjoyable film but slightly more faithful to a formula - prevents it from being anything more.

Liz Ciriwshaw

Eleanor Rose

scent of of SUCCESS

Scent of a woman

Cannon Cinema

Take an army veteran, give him a naive young public schoolteacher (and/or the appropriately named Charlie), send them both off for a weekend of hell-raising in New York, in which the younger learns lessons of interesting things about life, and you have the makings of a pleasant generation crossing, heady movie — a kind of "Frank Foster's Society's" movie. ("On The Town," Perfectly harmless fun guaranteed to take in the dish by the barrel load.

However if you make said veteran an embittered, crude, senile mad man not blinded in a black & white "Noon (flashback, but while drunkenly juggling hand grenades), whom plans and kills) could really have become a dark, gloomy and white stick caricature, which is not for Pacino's subtle and beautifully realized performance. Not only does he mime the moves and postures of the blind perfectly, he also grants them to a powerfully realized character. Slade is vicious, sad, frustrated, ramboic, and completely believable. The situation that he and Charlie get into may be patently ridiculous (Frank chooses the tango, Frank drives a Ferrari) through the doors of New York with Charlie showing directions, and so on), but Pacino's performance is so finely rooted in emotional fact that you forgive the latter flights of Hollywood fancy. And then, there's the *Best of its kind* ending outside ...

Right up until the moment of truth in harmonizing scene between Frank, Charlie and a headless AF in a hotel bathroom it's impossible to say whether he's going to go through with it or not. From this point the film could go either way — up to a robotically happy ending or down to the aftermath of suicide — which gives the story some an added power. They are either a new beginning for Frank or a tragic but brief life. It all depends on the outcome of one superb musical two thirds of the way through.

Crowned with impressive camera (Richard Yoncos as Frank's older brother, Margaret Egan as his constantly cheery wife, and especially Gabriele Anwar as his initially reluctant tango partner), who provide more than adequate support for Chris O'Connell as Charlie and Pacino himself, this is a fun, funny and incredibly poignant film that should finally secure *At the Ocean* that has eluded him so far.



Doing it the dark.

Ceri Thomas

The Crucible LMU Theatre at the Met

The towering mist gathers momentum as the audience waits in the darkness. Suddenly, the right paths to reveal an unusual light and we can see the Young Puritan women, dancing half-circled around a candle. We watch spell-bound as they swing to the charm of their leader. The sound of a man's heavy voice breaks the hypnotic rhythm. Confusion follows as the Pastor's daughter falls in his lap.

This then is Salem, Massachusetts in 1692. It is a graphic beginning to a story which leaves you half-gapped with conversations and half-fainting with fear. The cry of the signifier is the spine-tingling warning that leads ministers of the church to circulate Children by the fanned. Each word, it is alleged, is performed in secret, with only the witch and her victim present. Witches would readily see and feel themselves and so it is the

wisdom of the victims' which counts. And the only way to escape! Confession.

The Crucible is a vicious and compelling play. This production was staggering in its success to deliver the message that in any society a purge against any group, will reach its tragic roots. The acting was superb — unaided by many professional companies, I fear one was bewitched by the sheer evil.

Rachel Williams

Krapp's Last Tape West Yorkshire Playhouse

On stage life's something somewhere between Henry Kafka's old dog and a troll from *The Dark Crystal*. It sneezes, grunts and snuffles. It shuffles, gumbles and groans. It gently eats a banana. Welcome to the weird and ... wait sound of Samuel Beckett.

Krapp — I can't be — does off his old

multi-tape tape recorder and plays back his one of his spoken word diaries, to listen to "that rapid hazard I took myself for thirty years ago". This is a play about dashed dreams and the slow downward slide of the self through the clog mats of time. But, hey! It's not all laughs! No, seriously, there is much humor here, too. People quote Beckett with endless pretensions and agonized wails of existence, and it's just not true. We feel sorrow and pity for Krapp, but we also laugh at him, and with him, and usually at ourselves.

Thirty five minutes can be a long time on stage when there's no plot or character interaction to speak of. So, all credit to Robin Bosworth for showing us so fully and fondly the whole gamut of emotions we feel when confronted by the person we used to be, and by what we have become. You may laugh, you may cry, but unlike Beckett, our audience's comically interrupting Playhouse, will ever make you yearn.

Jonathan Gibbs

John's like horror films. This isn't because I've got some great critical disdain for film-love (obviously not all) as far as pieces of cinema, as well as what any other film you could hope to see. When they advance the techniques of cinematography in their search for new ways to make an audience jump with shock or wince with terror. Hitchcock's *Psycho*, Ridley Scott's *Alien*, and even *Wes Craven's Nightmare on Elm Street* are all second-hand fare, and in my capacity as compulsive film buff I have nothing but admiration for the people who made them.

No, the reason that I don't like scary movies is that I just don't like being scared. When I watch it all through one of these things, I wonder with nervous, biting my fingernails and praying that what I know is going to happen just doesn't and that the vision makes the belly of my gut down to the collar / up to the altar / after the monster, aimed with no more than a flashlight and mere operators.

My heartbeat accelerates like *Concave*, my imagination kicks into over-drive on "Oh Park" mode and my adrenal gland starts showing all manner of weird chemicals through my body as it curls itself up into a very, very, very tight ball, braced and ready to clamp tight over my eyes at the sight of something, anything, that will give me less-terrible reactions than ever as a threat. If someone were to tap me on the shoulder, I'd either die of shock or turn and slip off one of my usual clothes.

All this and I'm only watching a film. My mind keeps telling me I can't but say I'm not listening. And that's one problem with me who watches these kind of things for ... personally I'd sooner judge my terror in such have to sit through films like *Concave* on a regular basis as it is may be years before I'm able to look at a mirror again ... though these are times who say it isn't such a bad thing.

Why do people go out with the express intent of getting good and scared? Surely the whole point of millions of years of human evolution was to get on to the point where we had the ability to stay away from things that look even the least bit scary. Granted it should have got so high enough on the evolutionary ladder to not actively seek out things which will terrify us, and thus pay good cash for the privilege of having one's bladder released.

I don't understand it, but I do have a theory about it. Maybe ... just maybe ... we're brooding some strange sort of coast-guard adventure junkies who don't have the gut up and go in actually just these films, but still need that of adrenaline. Lack to keep them on an even keel. Psychological human beings willing to show themselves in the area of cinematic terror because it's the only sensation that they can appreciate anymore. Maybe ... or maybe I'll just buy a big wisp of cotton. The fact that I'm an almost comical who can't handle his films like a real man. Possible I suppose ...

Ceri Thomas

The Crying James



Wendy James

Now Ain't the Time for Your Tears (MCA)

The same as politicians, we also probably get the stars that we deserve. And if today's lot of famous faces (from My C to Catherine Zeta to Jason Priestley) seem to veer more towards the dull and the tame, then it's not for any reflection on ourselves, that's for sure. Maybe it's to do with the grip of the dismal (albeit gross) over-popular culture, maybe it's because of the Arkansas-style flattening of the complicated past into late clichés, or the ways in which sexiness and rebellion have become contrived and second-hand.

In the late 80s it seemed that people could become famous for being crap but wanting to be famous. In the same way that Gates & Ross were crap at being the Greatest Rock'n'Roll band in the World and Peter Ono was crap at being an actress, Wendy James was crap at being a pop-star chanteuse. She fancied herself as a new female Lou but came on as being too thin, too crass and self-control'd by '81 - hey, the perfect late 80s pop star!

Well, since then things have changed and she's raised up a bit and this album, written totally by Elvis Costello with Cal O'Connell, lets it show. It's all about his women, selling yourself for money fame and ending up hated by lots and lots of people. Chances are it may come both with Wendy. I mean how much more self-referential can pop get? It sounds strange like a clash between a consummate clever-dick craftsman and a pressing, socially-challenged under-one would sound - odd.

What's amazing is that it's more than a couple of actually nice tunes affecting James' voice - she might be at times pushed past it's limits but then cracked, strained, true-crap values are always more interestingly human than Whitney-style blase perfection. "Bassment Kiss" is a particularly poignant ballad and "I Want To Stand Forever" is a straightforward O/T appreciation of a Broadway show-stopper.

The sound ranges from Shirley Temple singing pink-duck to Dixie's Time Bandits and generally sounds as if it's thought it would be fun to re-explore his own five minutes of live rock stardom as the King of New Music.

Steve Lowe

The Aphex Twin The Orb, Morley

According to the laws of probability, a million monkeys hacking away at a million typewriters would eventually produce Hamlet pretty by chance. But a million musicians experimenting in a million studios would rarely come up with anything as incredible as this music's music. The Aphex Twin (real name Richard James) is a Moody genius.

In the Quasi-music-like Orb, his first PA set, may only last an hour, but those precious sixty minutes are a revelation. All you see on stage are an earnest bearded head and some headphones occasionally poking up over a bank of electronic, and his psychotic dancer doing Body-mechan impressions amidst the fragmented laser beams. But what you hear is an incomparably beautiful cohesion of sounds that have no rightful place in this dimension.

Forget the preconceptions about techno being detached and inhuman, when James produces is charged with affect but compelling emotion - music for the head and the heart as well as the ear. His best-known track, "Digeridoo", combines an eerie algorithmic drone with a 156 bpm hardcore rhythm, when he plays it it blows your head open.

If dance music is a substantially second pursuit of euphoria, the Aphex Twin is creating multiple orgasms by the trackload. His commitment is so great that he doesn't need to sleep while making music, and this

total involvement in sound reaches out typographically and cognitively. This was not so much a gig, as a religious experience.

Claire Rowland M-People Sheffield University

For some it comes and goes in three seconds flat. Success on a vinyl platter isn't something Mike Pickering got delivered every morning, but the too-refined-to-rare generation has gifted the old talent a long-overlooked spell in the limelight.

He first graced vinyltables in the eighties with Quince Quango, and then the more Latinate intonations of T-Coy later in the decade. It's a measure of the man's skill that as well as making pioneering Brit-house tracks such as "Do Me Mar" and "I Like To Loin". The jewel in the crown, "Cartoon" was put together in one session at a cost of £1,411, spent on mals and lozenges.

