

STUDENT

INDEPENDENT NEWSPAPER

HOLIDAY HARDSHIP ON THE CARDS FOR THOUSANDS OF STUDENTS

UNIONS WARN OF SUMMER POVERTY

Union officials and Welfare Officers have warned that students in Leeds face severe hardship this summer with the "sad and desperate" sight of students queuing for soup and food parcels set to return.

The dire warning came shortly after a report by Stirling University revealed that 10% of their students occasionally had to go without food due to a lack of funds and that 32% of students had considered dropping out of their courses due to financial hardship.

Anna Berkowitz, Leeds University Union Welfare secretary has warned: "It's going

to be a lot worse than last year because there are a lot less jobs around. We have no idea how many students will be affected, but we see over a dozen students every day who are having difficulties."

Liz Hodgson, LLU Welfare Co-ordinator, believes that with the tougher economic climate the level of support from parents has dwindled. However she stressed that aid was available and has appealed for students to approach their unions for help. "If people are in financial difficulties help is available, the support is there, students should use the support available through their welfare offices. No one is alone in

By Richard Fletcher

this."

Since the withdrawal of housing and employment benefit in 1991, students have suffered "severe" hardship during the long summer months. According to a report by LHMSE, welfare officers stress student hardship, "During the summer Welfare Officers are seeing more students with no money, no food and no work. Students are being threatened with eviction, court action by banks and being cut off from essential food supplies."

The report also concludes that

many students are slipping through the net and that during the summer the unions are only seeing the tip of the iceberg. One LHMSE Welfare Officer remarks seeing students who have not eaten for days on end and who are trying to share out meagre amounts of food between several meals.

Bill Howe, LHMSE Welfare Co-ordinator also believes that the situation will be worse this summer. He said: "Many students, particularly those with families, are hit hardest. As LHM has expanded the proportion of mature students has increased, this - coupled with fact that the

recession is hitting students who wouldn't normally be affected - leads me to suspect that this summer will be even worse than last year."

A recent report by NUS revealed that over 51% of all students are now in debt, and over 6% of students had debts of over £1000. Since 1988 student income has fallen by over 20%.

LUU has plans to set up a soup kitchen and distribute food parcels during the summer. At the time of going to press, LHMSE is engaged in negotiations with LUU that will almost certainly enable their students to use the soup kitchen scheme.

Union veteran rides off into sunset after 21 years service

By Adam Altran

A cherished and familiar face will soon be missing from the Leeds University Union. Eric Z. Gouze-Mackenzie will retire from his job as porter in September, after 21 years of dedicated service to the students of Leeds.

Eric, who was awarded Honorary Life Membership of LUU by Union Council this week, has seen many changes since he first signed on with the University. The Union, he says, has transformed itself from a casual meeting place into a multi-million pound business. While

the independent shops within the Union have expanded enormously, the Union has diminished as a concert venue, one of its great strengths when Eric first arrived.

"The Union was once the most prestigious venue in Leeds. There has also diminished the heyday of some student societies, such as Rag, which used to be able to fill the circus on its annual Rag Day and sell out the old Empire Theatre with its week-long revue, while other societies, such as Student Action,

have taken off" he recalls.

Besides steering the Leeds University promotional video L&S 817, Eric has most enjoyed interacting with the people he met during his responsibilities as a Union porter. He knows his departure is completing its degree.

"People are so sad when they complete their finals and break up. They know they'll never be this age again; that they have to leave the University and face the business of life."

His only regret about his years at Leeds University Union? "That a went so quickly."



Eric retiring. Eric (left) is the one the left

NEWS.....2,3,4
CORRESPONDENCE.....8
CLASSIFIED.....10, 11
SPORT.....12

Analysis covers all
the options

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EXIT DOES WHAT
IT DOES BEST ...
FOR THE LAST TIME

In Brief

Fury at Oxley

Students at Oxley Hall have reacted angrily to "unfair" deductions from their deposits and are demanding that the charges be clarified, says Arlene Craxley. Many residents are expected to be told 115 each for "unassigned damages" and remain unsure as to what they are actually paying for.

Pam Henson, a resident at Oxley Creek said: "The Domestic Bureau told me that part of the amount is to cover the £200 it cost to repair a washing machine but surely things that should come under wear and tear not damages. Anyway I thought our hall-fees would have taken account of deductions." Students at Oxley are calling for a system similar to that at Boddington flats where general wear and tear is not billed for, and all charges are itemised.

Cat Potter, Acting Director at Leeds University's Division of Residential and Catering Services urged students with grievances over the return of their deposits to contact her.

He said: "They should write to me so that I can look into the details. If the deductions cannot be accounted for and justified then the money will be returned."

Student Charter sparks row

A NEW GOVERNMENT CHARTER concerning the future of further and higher education has been slammed by the NUS for being unrealistic, and for "dragging tails" away from discussing the future situation in the two education sectors' wrote Patrick Aspin.

Speaking at the AUT/NATPE Conference, Mr. Bownell of the Department for Education outlined the contents of the new charter, which will set out standards of service which people can expect from higher education, which will mean that to better the quality of such institutions will have to be included in the relevant processes. Students will therefore be able to see whether the area they are interested in is in a department which meets its "standards", "satisfactory" or "unsatisfactory".

NUS claims (refuse the charter for failing to outline rights and responsibilities, with the best of the charter being taken directly from a typical NUS Charter.