This short list of honours round the vinyl sets to it that not just Pickering got the code. One M-People accolade belt could have been that of forming the specialise, but the honours welcome reserved for Heather Small put paid to that. Her rendition of "Sunshine" makes up for the live version that Ce Ce Rogers never crossed the big pond to give us.

The wisdom of allowing the top of the track has been debated in record shops nationwide. But when you're also capable of writing a song to teaching as "Celine My Life", you're

the right to do whatever the hell you like, let's just thank whoever's up there that Undercover didn't beat M-People to it.

All in all, a solid, peccation-facing set, with people left, right and centre saying who would they could remember, as well as some who had known their way round the words and shivers. And even an occasion, despite not being a rock band, Shave on you by Shave.

Marc Starr

Huggy Bear/Bikini Kill Duchess of York

Background: Huggy Bear showed up "the Wives" as seven-piece TV, by appearing to a piece on two "self-confessed Bimbos" and "blowing the security" "swearing" their exit. Bikini Kill are part of the big Sister US scene along with Hole, L7 etc. HUGGY BEAR are a collection of women, linked by only shared histories and swapped phone numbers. All of them are women comrades of the patriarchy that hates their potential and puts them in physical danger. But if you're looking for the revelation... sorry, it's not round the corner.

Anyway, its pop, so what did they sound like? Both bands are punk or Modest, not subtle, obviously not that innovative. The Bikini Kill are only Bandoes and Pans-Punks. The Siss, Huggy Bear are less about, but instead and changing. SASS, BE... "Her face" is righter on vinyl and more exhilarating than

the live experience with or without.

But, stated that equal billing with others, so what about the revelation we were promised? Well it's not gone happen. BIKINI GOREL is about waiting a letter to tell that "THEIR'S NOTHING WRONG WITH ME From having "Gid Power", to suffer the schizo personality level of females who they're had "you're pretty" and "swamp" and "caring" and your reward? You'll be asked in the way home, by your boyfriend or by your father. So once an you'll fuck you over, he'll and you'll fuck you over anyway.

If this is what BIKINI GOREL is about, then they've achieved what they want, so long as they are content with reaching political consciousness pro-feminists who like the contradiction and violence in their lives. For the World's Bimbos (is it) don't they'll travel to a BIKINI GOREL meeting or read "The Power" And they'll never be reached by a pop or situation that they believe they can't get up alternative culture that can challenge the patriarchy and violence in their lives. BIKINI GOREL and their musical champions are part of no solution, it may be self-allowing for a small clique, but it's no more politically significant than the Socialist Workers' Party over the class war.

Act like: Ross Lovejoy, Public Enemy, Lydia Lunch and Martin Luther King, GET SOME PRACTICE, GET IT SMASHED, GET IT ON THE CHART SHOW AND DO A RARE CRISIS BENEFIT. Use it all to get your own.

Then you can talk revolution to ALL women.

Daniel Norris

ICE CUBE



Ice Cube
Bradford University

Don't believe the hype. The biggest mix propagated by the white rock press is that hip-hop is white lace. Try telling that to tonight's sold-out crowd.

A genuine racial and social mix turned out for the rap event of the year. With 92's best album under his belt, and songwriting/production work for protégés Da Lench Mob and cousin Ice-T, The Funky Bunchman, Cube is the biggest player on the scene. He's even crossed over to a rock audience, seamlessly replacing Public Enemy and Ice-T on *AMERICAN*'s Most Wanted.

Flanked by Da Lench Mob, whose short set boosted some thrilling vocal interplay, Cube launched into overdrive, blasting rhymes off his road-sparring partner, a storming "When Will They Show?" introduces a selection from the new album, interspersed with old favorites like "Vicio Upon a Time in the Project," a gritty reality tale of inner-city America. He expertly straddles the line between gangster rap and smart politics, snickering stiles at will from strictly hardcore to the new Cypress Hill/Boyz of PainDa FLEX orthodoxy.

A carefully stage-managed return to his NWA days sends the crowd wild; "Straight Outta Compton" and particularly "Wuz Tha Police" are as powerful today as they were in '88. A strong anti-censorship rendition of "No Vaseline" (the controversial track omitted, along with "Black Korea" from "Death Certificate" in Britain, shows a different side to the man who indulges in colorful double entendres such as a rebuke to come back onstage, and various standard "make some noise Bradford" rap audience-awakening routines. He even brings on his two-year-old son, to the applause of the crowd. Who said rap has no entertainers?

A hoped-for peaceful crowd very soon turns home happy by a storming rendition of "Wicked", Cube and posse jumping around with solo-wide grins. Behind the attitude of the music industry, hip-hop refuses to accept its current ghettoized state. This music is the most exciting and relevant around; you have nothing to lose but your prejudices.

Mark Dixon

Senseless Things

Empire of the Senseless
(Epic)

The first rule of making good records — don't forget about the music. Deep lyrics are fine, but the guitars will only play a record more than once if it sounds good — the feeling created by the music is the most important thing. Hence, *Senseless Things* runs into trouble.

Allegedly controversial songs are homophones, puns and homonyms are all very well if the actual songs are listenable. If they aren't then no one will want to hear what you have to say, and unfortunately the music of this band's latest incarnation is utter bollocks.

Even the rock power ballad, so beloved of the US, is tried here. Such powerfully rubbish should be left to the Quireboys, who they've come to sound quite similar to, incidentally. People in a library-or-friends situation are also given the sensitive treatment by the Senseless to much more appropriate effect.

It's a shame that the Things have joined the legions of other bands in creating an album that takes them one step closer to sounding like they're just a bunch of US pop-off merchants, and there's no pride to be had in that.

Stephen Dick

Bang Bang Machine

Duchess of York

The total exposure that Evelyn's Bang Bang Machine have received in full accounts to giving the number one song on John Peel's Future Party (with "Rock Love"), and appearing on "The Word" with sister Elizabeth independent in a working class. Not exactly media saturation.

Clearly they are achieving some recognition (A half hot Duchess tonight), but they remain critically ignored by the music press, so when so many new bands rely on promotion. Once again the music press are WRONG. BHM are brilliant and deserve much more, so that's why the review will read like a gobling press release rather than a detailed criticism.

BHM don't have a bad song in their whole set. They can play straightforward power-pop like in "Lovely Lily" or they with sophisticated dance beats in "Analogues", and it will still sound unique to them.

Their songs have a sense of drama and a soulful undercurrent that reminds me of Sergio Mendes, although they're nowhere near as intricately and discerning as the best Brazilian funkheads. Elizabeth seems to have chosen Nyck Songbirds as her role model and it suits

her well, as her voice soars and sweeps over your head like the Hawk's dove.

Choosing to cover Jane's Addiction's classic "Jane Says" is inspired, as its depicted confusion of a girl being mad and not loved by her partner, exactly mirrors Elizabeth's haunting refrain in "Wack-Lass": "To love, but never to be loved".

Tonight was the first ever listening gig I've gone to (as in 1993). I am convinced that Bang Bang Machine have it in them to create the most startling debut album this year. Go and see them next time they tour, and you'll see just what I mean.

Martin Futrell

Thank you to
Crash for
giving us lots
of records.
You're ace!

SINGLES

That pros by Mark Dixon

FROM MANIACS
Candy Everybody Wants (Elektra)

A slightly less than a normally stellar disc that's bristled from its title. The title track is a lullaby homage to Motown in the key of one of his two good solo singles, "Sleeping in Like Sunday." Old Steve is big in America, apparently.

THERAPY?
Shortsharpshoot, E.P. (A+M)

Horrible, horrible, horrible. From the shiny sheen to drawing of a safety pin (very '77) to the workmanlike indie/rock/brash within, this is grim. It even passes the point where you can't just ignore it, you actively have to hate it. Fact: this single earned the Top 40 in both *Insulation* and six and eight in pop music are dead, and Therapy are in flames.

SLEEP ON DRUGS
10 Minutes of Fame (Island)

Unfathomable dance obsession with almost vocals a la Peter 242. The only interesting thing about this waste of vinyl is the Weathermen concept wherein candles out there can pay CD to get their songs on the sleeve, and hence their 15 minutes of fame. Good and, actually couldn't do more better, and he's dead.

JERRY JONES
The Right Decision (Flood)

THE SPIN DOCTORS
Little Miss Can't Be Wrong (Epic)

Two examples of hitting a formula and sticking to it. Mike Edwards, fresh from delivering the 2nd most important album of the 90s after *Nirvana*, offers a number of slices of what remains incontestable. I think it's the vocal that does the most, whining, layered and uncharacteristically Mr. T. Edwards.

The Spin Doctors are, like Marquee, big in America. They could be any of a thousand bar bands playing in small-town USA, there's nothing but about this band's rock that makes special collect. It's just hoping Epic's marketing won't be able to break them over here.

Well, that's it. There is no Single of the Week, so pay no mind. But don't see holding, and the Powers That Be didn't get hold of Ice Cube's *It Was a Good Day* (but out and make it the first hardcore rap No. 1, you know it makes sense)

Show and Tell

New Writers

Pelicans (Spring 1993)

Pelicans is the University of Iowa's New Writers series. Their anthology for spring 1993 is a mixture of experimental and traditional forms, and familiar and original themes. The most successful pieces in this collection - for it is mostly poetry - are those which use confidence in control of both their subject matter and their style.

Such is Lily Hylton's "The Greek Chapel." It has a colorful, sensual clarity in both topic and style. The subject matter is commemorated successfully without being staid or overly sentimental. But William's "Verbal Rhapidity" demonstrates a rhetorical precision in a wistful tale that seeks to meet Maxwell's "The Garden." Laura Warren's two poems, "RSPV" and "Promises To Lily," could stand the same low-form style, more a form of power than poetry. RSPV creates a clever linear structure, which deftly unfastens sentences and a line with one apparent meaning and recombines with an elaborate one, lending a feeling of anticipation and tension, which are an integral part of the poem's progress.

Terry Bradford contributes one of the anthology's two pieces of prose, "A Loss For Words," in true John Calvino tradition: a narrative which continues to be self-producing after having been produced. In constant self-identification, she blurs the question of who is actually producing the text - author or reader? - although an inquiry into the alleged difference between these two roles. Useful for anyone studying Roland Barthes via Terry Bradford.

"An Afternoon in Argues," the only other prose, is Rachel Cunningham's capsule of a moment in time which palpably communicates shock and incomprehension following the announcement of a pregnancy. But it falls down in its cadence. What some grammatical errors may suggest a purposeful focus on a mixture of confused emotions, but it is unclear whether or not this is a deliberate or accidental feature. But she is capable of producing remarkable images whose potential suggests in the same way that I would like to see her, but when she does, that sentence like my whole body."

Helen Warren's "Gains Of Life" is a political piece which mirrors the voice of an ever-great Paul Daniels-like game show host to our beloved government, who are often such prizes as "salary but certainly won't be scolded for" or "a big juicy Girl every two weeks" in the lack of the draw. This direct imitation of one voice to another results in effective in its communication of some decidedly bitter irony, additionally implying that what some like chance is actually fixed. The government become administrators of destiny to the individual.

Mark Robinson's "Sinner" is just that - a poem about sinners. It does not deal with it to its theme of loss, is saved from complete desolation by an ironic final couplet, referring focus to the outside world missing its prevailing tone.

John's anthology is a varied selection, a series of poems and some compellingly providing brief insights into different writers' styles and ideas. This is a valuable and advantageous and disorienting, perhaps even more ambulatory might refer the introduction of an overall thematic line.

Steven Ranger

Liz Ekstein

Pictures at an Exhibition

D.M. Thomas (Bloomsbury)

The best novel by D.M. Thomas, "Thing Into Language" - was an impressive, playful fantasia about the murder of JFK. Thomas' delight in Freudian theory, and his interest of representation, seemed central to the material. But things change when the Nazi atrocities at Auschwitz come under his fictional gaze. For Thomas, the balance is not another bulky subject around which is spun some delirious psychoanalytic jargon.

The plot shifts between scenes at Auschwitz, and life in the early 1980s. Thomas maps an intricate web of relationships linked by sexual desire and infidelity. His key figures are brutal analysts, and there are many scenes where characters' emotions radiate details to laugry ears. Gradually, adulterous relationships are revealed, as well as a set of coincidences which link one by Jacobson, suffering from major nervous disease, with a Nazi doctor at Auschwitz. This is framed within the novel's attention to the art of Edward Munch, forging links between art, sexuality, death and the mind. The 20th century is linked by an ubiquitous unconscious. Everything finds its origin in psychology.

There is little skill here, and even less imagination. Thomas attempts a massive synthesis of all that has been unpleasant in recent times. He combines references to AIDS, Biko, Yegorov, Yugoslavia and neo-Nazism with Hitler, cross-dressing and pornography, as if all are the fall-out from the aggressive and cruel psyche. The roots much of the history of his control, converting it into the status of mere hallucination. Even Jacobson's major nervous disease is suggested to be the product of his repressed feelings about Auschwitz. This kind of fiction must make us consider how willing we are to let writers play with certain subjects. This is a beautiful, disingenuous book which left me both astir and angry.

John McLeod



The controversial figure of D.M. Thomas

The Butcher Boy

Patrick McCabe (Picador)

Flashes of insight and of ferocity, of poetry and violence, taking lead from hearing, deeper into pain, into laughter, into madness, into life. Into life. The life of Francis Brady.

You know right from the start that something will happen you don't know what, but you know something will happen it has to. Francis tells you as much as they say they all later find but he doesn't tell you why all he's got at first. But you know. Just like they all know. You know Mrs McGee could see something.

Francis Brady is a young Irish boy living with his good but fragile Ma and his disappointed brother Doc. With his friend Joe he lives in the fenny world of soccer, and comic books, of John Wayne and Flash Gun. Then the Nagans move in town.

After a conversation with Mrs Nagans, Francis's Ma has a nervous breakdown and they take her off to the garage to make her well. Joe makes a new friendship with Philip Nagans. This begins a process of loss and alienation, a descent into delinquency and disillusion which leads him through crime and punishment. There is a reform school, he allows himself to be abused by a priest in exchange for some Rabbits, but still succeeds in attending the *Francis Brady* for a *Real Rascals*. Now home playing and returning home. Driven by a dangerous obsession, Francis becomes the Pig Boy, and finally the Butcher Boy, as the novel spirals to its inevitable end.

McCabe reaches up the usual Irish

suspect: emigration and alcohol, music and religion, framed by the fractured politics of nationalism. But all are made use of in a remarkable first person narrative that pulls us down and ever down into the depths of Francis's increasingly nihilistic mind. The sparkling black-cloth of humor masks a narrative which disintegrates with Francis's life, which somewhat itself as a metaphor for our condition what Francis has been telling us. Things fall apart, and there is no centre left to hold.

This is both the saddest and one of the funniest books I have ever read. "Show us your ordinary Irish", says Francis, and there could never be an adequate reply. Bookers, therefore, this is a genuinely uncomfortable, thoughtfully bleak novel. I want to read it again, immediately, but I want all my friends to read it first.

Mark Robson

Tropical Night Falling

Manuel Puig (Faber & Faber)

Few writers, and even fewer readers, seem immersed in old age. In this era of both in obscurity, it is an ironic society which only values its citizens for their youth, no one wants to be reminded of their own lack of durability. Most prefer to avoid their fate by finding someone to grow old with.

It is this twentieth century love of loneliness that the late Manuel Puig addresses in his majestic last novel. *Tropical Night Falling*

is based around the conversations of two elderly sisters, Luce and Nidia. Most of their talk revolves around the cruel affairs of their neighbor, Sylvia, but their gossip gradually reveals more about their own lives and moments of joy happiness. Sylvia's death herself alone and middle aged, and represents the fear of aging alone, forced to find love at any cost. The sisters also have in common to know with the terrible end of the novel through the figure of Rosalinda, the nightwatchman they believed. His emphatic arrival after the collapse of human relations in a society without running. *Tropical Night Falling* is as timeless yet as vivid as everyday life.

But Puig is also involved with evocating the form of the novel. There is no narrator to guide us, and no description of the women, just conversations and letters. You are dropped into the book as an unacknowledged and confused reader, and these conversations only gradually gain in clarity. In one of the most experimental but effective chapters, Puig recreates the frustration of insomnia. As Luce reads and reads travel brochures, trying to sleep, the sleep most the articles, which begin to collapse into fragments and un-recognizable phrases, obscuring the power, yet clarity, of words.

Tropical Night Falling is a compassionate but well presented novel. Luce and Nidia are masterpieces of characterization, especially as Puig only reveals them through their speech. Indeed, his portrayal is so convincing that the death of one sister left me with a real sense of loss, but perhaps the tragedy is that we have been denied of more from this master.

Steven Ranger

Kink Freud

Last month, Esther Freud was voted as one of Britain's best young novelists. John McLeod talked with her about her recent success, the inspiration behind her writing, and her novels 'Hideous Kinky' and 'Peerless Flats'.

When Esther Freud published her first novel, *Hideous Kinky*, last year, it received almost unanimous praise. Freud was hailed as a refreshing new voice in the current field of contemporary fiction, and she received a nod of approval from A.S. Byatt and Salman Rushdie when they voted her into the prestigious list of Britain's best young novelists. Within six weeks, a slightly unknown actress and Drama Centre graduate had become a novelist ranked alongside the likes of Kazuo Ishiguro and Neil Gaiman. Not bad for someone yet to reach her thirties.

Esther Freud was in Leeds to promote the publication of her new novel, *Peerless Flats*, at Waterstones. After her reading, I spent an enjoyable half hour discussing the story behind her remarkable rise to prominence. A confident and charming woman, she was clearly excited - but wary - of her recent success. "I don't if it's really come so completely yet. I didn't know of its [the list] existence and I was nag and told it was in it. So it was a change finding I guess which was about as in the public if I don't have to do. But I do think it makes you come in for extra criticism. The most successful you become, the more people are critical of you work. Maybe that's how a should be."

But Freud is surprised about literary prize-winning. "I feel like I don't want to get involved in it at all, this whole thing of people being on lists and winning prizes. The real pleasure is writing the book, having it published, and having people read it. I think you shouldn't expect anything more."

Freud's enthusiasm for writing is clearly communicated by her novels. Her prose is precise, energetic and exciting to read. Freud's first vocation was to become an actress, yet this changed after she completed her training. "I used to do a acting course at a further education college in London - but we were a week - with Michele Roberts. I wanted to do something that wasn't just acting. I did actually feel a very burning desire to write, when other people's words. In my first year this drama school I was playing a part in a children's play, and I did feel a need to express myself a little bit more than that."

"As time went by I began to write more and more. I formed a company called Norfolk Blooms with another actress. We did all the writing in order to perform and inspire ourselves, but it was the writing that we both really enjoyed most. Once we finished, I wanted to carry on. I spent a year trying to find somebody else - it's very rare to find someone you can write with - and I realised that I had to write on my own. That was the beginning, and I started *Hideous Kinky*."

Hideous Kinky is a charming novel about the fortunes of a rather indolent family in the east of Somerset. The narrative, a mere five years old, struggles to match the substance of her older sister Lisa, with their mother delving in deep apologetics. The book depicts the quirky busyness of a child's perspective, and strikes a neat balance between the real, comical, and somewhat satirical, perplexing moments (the family are eventually forced into begging). The book demonstrates Freud's experiences as a small child. "It never occurred to me write it in any other form. I couldn't write it and remember it. I don't remember enough. I had to make it up as I went along. I also didn't want it to be so nostalgic and reflective, but in the present, exciting, readable and fun. I used my journey as its starting point, and let my imagination wander.

The book's triumph is its narrative. Freud can convince you that you really are in the company of a five-year-old with startling ease. "I remember what it was like to be a child very, very well. I've played a lot of children in an actor, and I don't know if that helps. In order to suspend the disbelief of the reader, I would read everything aloud to myself. I wasn't the words that were used, but something about the rhythm which was important. So some long, complicated words you could use and get away with, some you couldn't. I wanted to show how remembered and surreal children are. If you spend any time with a child, you notice how absolutely bizarre the things that they do are."

Both of Freud's novels concern the younger child in a family. As I mention in the delicious pleasure of being the youngest in my family, I was keen to discover if she thought



she creates a particular perspective. "I think the order in which children are born in a family affects you so much, possibly more than anything else. I have a very close relationship with my sister, and I used this in both books because it's so easy for me to access the complicated, passionate relationship between two sisters. It's interesting family dynamics anyway."

Interestingly, *Peerless Flats* replicates the family dynamic of its predecessor. The adolescent central character, Lisa, lives with her mother Margot in an temporary council housing in the expensive tower block, and spends much of her time in the shadow of her exuberant older sister, Ruby. A wealthy figure, we follow Lisa's awkward flirtation with sex and drugs in London's ornate side, while the years for emotional half-brother, but in the heyday of Punk, the book scrutinises the disparate life of Lisa's family, but ultimately celebrates their transient existence.

Although less successful than *Hideous Kinky*, Freud's writing is characteristically as strong as that which distinguishes her debut. Most noticeable is the shift away from a narrative figure. "I wanted to write in the third person - apart from anything else - for a change! It actually felt like a real liberation. It was a wonderful moment for *Hideous Kinky* to write in the first person, because you are limited to only explaining

what's going on through this person's eyes. With Lisa as a third person, you're allowed to comment a little and stand back a tiny bit, but you're still right there with her. It's always how Lisa sees it. As a narrator, I'm delicately watching Lisa. But I want the reader to be living her experience, identifying with her but also aware of what she's going through."

Her *Peerless Flats* portrayed an decadent scenario with some ambivalence. Freud points out the changes of things through the figure of Ruby, yet the book ends with Lisa and her mother refusing a chance to build a secure home elsewhere, as if the impermanence of their lifestyle merits celebration. Freud defended the book's ending with conviction. "I wanted to show how the family are not complete winners. They make choices for themselves. They are living in this situation because they feel it some way it's worth it."

So how long must we wait for her third novel? "I'm started on something else, but not it's much further on I can't tell if it is going to work. So I feel superstitious about talking about it." An enjoyable and animated talker, Freud departed to her hotel, leaving me to reluctantly pack away my tape-recorder and gaze momentarily at her vacant seat. She even signed my books.

Esther Freud and Peerless Flats are published by Penguin and Abacus respectively.



HOUSEHUNTERS - Like Christmas, house-hunters seem to arrive earlier every year. In town and flows, armed only with a Lead A-Z to protect them from any unboned horrors, these brave explorers plot their expeditions into that most mysterious of regions, L38.

Blithely ignoring the news stories stating that there will be no housing crisis this year, vast swarms of first years simultaneously jump to the conclusion that if they don't find a house away from home by the end of next week, they'll be spending the whole of next year living in a box under a flyover.

Filled with a burning desire to sign all their summer earnings directly over to the first old house-owning grasps they encounter, they proceed to wander aimlessly up and down the Hertley and Bradsworth, standing into any houses that will admit them before asking the most baffling series of questions.

"Where's the kitchen?" asked one particularly ebullient individual, after having just walked through it 30 seconds previously. At least he wasn't as bad as his mate, who wandered where the lounge was while standing in the middle of it.

"Do the TV and the video come with the house?" is another old chestnut, but absolutely the epitome of them all is "How far am I away from the university?" What do these people do, parachute into Leeds 65? In any case, how do they manage to find your house when they don't know where they are?

For the rest of us, who have to put up with four or five bunches of first years turning up every night, there's only one



HOMESW

Nowhere to live next year yet? Beginning to get a bit and lead you through the mean streets of Lee

Ceri Thomas, Simon Payne and Neil Cameron tell you every and the nightmare that

thing to do when you hear that future whispering of crises and razing of paper outside your front window. Before that tentative knocking commences as the door. Turn up the volume, struggle a little deeper into the sofa, and make out like you don't hear a thing...

LANDLORDS - Squares of Satan who should be treated about as far as you can comfortably spit one of the woodworm infested sideboards that they decorate their oh-so-luxurious apartments with.

WHERE TO LIVE - There are many schools of thought on this one. Some say you should live sufficiently close to campus for a swift two minute crawl to get you into that vital, early morning lecture (obviously untrue - there is no lecture to visit it mainly getting out of bed before noon). Others think you should park a house close to vital amenities like laundromats, cinemas and pubs. This is closest to the mark, but still lamentably WRONG.

No, the only factor that should determine the area in which you want to live is the distance to the nearest 24 hours garage. Never ever live more than 10 minutes walk away from one. Long after Saturdays and Mondays have closed their doors, long after even the most diligent Aston corner shop has turned off its lights, these garages saint of the late night shopper will still be dogging around his and pervers at extortionate prices to the Merry eyed millions. It's always good to know

when you can get change for your electric meter at the crack of midnight, or that there is someone willing to sell your paper to a desperate student at 5am. Trust us on this one.

INSURANCE - You may as well face it - insurance companies exist to insure a gold plated Ferrari at a car show. Inevitably, however, they are to offer the owners of Leeds' reasonable cars on their belongings. Be sure to take a look at insurance broker that student land.

About the only thing you can do to buy an and be you get things with ease.

CONTRACTS - Signed in Blood (generally yours), the scraps of paper might more accurately be termed right hold a short hold.

Even tentatively suggest moving out a day before schedule and the genial smiling chappie who made you feel welcome when you came to look around his cheap one year garage man's rooms, ago will swiftly transform into a small demon from the lowest circle of hell who will pursue you to the ends of the earth in pursuit of his pound of flesh (also generally yours).

DECORATING - You may think it doesn't matter, but do really, deep down in your heart of hearts, think that you can't up to a whole 12 months of life in a house with lime green wallpaper and purple shadow-pile carpeting will leaving flint marks of the lorry is left off the back off. Head down to it with your credit card as soon as you can find a rug with a red dove you throw and back.

HEATING - Your cozy beige attic flat may have seemed warm and sunny when you first looked round it in those hazy 1 summer months, but what your landlord probably failed mention is that by January, (when Leeds becomes a corner of an English field that is forever lost) and a person who could comfortably live there has a central fire and coal lumps for eyes and answers to the nurse of Frost.

SECURITY - Completely pointless. You could mount a sighted economic weaponry on every available wall, surround your house with an 18 foot high electric fence, train snail gun bolts in steel panels over all your possessions and it would make no difference. The deviants of Leeds will break in and steal everything that wasn't nailed down (except your head home for the bats. Let's a bitch...)

LET HOME

? Never fear - Exit is here to take you by the hand
you search for the domicile of your dreams.

ou never wanted to know about the art of house hunting
ing with other people.

isn't get ticked.

PHONES - Ah where would we be without these
ous items of modern life... a damn sight better off, if the
e told. Never in this more, not that when the damn caller
your hell. Heavy eyed, you stagger from your chamber,
f lights of stars, to answer the damn instrument only to
e hear it.

Social nicety overrides righteous anger and - instead of
the caller express instructions as how exactly they can
e their own truly inserted communication device - you
TE just go and sit.

So, in a state of nonsubstantive you click back up the
e wake Brian. After much soft knocking (after all, it's late
e don't want to disturb anyone), you realize that he's not
e down the stairs you slide.

"Sliss out here at the moment."

"Can you give him a message?" Again the dream of
e rest rains its early little load, and after a spot of hasty
up, it's back up the stairs you climb to leave a note in
e room. Apparently his girlfriend Bryson is missing him
e, but can't fully understand when the hell he is at work,
e you wait for, for any.

Three months later comes the bill, budding into the
e a letter from hell. If you're lucky it'll be returned and all
e twenties and fifts. If not then you'll be forced to dig
e a digged exercise book you've kept by the phone,
e may well be deluged in despair the hieroglyphics
e not therein in a do-or-die attempt to work out exactly who
e is when and when and how much it cost. Everyone will
e hope this for weeks at great volume and with great
e stress, with absolutely no-one wanting to take
e liability for the 40 minute peak rate phone call to New
e. If you want your friendship to last beyond the first
e bill, put an answering only only phone.

TV - Somebody else's job.

CLANS - One thing they don't do is play music. They just
e loud noise. Most of them live underneath your room and
e very large drums kit which they thump at two in the
e, making your furniture vibrate occasionally. Some still in
e uncomfortable tap tapping when you are doing an exercise
e loud enough to stop you thinking but not so loud that
e will the drummer to shut up. Then the guitar starts, the
e plugged in with a click and you know you are in for 90
e of a badly made from just three notes.

But this is nothing compared to the Sunday afternoon

band practice. Six creamy masses tramp into your housemate's
e room and impregnate a jet engine for several hours while you
e just cotton both drop into each year in a desperate attempt to
e purchase your cartridges and regain the blessed sound of silence.
e. Watch out for falling plates.

BATHROOMS - Wars can start over steam. When you are
e about to have a nice, long bath, the last thing you want to do
e scrape away with the jiff at someone's side tank or remove their
e public hairs which are languishing at the bottom of the tub. If
e only people would clean up after themselves, major house
e arguments could be avoided. And you always clean up after
e you, of course.

Second only to dirty loss and filthy basins is the
e bathroom bogger. After an hour or so, steam starts to ooze
e under the door, permeated by the entire contents of the Body
e Shops. Just make sure you beat them to the door next time.

COUPLES - The first rule is, Don't - just don't - move in with
e a couple. This unless you like using your dome while Janet
e and John gaze into each other's eyes over their lovingly
e prepared meal for two.

Of course you may not have any choice in the matter.
e. If you decide to live in a mixed sex household, then 2
e previously unaccountably connected housemates may suddenly
e realize that all they want to do is fall heavily into each other's



arms. Much bitterness and grating of teeth will follow from all
e other members of the household who are forced to endure their
e lovely domy-mom at close range, not to mention their
e irritatingly smug facial expressions as they head up stairs hand
e in hand to make the squaring of their bedspreads who about
e the house.

HOUSEMATES - It doesn't really matter who you pick to live
e with or for what reasons. Whether you set house with Ken
e and Barry (and they're in no way to get domby-foppishly
e bladdered with dew on the hill but in you move in with David
e and Catherine because they've got a microwave and a colour
e TV, in a town's time you'll still hate whoever you're living with.
e. Think about it.

1) - Ken and Barry want to do the washing up, they stand your
e food, they have food parties which Catherine in some ways,
e getting trashed by all of their mates, and they wouldn't
e recognize a vacuum cleaner if you beat them in death with it.

2) - David and Catherine never come down the pub for a drink,
e tag you about the washing up, turn to BBC for Noel's House
e Party just as you settle down to watch 'The Gaskett's', and
e become inexplicably upset just because you punched a hole in
e their food (what's a tin of tuna or two between friends
e anyway?).

It's a game you can't win, so don't bother playing.
e. Move in with people you already hate and cut out the middle
e man.



Joseph's Tones

The CLCM Symphony Orchestra

Mussorgsky
Pictures at an Exhibition
Rachmaninov
Symphony No.2
Leeds Town Hall

A program of works by Russian composers kicked off the CLCM's 20th Annual Festival week at Leeds Town Hall on Saturday night.

The curtain from Gluck's "Arioso" opera "Ruslan and Lyudmila" set the pace for the evening, based on material from the opera's final scenes, and exuberantly rhythmic, this piece proved a wise choice, displaying the CLCM Orchestra's rich capabilities and lyrical string playing well. What better way to follow the Gluck than a work by one of the many to fall under his influence, Modest Mussorgsky, and his Pictures at an Exhibition. Originally written as a work for solo piano, it was performed in its well known orchestral format, as arranged by Maurice Ravel, and is a descriptive musical gallery best written as a tribute to Mussorgsky's friend Victor Hartmann.

This series of musical depictions, controlled by the well known "Promenade" theme (TV's "New Statesman" signature), is potentially a minefield of expensive moments for the concert, but the CLCM tread lightly. A combination of confident, well-articulated playing and some good brass work (choke of horn, snout on the whole) that these "pictures" were well being.

Topping the bill was Sergei Rachmaninov's Symphony No. 2 in E minor. An hour long orgy of "big tones" and sheer catharsis that glorifies severity



The man himself, conductor Joseph Blower.

throughout, seeming to feel only half that sweet, the long First Movement grows the middle tones which recede throughout the work. Although the thematic sections were handled with care, there was a distinct sense of direction loss in this movement's episodic progress.

The dazzling Second Movement scherzo (Allegro molto) gives way to what must be the most sentimental, "godlike" slow movement ever written, the Adagio Third Movement. Not a dry eye remained in the house as "Man-of-the-Match" Ian Gibson (a 3rd year student on the graduate course at CLCM) stole the show with a charming solo that displayed control, vitality and sardony. The Final Movement,

with some breathtakingly dynamic (containing) and electrifying climaxes, gave rise to inspired and combative playing by all (at least the trumpet), being the evening's best solo in a very close. A worthy and creditable effort by Joseph Blower et al, my only quibble being the ratio of staff and "extra" to student players within the orchestra. I had preconceptions of seeing 18-21 new old players in action and I was a touch disappointed to find that 30% of those could theoretically have played in the very first CLCM Music Festival twenty seven years ago.

Karl Bridge

University of Leeds Symphony Orchestra

Grieg: Piano Concerto
Britten: The Four Sea
Interludes
Elgar: Enigma Variations
Parkinson Court

It seems that the support for the University of Leeds Symphony Orchestra must cease to amaze. The crowd grew with every performance, and tonight was no exception. For the audience not only filled the entire floor of the Parkinson building, but the overflow filled the upstairs balcony.

The concert opened with Richard Wagner's "Die Meistersinger." This was a good solid piece with a strong theme that continued throughout. The only disadvantage that played against the orchestra was the Hall's acoustics, but under the leadership of Charles Ince, they managed to overcome this factor to a considerable extent, and the piece carried well.

The audience waited with anticipation for the soloist to arrive, Conrad Cery, a second year music student, waited in looking confident and composed ready to play Edward Grieg's Piano Concerto in A Minor. The applause here was indeed a great indication of the exciting and dynamic performance which was to follow. The magical second movement held the audience spellbound while the third movement on the last facing and the finale which was full of energy brought a ovation on its knees. This was an outstanding performance and the audience were supportive. However, this were places in which the orchestra and soloist were not together, and although this did not spoil the piece entirely, I felt that it could have perhaps been better.

The Four Sea Interludes from Peter Grimes by Benjamin Britten were technically demanding pieces with which the orchestra coped admirably. This piece in four movements is intensely programme with the writing in the first movement. Denser, creating the image of the sun rising gently over the sea. The second movement, "Sunday morning," depicts church bell-calling people to worship. The third, "Moonlight," portrays the moonlight over the restless mountains of the west. The last movement, "Stormy winds" captures the mood of the storm which grows and moves into sea dimensions while being interrupted by moments of calm. Although this type of music is not everyone's cup of tea, I thoroughly enjoyed it and thought it was excellently played.

The "Enigma Variations" by Edward Elgar were disappointing in comparison to the rest of the programme. The entry displayed before seemed somewhat tedious and the character portraits were not especially convincing.

Although the end of the concert was not up to expectations, it was nevertheless a tremendous success which was enthusiastically enjoyed by all, and I look forward to the next University of Leeds Symphony Orchestra event.

Anna Waldek

Jackie McLean Rhythm of the Earth

(Birdology dist. Polygram)

Dedicated to the Dagen people of Mak in West Africa as "a tribute to the mystery of Dagen science and their contribution to the rhythm of the earth", the music of this CD never gives you any indication why. The veteran McLean indulges in a glut of pop

(participating in the stereo mix), mixing in self-adaptation for introducing so very many "loosed musicians to the world of music". Slightly off-pacing continuous, to say the least.

Nevertheless, it has to be admitted that the standard of playing on this release is consistently high. McLean's melodic lines are impregnated from rhetoric to music, his also during slickly angled brisk and tight solo passages with his minimal playing high-calibre, complementary material. Three of the work are promising newcomers to the scene, providing some very solid accompaniment and solo input, particularly instrumental Steve

(unfortunate name) Davis, Ray Hagrove on trumpet delivers some aggressively fiery statements over an impressive song with a fast professionalism. Drums are also good, with some imaginative but subtle high-end work.

But unfortunately this really isn't my cuppa jazz. It's a flat-out hard-bop retro-progressive that reminds me of early American B music sideways and shopping-bagged scenes. It's relatively accessible still, but neither off-base nor and enough for me.

Mark Funnell

University of Leeds

Division of Residential and Catering Services

Sentinel Towers Student Flats



Sentinel Towers is a new development due to open in October 1993 which will provide 243 study bedrooms, each with its own shower room containing a washbasin, WC and shower. Kitchens will be fully equipped and shared between four to eight students. Flats will be electrically heated and cleaned on a daily basis from Monday to Friday. A launderette and limited car parking will be available.

The flats will be situated near Burley Road and within fifteen minutes walk of the campus. The rent exclusive of energy charges, will be £221 per month. Normally the minimum contract will be for fifty-one weeks.

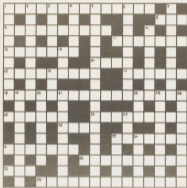
Applications are welcome from international and UK based students at both undergraduate and postgraduate level. Enquiries and requests for application forms should be addressed to the Accommodation Officer, The Student Accommodation Office, Room 6.08, Physics/Administration Building. Fax number (0532) 336077.

PRIZE CROSSWORD

The first fully correct (or nearly correct if no-one manages the whole thing) answer drawn out of the Leeds Student basketball hall will win a £10 book token. This is your last chance for this term, so get those entries in quickly!

Post answers to: The Crossword Competition, Leeds Student Newspaper, Leeds University Union, PO Box 157, LS1 3UH
Or pop the grid into either Leeds Student Office with your name, address & telephone number.

Closing date: 2pm on Weds 24th March, 1993. Good luck!



ACROSS CLUES -

1. Not at all prepared to go diving, but shouldn't hit bottom (12,3,4,5)
8. It's a trick. Match pocket. (3)
9. ...it ended Euro-members' mix up with triangular building-dominance (18)
10. Where did leashed runners do their training? (7)
12. Run to work. (7)
13. It's blowing height! (4)
15. Cat's on hips? The penny drops...I'm a nut! (9)
17. Bodge a bet on a lack in 'confidential expansion'. (6)
19. (1,2,9 answer) Has five difficulties following the stream (andn'didn't even gettng feet wet! (2,3,3,3,1,8)
25. A box for prisoner to keep art in. (8)
26. Time to jump in 1988. For example. (3,4,4)
28. Tired, with as energy to site the mad. (4)
29. Just 28 answer
31. Sea-birds which cut a lot of fat? (7)
34. Various artists in their spare time. Considerable and Lovers work Monday to Saturday. (8,8)

DOWN CLUES -

1. Dimple's Funtastic writes on the spur of the moment. (5)
2. Look at a problem and do this to the letter! (2,2)
4. Sounds like a fiddle in an American city. (5)
4. Computer has got my number - I wish he'd give it! (5)
5. Atomic power to attract charge - not a positive idea! (17)
6. I play one about Australian bodies... (9)
7. ...to get a drink from faint French heart lacking force. (9)
13. Dimple's head is lost due to state? (7)
15. Considerable twitch sounds like it's right! (3)
18. It's a card, that one. (3)
19. I am crap. Great. That's more a matter of fact. (6)
20. The Kremlin and Washington talk over the Sea Andrew-fish, for example? (10,6)
21. Train to the state. (9)
22. It says force it give it a gentle knock. (3)
23. Work too hard and the ball goes too far... (8)
24. ...but it's alright you need two and the Queen's name. (9)
27. Once round about a mountain. (3)
28. A Greek. (9)
28. Barber with no strings attached to another? (5)

EUREKA!

STRETCHED BALLS FULL OF LEAD

LORENZO'S OIL GIVES FALSE HOPE

Forget backbaths. The latest big fad, or rather small thing, are backbaths, which are the structure of backbaths, but are elongated and capped at either end. The main body of the cylinder is made up of carbon fibres in a hexagonal formation, and each 'cap' is carbon in a hexagonal arrangement, and this makes them more susceptible to reaction.

Scientists have managed to make the thinnest wires ever by filling these backbaths with lead, thereby creating an electrical conductor just a few atoms wide. Nobody is quite sure how the tubes get filled in the first place, but the possible mechanism is as follows. In the experiment, backbaths had lead deposited on them, and were then baked at 800 degrees celcius in an oven. This caused a reaction involving oxygen, lead, and the postagonal carbon, which opened the ends of the tubes. These then acted like little capillaries, sucking the molten lead up into them, and when cooled the lead inside was found to be in an entirely new crystalline form, possibly due to the lack of space for conventional packing to occur.

No-one is quite sure what use the new discovery will be, but there is the possibility that the lead-filled tubes could be used in tiny electronics.

ERECTORS ARE GAS-FIRED

Gasification, if you wish to brighten your picture, forget conventional alternatives and take a cylinder of oxygen on a date with you. New research has concluded that a healthy supply of oxygen to the, ahem, erector system, is vital to drive a decent erection. Those results that that impotency may be caused by physiological rather than psychological factors.

If oxygen is in any way prevented from getting to the vital area, by things such as smoking, or high blood pressure, the affected area will be deprived of the oxygen it needs to synthesise the right chemicals to create an erection. This, our important research is done, which is normally classed as a pure bio, but has been found to have several interesting physiological effects. Oxygen is converted into nitric oxide by a reaction with nitric oxide, and as we've found in the penis too.

The nitric oxide produced acts by allowing blood to flow into the penis but blocking its outflow, hence causing an erection. Blood in the erect member has a high oxygen content, similar to arterial blood. When blood, the penis contains blood with low oxygen levels, as found in veins. (This was discovered by taking samples at various stages of erection...) All healthy men need some oxygen to function, but for comfort, a man's penis is fit to function for most of the waking hours, filled with low-oxygen blood. The night-time erections experienced by most men compensate for the lack of oxygen during the day by ensuring a good supply at night, when the effect is less obvious. Hence the reason for men waking up with an early morning erection!

Eureka! is edited by Steve Hill.

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

By now, you might have seen the 11th Lorenza's Oil, a moving amount of a you buy check done by arthroscopist/ptologist (ALD) and his parents' search for a cure - oil of the title. Based on a true story, the story fairly failed to do the Lorenza's fact, but nonetheless an inspired by the removal of the oil as a cure for the disease. ALD is a genetic disease with similar effects to multiple sclerosis. It breaks down the protective coating around nerve fibres and thus slowly destroys the nervous system.

When Lorenza's parents discovered that he had ALD, they found all they could do about the disease, and found that efference is a high level of very long chain fatty acids in their blood, which could cause the nerve damage. Stripping. These compounds are saturated molecules produced by the body which are broken down in healthy people, but build up in efference. Similar compounds exist which are saturated fatty acids have no effect on health, so Lorenza's father suggested that to stop the body producing saturated compounds, an unsaturated medicine - the oil - should be given.

Unfortunately, what the oil may have halved the disease in Lorenza's condition, it did a cure, as trials have shown. However, it may be useful in preventing the onset of ALD given before the disease has a chance to take hold. Hollywood's version of events has ruled a lot of people's hopes on high, but it may still attract much needed money to ALD research.

NO BAND DOES PDF

The central pillar of modern cosmology, the 'Big Bang' theory, is coming under threat. Various battles are raging over the age of the Universe and the material it contains, with some data showing the material to be older than the calculations of the 'Big Bang' theory.

One rule in the coffee of the theory could come from the apparent discovery recently by astronomers of two large galaxy superclusters at a distance of 10 billion light years from Earth. This would mean that they were in existence just 2 billion years after the 'Big Bang', and current 'Big Bang' cosmo's can't explain how they formed so rapidly. galaxy supercluster is a huge collection of galaxies whose formation takes much longer than the apparent age of the superclusters allows. If the findings are correct, the 'Big Bang' model may have to be dropped.

The battle raging over the age of the Universe itself is all in its sixth centuries of what is known as the Hubble Constant, a figure which expresses how fast the Universe is expanding. It is calculated by measuring how fast certain galaxies are travelling away from our own. The farther away they are, the faster they recede. If the Hubble Constant has a true value of around 48, then the Universe is older than all the material it is, and the 'Big Bang' theory isn't troubled. However, if a high value happens, 50+ obtained, as many recent estimates suggest, then the Universe would be around 48, then the 'Big Bang' theory, that its oldest date in which case, the whole theory will have to be dropped as a big flop.

Bitter Sweet

By Noel Coward

Next Friday (28th March) is *Gala Night* down at the Grand Theatre. The performance that night of Noel Coward's musical show "Bitter Sweet" by Leeds Amateur Operatic Society is in aid of *Mitford's Hospice and St. Leonard's*, and the evening is going to be a little special for theatre-goers.

As in this week, you'd better watch out, too! *Verdi's* and *Brahms's* are yearning with pines... Completely coincidentally, there's two productions of Gilbert & Sullivan's excellent "Pirates Of Penzance" coming our way, one professional, and one in our very own University Union. Gilbert & Sullivan shows are the St. Bernard's of musicals—they're big, warm, cuddly, fun forever, and let you feel like you like them or not, but that does not mean that either of these productions will be a great howling dog of a show. Far from it.

The professional version is the Broadway hit show, starring only blonde suburban Paul Nicholas as the Pirate King, short & spindly Bonnie Langford, and Victor Spinetti. It was originally scheduled for St. George's Concert Hall, but proved so popular it was transferred to the Alhambra, albeit for just one night, and that's tonight. My god, neither tells me this is almost the same production as the sea songs ago, when Michael Ball was a relative unknown, playing Spinetti's part.

Apparently, it was superbly lively and very funny, but don't take my word's word for it, you see the famous Paul Nicholas. Go and see for yourself!

The only snag is that tickets could be pretty scarce by now, so you might have to wait for standees, and apart from that, they start at £18.50. If you'd like a cheaper but just as splendid evening, then stop right here in Leeds, and pop down to the Riley Smith Hall at 7.30pm, Monday 22nd to Friday 28th March.

LUU Light Opera Society will be bringing their own creature comforts to the show, plus their infamously large chairs in the University for the last week of term, as it is traditional. In the past couple of years, the society have put on quite a few of the great duds musicals, including "The Mikado", "Tidbit Jay", and "HMS Pinafore", so the pilgrims to there. "Pirates..." promises to be just as good, if not better, it is generally regarded as one of the happier and most

there'll be a collection in aid of the hospice during the course of the night, and not only that, but a percentage of the ticket money from the gala night show will go straight to the New Ryedale foundation charity, which runs the hospice. There will also be a stall in the buffet area of The Grand, which will tell you what your money is going towards, so if you're planning to see "Bitter Sweet", then try getting tickets for the Friday night performance, and help a local charity.

The show itself is well worth a visit in its own right. "Bitter Sweet" is Coward at his most flamboyant. Set in the 1920's world of Viennese Operaetta, it tells the story of a young English girl's love for her Austrian music teacher, and consequently includes loads of great pieces of music and songs.

Among the hits in the score is "I'll See You Again", which Coward aptly composed in the back of a taxi in New York! It's definitely worth a look, and with tickets starting at only £5.00 or £2.00 for the matinee! It's a cheap night at the theatre. "Bitter Sweet" runs from Tuesday 28th March to Saturday 3rd April.

apart G&S shows, and if I dare well, some of the songs including "Madras Major General" can be belated.

Light Operas are going to give it their best shot, and are promising loads of fun, cheer, swarming and crooning, and no mention now: crash and buckle that Fred Flynn, so why not have a short break from the beer and go and see the show. Tickets cost just £3.5 (£2.50) and are available either on the door or in advance from a stall at LU Union Lane. I can't think of worse ways to end a term!



submitted for an introductory or the wonderful world of the professional scene.

GOLDEN BONES TO REPUBLIC
Thu 28th - SWING FOR A PANDA! - featuring three black cats! The Gallery. Starts at 20th, only 10 cent. Wine! Wine!

LIBEL
Let's have fun! Each Thursday - 7.30pm - 9.30pm - Thursday, 28th March at 7.00pm at the Women's Centre, Green Park. All tickets invited.

GOOD Life

THE GUIDE TO THE WEEK AHEAD

STAGE

Tickets from £10.00 to £15.00
Mon 28th Mar Sat 3rd April - AN EVENING WITH GARY LYNCH by Arthur Storer & Chris England. 7.30pm, six sessions at 10pm. Tickets from £10.00 to £15.00.

St. GEORGE'S CONCERT HALL
Tue 02/04 10.00am
Thu 20th - NARRA. The goddess for the M & M's British concert. Starts every 15 mins for 12 weeks. Shows at 8.00pm for 5.00pm show. Tickets from £4.00.

THE CYGNET SWANBOAT
Tue 02/04 10.00am
Thu 20th - THE FACE - Anna Dunn. 5.00pm. Tickets £5.50 - £11.50

THE CROWN THEATRE
Fri 04th & Sat 27th - CURE Theatre presents ONE EIGHTY TWO. Tickets from £7.50

HARRIGATE THEATRE
Wed 28th, Thursday 29th, Fri 30th & Sat 31st - THE TOWN OF THE SCORCH by Harry James

THE BRADFORD CARPET
The Spotted Broom, Manchester Lane, Wigglesworth, Bradford. Tel: 6774 4244

Fri 19th - MEE & GIBBY'S plus Chris Wright, Steve Morris, and Gary Whiffell's Big Show

Fri 19th - THE BULLDOG (DICKENS) plus Patricia Barrett and The Street Girls
Both evenings start at 8pm, priced from £2.50

LEEDS DOWN AND COUNTRY CLUB
25 Catherine Street, LE2. Tel: 408 400

Sat 3rd April - JACKIE BURTON plus Richard Muller - 10.30pm - 11.30pm. Starts at 8.00pm, priced from £10.00 advance.

St. JOHN SMITH HALL
Mon 2nd to Fri 26th - LUU Light Opera Society presents PIRATES OF PENZANCE. 5.00pm, sessions £2.00 - £2.50. Available in the season extension 12.20pm.

LUU BAVES THEATRE
Fri 19th & Sat 20th - LUU Theatre Group present a double bill of world premiere - GIBBY AND TENDER and NO ESCAPE? - 7.30pm. Tickets £10.00 - £12.00, available in the season extension at lunchtimes.

THE HENTON
Thurs 28th - The Electric Light Orchestra presents MR. PEARSON, plus Ronald Arthur Derham and Peter White. Sat, 27.50 - £2.50

St. GEORGE'S CONCERT HALL
Thurs 28th - 1.00pm - MASCOTTE - Scottish Symphony Orchestra with Music Dept students.

St. LEONARD'S
Fri 19th - BILLY & FRANK'S CHEESECAKE BINGO. 4.30 to 6.30pm. Starts at 2pm.

NURETTIN
Tue 02/04, Sat 05/04, Sun 06/04, for everyone to talk in confidence during term time.

ROSE TOMBROOK PLACE BOX
Fri 04th 10.00am, 1.30 & 6.00
Tel: 441 111

QUARRY SQUARE
Running in the 10.00 April - THE PLOUGH AND THE SHEAR by Stan Doxey - 7.30pm, Sat on Sat, plus matinee. Tickets from £2.00

CROWNED THEATRE
Fri 04th & Sat 26th - Pencil's Kabuki on National Booklist's HAPPY DAYS - 7.30pm. Tickets from £4.00

THE GRAND THEATRE
Tue 02/04 10.00am
Fri 04th & Sat 26th - ELVIS, THE PRESIDENT - 7.30pm. Special America - 10.00pm. Tickets from £2.50

Fri 28th to Sat 30th April - Leeds Amateur Operatic Society present BITTER SWEET by Noel Coward. 7.30pm, tickets from £2.00. Gold on Friday 28th, see web.

THE CIVIC THEATRE
Tel: 420600 - 421940
Fri 19th & Sat 20th - Leeds Offshore & Seafaring Society presents SKA LITTLE - 7.30pm, six sessions at 2.00pm. Tickets from £2.50

Sun 03rd to Sat 3rd April - Leeds Arts Centre presents STEEL MANAGER 2001 - 7.30pm. Tickets £9 - £21

CITY THEATRES
City 420600
Fri 19th & Sat 20th - The Deaf Theatre Company presents SEE THAT GIBBY'S - a new musical comedy. 7.30pm. Tickets £5.50

Wales 20th - FLESH FOR FANTASY - A night for the 1970s. Tickets £11.50

Thurs 19th - JAMES WARD presents A PSYCHIC EXPERIENCE - 7.30pm. Tickets £7.50

THE STUDIO THEATRE
Theatre At The Mill, Tel: 470114
Fri 19th - Women by Thomas Woolf - Invitation only. Works 2.00 & 7.30pm. Real Big Women's Theatre Company present ONE BY ONE BY ONE - 7.30pm. Tickets £4.50 - £14.00

ALHAMBRA THEATRE
Tel: 0274 702900
Fri 19th - PRODUCTIONS OF PENZANCE starring Paul Nicholas & Bonnie Langford - 7.30pm, 10.15pm from £4.00

Tues 22nd to Sat 27th - BELLAFFRÉ SPEAKERS by Alan Ayckbourn - 7.30pm, six sessions at 7.30pm

GRANDY MURPHY
Sat 27th - MURPHY'S LAW 10.30 to 12.30
THEATER COMPANY - 11.30pm to 1.30pm

REFRESH BECAUSE IT'S THE TIME THEATRE
Monday 2nd - TONY & JULIA'S THEATRE - The Employment Manual of work - lessons at 8.00pm. Free admission

Fri 19th - THE IMPERIAL, DAVID IN BEDDERS (PETA) - 5.30pm. Free admission
Thurs 28th - THE RETURN OF CATHYRHOE - 5.30pm. Free.

MISC

COMEDY SOCIETY
Thu 28th March - Special one day workshop on Comedy with award winning comedienne Mandy Patinkin. 12.30pm - 10.00pm. Space limited to 20 people, and the event is free, so sign up now on the Comedy Society

GOATS

PRIVATE PARTS

This week's Private Part is from C.J. Forde, who'd like to share with his friends for his one-dimensional, carbonite, the *Rag* Street Backlog. There's only six issues of the paper so far this year, so if you want to see your Private Part in print, get something around 400 words now. Pop the article in an envelope of the Leeds Inmate Office, mailed for Good Life, and we consider it publication.

Who the hell was Roger Stevens? If the set of lecture theatres named after him at Leeds University are in any way a reflection of his character, then he was probably a tall, grey, ugly bloke with side-part all over his head.

But despite his unusual outward appearance, I have a strange affection for 'Big Rog', as he will be referred to from here onwards. His walls contain every odd screen, and some even older students.

Apparently, the place contains 25 lecture theatres. Now, the biggles, like LIT, are pretty easy to find, but if you've got a lecture in the cleverly hidden 1,171, there you go into a little first, and get yourself an IS map of the area. If indoor orienteering ever became popular, 'Big Rog' would be an ideal location.

But once you're actually inside a lecture theatre, there make damn sure there's certainly 'No Way Out', as Sartre would have it, in his play about hell. Now apt. The cheap pen-like rows, each with their own precise location number, lined up to stretch the length of a long room, time signposts for a full hour's Forensic Proof, if it was needed, that the designers were extreme sadists.

Last year, 'Big Rog' got the attention he deserves when a brave lad climbed up the outside, and then just at the top of his ascent, he fell and landed on that ridiculous stone stack on the side. This was a stroke of luck, because had his fall continued, he would have landed in the heart of 'devout'. You can't swim in it, you can't have a paddle when it's hot in the summer; goddamn, you can't even look at it because the pollution is so bad.

However, in the battle of the lecture theatres, 'Big Rog' wins every time for me. Okay, so Rupert Beckett has got big, comfy, strange seats, nice televisions, and a better class of graffiti on the desks, but Rog is more of a laugh, with different colour schemes on every level and his 10 that don't work. That, and the fact that you can get a cheap double outside out of his name if you know where to get your emphasis...

C.J. Forde

God gift, it is really saving the end of another term already. How time flies when you're in the kitchen except at parties... And what a clever link that was into this week's Kain column, which has anticipated the celebratory atmosphere of the next seven days, and is packed with goodies for that little basket you've planning. Want to get a party slight? Short of buying petrol and matches, you couldn't do better than check out the following delicacies...

To start with, how about a lovely glass of punch to get everyone in the mood. A heavy elder crop is very palatable, and here's how to brew one up for 12-14 glasses. If you've lots of friends, scale it up. Strain the juice from 1 can of red cherries and put it in a pan with quarter of a pint of water, 2 oz sugar, and the rinds from 1 lemon and 2 lemons. Simmer for five minutes, then cool. Add the juice from the

fruit and 3 pints of elder, taste liberally, adding more sugar if necessary, and then pour one crushed ice-cubes in a big vat. A nice refreshing start.

To soak up the alcohol in the traditional way possible, why not put out a couple of dips? To make a fruity party, blend 1 lb of cream cheese with a drained, chopped can of pineapple chunks, 2 oz chopped dill, 2 oz walnuts, and 1 tablespoon of thick cream. Wrap it in a bowl on a bed of lettuce, and garnish with cherries. Lovely. Alternatively, pop out a Corn Dip, made from 4 oz fresh corn on the cob blended with quarter of a pint of thick cream, 8 oz grated cheddar cheese, 2 oz Parmesan cheese, 2 chops macaroni, and 1 cup of chopped onion. Serve both with strips, cheese biscuits, crisps, raw carrot sticks, celery or apple sagels, good alternative for alliums of peanuts, which'll only go chippy-lickety if you favour the following, and possibly cheaper as well.

Then again, if you've spent all your time before the party buying the booze, get ring out for pizza & burgers as usual, you have good alternative choices.

RAG CARNIVAL

This Sunday, March 26th, sees the annual extravaganza that is the Rag Carnival descended upon an unsuspecting city. Yes, if you're going any where near the town centre tomorrow, then make sure you take plenty of extra change, and be prepared to get personally to help all the local charities.

Among those supported by Leeds Rag's efforts are Leeds Message, Age Concern, East Face, Woodfield's Hospice, Senior Voluntary Action, and many more, so your money will be well used.

At 1pm, the Rag Parade will start steps off from Woodhouse Moor, and then make its way all round town. There'll be street entertainment in Darnley & Central Squares, and for the adolescents, Bungee Jumping at Century Wharf. Have fun!

CLUBS

LEEDS UNIVERSITY STUDENT
THE T&T SOCIETY - Every Thursday in the Harvey Hill Bar - 41.00.
Friday - NIGHT OW - open to all.
Sat - THE TITERS

LEEDS METROPOLITAN UNIVERSITY CLUB
WEDNESDAY BOU - open - 41 with union card 50p
800
SATURDAY BOU - open 11.00pm - 42 with union card 70p - STAMP - open to all.

RITZ'S
Mixed Crowd
Monday night - THE WORLD STUDENT NIGHT - 41 with union card
Tuesday nights - THE MICK BERRY NIGHT - Don't get mixed up! - 41 with free in 40 and 41 11.30pm

THE GALLERY ROCK'N
A Mixed Crowd
Friday - ROCK OF RILEY, RAIN AND ALTERNATIVE NIGHT, 41 someone
Saturday - THE COVERED RAVE - 41. Also GARDNER - cheap but nice
Sunday - ALTERNATIVE NIGHT - membership - 41e
Monday - RITZ - 49 some - 41p
Tuesday - RITZ - 49 some - 41p
Wednesday - RITZ - 49 some - 41p
Thursday - RITZ - 49 some - 41p
Friday - RITZ - 49 some - 41p
Saturday - RITZ - 49 some - 41p
Sunday - RITZ - 49 some - 41p

Thursday - PIRE - 9.00pm - 41.00 before 10.00pm, 42 after 11.00pm until 11.30pm. RENT A MAN - open to all, doors 8.00pm
Wednesday - JAZZ NIGHT - 40p gigs. This M&A/R/S as Please - Alternative youth
Thursday - M&A/R/S - 41 with card

ROB'S
25-30
Wednesday - UNITE - open 4pm - 41 with card 50p
41

M.C. CRUIZ
16-18
Friday - THE GOOD DOGS HELLO!
Saturday - NIGHT NIGHT - 9.00pm to 1am - 42.50
11.00pm (11.00pm - 1.00am)
Thursday - M&A/R/S ROCK'N NIGHT (30p)
Friday - PLEASURE BEFORE PAIN

THE
Rock Live, Mixed Crowd
Monday - STUNNED NIGHT - 9p open 5p closed
Tuesday - KARAOKE NIGHT
Wednesday - THE BROTHERHOOD NIGHT - Games and general
Thursday - THE S.O.L. JUNKY JAZZ ROCK

WAGE HOUSE
19-20
Friday - THE 'ANTI-GODS' STUDENT NIGHT - 10.00pm - 1am - 42.11 with free 7p
Saturday, 41
Sunday - On 300 POUNDS JAZZ ROCK NIGHT
Thursday - THE S.O.L. JUNKY JAZZ ROCK

REPS
New Style
Monday - THE REP TUNNEL - open 10pm
Saturday - THE LLOYD CLUB (Dress, Booze)

PRIZES

Yes, yet more baseball caps! If you've been kicking yourself for missing the last competition for the 'Bad Livestock' baseball caps, then worry no more. Your nightmare are over. Or are they? Because this week we have two caps including the new honour Elm from Clive Barker called 'The Candyman'. Match out for a review of this extremely scary film to next week's arts page. We have five caps to give away, with 'The Candyman' embossed on all of them. In high quality white stitching, no less. To win a prize, all you have to do is answer this easy as pie question.

Which current actor has the most characters created by Clive Barker, which is now in to third dimension?

Send your answers to the Leeds Student address, or just drop them into either office. And don't forget your name and phone number.

PLASTIC LOGICAL

This week - Facking in the plastic bin! Plastic waste makes up nearly ten percent of our domestic rubbish - that's about 500,000 tonnes of it each year. Plastic comes in more than 100 different forms, most of which, like PVC and polystyrene, are non-renewable because they are made from oil and other hydrocarbons. As a result, they do not rot and take centuries to decompose. In the meantime, this plastic not only forms single-use litter, but actually melts or kills thousands of birds and animals as well.

These are, however, a few plastic types that are renewable because they are based on plant cellulose. Examples include collapshane and rayon. Also of benefit is the fact that the recycling of plastic is now

becoming more viable. One of the most common plastics used in drinks bottles polyethylene terephthalate (PET), is easily recycled. Each year, we use some 1.2 billion PET bottles, and if recycled they would save 50,000 tonnes of plastic worth over £100m a year.

What YOU can do -
- Avoid products that come with a lot of plastic packaging, for example, peppers in supermarkets. Buy unwrapped, fresh produce.

- Store food in the fridge in reusable airtight containers, rather than clingfilm.

- Buy household and beauty products which come in simple refillable containers like Body Shop and several other brands provide this service.

- You can recycle plastic bottles in Leeds, so long as they're not broken or gunk! Clean them out, remove the labels, wash them up and inform the Union's Green Initiative people, who will collect them for you.

Above all, avoid plastic packaging, containers, etc. wherever possible. For more charitable or recycled products, see New week - plastic bags, an embarrassing problem in themselves!

EXTRA

(To live music time down at the Warehouse party Wednesday night for the next few weeks!) The club's own "Battle Of The Bands" competition has just started running, and it is to showcase some of the best local and regional talent.

The Warehouse received a phenomenal response from those groups in a select few entries, with their playing in them being played everything from rock and pop to ska and jazz. For the next seven weeks, the

owners of the contracts will be performing live, with 3 bands every Wednesday night.

After the 3 weeks of bouts, there'll be two semi-final nights, and then the grand final, with the remaining bands playing for the £2000 first prize, and cheap studio time. This incentive should produce some great live performances, and the Warehouse is hoping for a large turnout to support the event.

The evenings start at 9.30pm, and the bands play half an hour each night. After the last group finishes (unless somebody, the bar will be kept open to keep the party going, and all this will cost you just £2 on the door! So, tune in some great 'live' live music, the Warehouse is the place to be on Wednesday nights.

Tickets £1.00 - £2.00 (incl. £2.00 with cover and 10p on Top)
A RIVER IS NEVER FROTHIER... 3.30-6.00
Bookings at 4.38.730.

POSSIBLE CINEMA

27 Colindale Ave, Brentford, TW20 9DQ
Tel: 0181 895 1230

RESERVE YOUR SEAT FOR A BOMBERS
CINEMA MAN
DAMAGE 10.00-10.50
HILL (RATED 1) 10.15
RESERVE YOUR SEAT FOR A BOMBERS
CINEMA MAN
DAMAGE 10.00-10.50
HILL (RATED 1) 10.15

ORION CINEMA

The Broadway, Tel 43001
Tickets £1.50 (incl. cover and 10p)
CARRY ON... 1.30, 4.00, 6.30, 8.30
3.00FFA... 10.15, 1.30, 4.00, 6.30
3.10FFA... 10.15, 1.30, 4.00, 6.30
3.10FFA... 10.15, 1.30, 4.00, 6.30
3.10FFA... 10.15, 1.30, 4.00, 6.30

OTTAWA ROAD CINEMA

Long Red, For Heathley, Tel 71000
Tickets £1 with cover and 10p
CARRY ON... 1.30, 4.00, 6.30, 8.30
3.00FFA... 10.15, 1.30, 4.00, 6.30
3.10FFA... 10.15, 1.30, 4.00, 6.30
3.10FFA... 10.15, 1.30, 4.00, 6.30

LOANHEAD CINEMA

Bank Loan, Heathley, Tel 702 801
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

THE STEREO THEATRE

Tel 0121 533000
Bank Loan, Heathley, Tel 702 801
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

LEEDS CITY ART GALLERY

100 Park Row, Leeds LS1 3PU
Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

THE STEREO THEATRE

Tel 0121 533000
Bank Loan, Heathley, Tel 702 801
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

LIVE MUSIC

LEEDS INTERNATIONAL CONCERT SEASON AT LEEDS TOWN HALL
Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

LEEDS TOWN AND COUNTRY CLUB
Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

CITY OF LEEDS COLLEGE OF MUSIC
Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

STEELE'S CONCERT HALL

Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

HAVE

As you might expect for the last week of August, there's some great club nights lining up to help you celebrate. Below is a list of some 'specials', in order of appearance, that you might want pop down to.

First up, tonight sees the phenomenal party that is the LRU Koko (Koko: 'Bob & Fran's Koko' Koko) to be precise! 'Take a trip to another dimension... it's climate, but whatever adventure you happen to be in, from Spain to Zam, you can have a most fabulous time for just £5 (advance - and 'no longer looking for it says here) or £1.50 on the door. It should be most triumphant!

Alternatively, you could go down to the Harvey Milk Bar for -- 'Adventurous!' And failing that, it's the last 'STOYIP' of term down at the Metropolitan. Looks like you'll be spend for choice tonight!

Next up, Tuesday 23rd sees an extra special night at Ricky's 'The Gallery, 'Swing Your Pants' will be playing everything from the 60's to the 90's from 10pm to 2am, and the entry fee is only £1.

The event is being held to raise money to help support a production in the Edinburgh Fringe Festival, and at least 200 people are needed for the cash to be handed over. Go down with all your mates and support your fellow students in their bid for Fringe success.

Finally, Friday 26th March is a very special day for Dream FM. It's their first birthday, and to celebrate, there's going to be a massive party at 80-85ers. All the Dream FM DJs will be featured, including Paul & Marco, Dave Hill & Leah, as well as Peter & Marco, Dream FM's premier 'gigs DJs'. They'll be taking two rooms with the best music around, and the evening will see you back ET on the door, or 10 if you buy in advance.

LEEDS METROPOLITAN UNIVERSITY
Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

JAZZ AT THE MUSIC THEATRE
Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

THE GRANDS THEATRE
Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

HARBOR HALL
Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

LEEDS METROPOLITAN UNIVERSITY

Tel 0113 275111
Tickets 1.50pm - 6.30pm from £1.00
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm
Tue 3.00 & Wed 11.45 - RIVER SHROVE... 7.30pm

GOOD LIFE

VIDEO

VIDEOS SUPPLIED BY:
VILLAGE VIDEO, CARDIFF ROAD,
HEATHLEIGH

Although the cover for this video makes it look like you might be watching a film, it is actually more interesting your attention to get it out from the shop. Poison by a highly disturbing film about the effect that the extremely gay and chaotic by (Dina & Massimo) has on an already fragmented family.

We believe Cop (Sara Gilbert), a lonely adolescent from an oppressive home, is very keen to offer the family a badly needed situation of comfort and communication but instead manages to destroy what weak bonds of affection remain. If you can bear being grossed out for an hour and a half then it is good entertainment and equally impressive acting.

Jocelyn Shaw
ALINT JULIA AND
THE SCRIPTWRITER

Set in 1950s New Orleans, Peter Falk stars in a highly eccentric scriptwriter (but a completely unforgotten plot line for Albus) based by a heart racing video to reveal an great world song.

Meanwhile his colleague, the delicious Kevin Kline, is falling in love with Julia (Barbara Hershey), an older woman who just happens to be his land. The scriptwriter seems on his perfect material for his work, and decides to orchestrate the whole situation, setting up a series of confrontations which he records and writes into his song.

It's basically a quart film, full of delightful character sketches with a wacky blend of humor - Felt delivers up words like 'word' and wonderful wisdom such as 'Life is a shitspring, and when the going gets tough, the best umbrella you can get is... a!'

GHOSTS OF THE CIVIL DEAD

A fine story, produced by 'Correctional Services Inc.', the film portrays a series of violent events that led to a lockdown at a maximum security jail in Australia around 1988. The plot is based on events uncovered by a judicial inquiry, but motivated by one of the inmates. 'Ghosts of the Civil Dead' takes an uncompromising look at aspects of homosexuality, violence and drug abuse in prisons.

It is a tribute of a system that takes out criminals more violent and probably more likely to die, through a vicious cycle of repression, rebellion and further repression, and draws some frightening conclusions about society. This is not light entertainment, but there's some quality work and good appearance by Nick Cave.

Juliette Garcia