The new document promises that the views of students will be taken into account, "but fails to address the key issues of fees and housing. Furthermore, the Charter's proposed system of redress for late payment of fees takes no account of their non-availability in some "cash strapped" LEAs.

Modularisation a 'mess'

By Matthew Roper
& Sam Greenhill

Timetables for next year are in a "complete mess" after the draft timetable, covering all departments, was abandoned during a stormy session of the University Senate on Wednesday, and striking lecturers is also on the cards if the timetable doesn't get its house in order.

The timetable project has been in trouble for some time as the university grapples with modularisation, which will be introduced in October. But lecturers, and representatives from LEE, at the meeting were furious to learn that 48 module courses had been scheduled to include Sun and Open lectures.

Wednesday's heavy meeting saw Vice-Chancellor, Alan Wilson, "crawling to members of staff" following angry criticism of the university's handling of the new system, according to one observer.

Rumours are doing the rounds that several members of the university's governing

committee are "in the firing line" for total mismanagement of the project.

There has also been criticism from students that they have been badly informed.

Matt Wheatley, a first year BPP student, said: "The whole thing is a complete mess. I've received no information from my department at all. There has been no co-ordination between departments and the choice of electives is impossibly complicated."

His criticism was echoed by a tutor in the History Department: "The whole process has been handled badly... despite what some optimistic people might think there cannot be free choice of modules. The restrictions on library books and class numbers make that impossible. The final classification of degrees threatens to be another chaos."

However, Dr Martley of the Politics Department, who sat on the Taught Courses Committee, defended the changes.

Highlighting advantages in access and choice he said: "Students now have the absolute right to do the course they want to do. The problems with timetabling have mainly been due to unexpected clashes, and pressures on those tutors teaching more than one year group."

The choice in electives has been complicated by the late production of the core book listing all the university modules. Even so I can see no point in standing outside what is a general movement among all universities."

However he did hint that some problems over timetabling were not entirely due to administration problems. "After all no-one wants to lecture on a Monday morning at 9 o'clock or at any time on a Friday for that matter," he added.

Theatre renovations slammed

By Alan Gardner

Bad management and misdirected decisions making have dented the development of the Raven Theatre at the University of Leeds it was claimed this week.

Stephen McKee, a member of the stage management committee, has criticised the union of failing in properly managing improvements and modifications in the Raven after an extra £7,000 was allocated to improve the improvements.

McKee has alleged that other members of the stage management committee mismanaged the alterations in the theatre resulting in numerous faults and disruption of theatre productions.

McKee said: "The decision making process at LEE is basically flawed, and mistakes such as this should not have happened. No discussion of the allocation of funds to the Raven for improvements was allowed, and the same is now worse than before. More funds will now need to be released to correct mistakes which have been made." Tim Haypin reacted: McKee's allegations by diverting time as personally motivated attacks on other members of the management committee. He said:

"I agree that some mistakes have been made, though these are small when building work is being carried out and will be put right."

Education Secretary in sexism row

By Richard Fletcher

John Jacobs, Education Secretary, has been slammed by colleagues for denigrating a member of Leeds University staff who has sexually harassed female students at a heated union meeting.

Jacobs said: "We all know that he is a lecherous old man, but he is from a different generation, when he pinches women bottoms he does not mean it in a nasty way."

Penny McGee, Women's Officer said: "I am appalled and outraged that he could come out with such a disgusting comment."

Jacobs defended himself by saying: "I don't condone sexual harassment. The quote is taken out of context. I felt his behaviour had to be seen as part of a bigger discussion."

'Otley Runners' to the rescue

By John Revell

A group of three third year students this week went on the pikepole to end all pikepoles, and managed to come to the aid of a strikers' meeting on the way.

Leeds University students, Alan Branch, Tim Williams and Ben Walters decided to "do a proper Otley run."

"We set off at 7.30 in the afternoon and got back about twelve hours later. We walked up to Otley the long way, around 13 or 14 miles," Branch explained.

On the way they encountered a female motorist whose car had broken down. Despite being drunk, they went to her aid.

"As me and Tim are both Engineering students we thought that we could help. We managed to fix her car and she even paid us," Branch said.

Walters said: "We think it about seven or eight pabs... I really lost count after a while."



Two of the drunken motor mechanics

LCOSA funding under threat

By Rosa Prince

The continuation of LCOSA (Leeds Committee for Overseas Students Abroad) is under threat following the decision by Leeds University to withdraw funding for the coming year.

LEU execs had also decided to withdraw funding, but their decision was overturned at an emergency meeting after pressure from George Wakefield, the co-ordinator of LCOSA, and from the University

chaplains.

LCOSA is funded jointly by the Union, University, and Metropolitan University (who have yet to return a decision on funding). However, without the vital contribution from the University, there will not be enough cash for LCOSA to continue to employ their only coordinator,

Paul Kennedy, of the University chaplaincy said: "LCOSA will be hardly any use without George Wakefield. It would become very small scale indeed."

LCOSA provides a vital service for overseas students, who are often disadvantaged on their arrival. King said: "Students pay hefty fees and get little back from the institutions. A position is escalating pressing at the University's decision."

News

3

Network future safe on AM

By Rosa Prince

Leeds University Union's Network Society has been granted £2,250 to broadcast a limited coverage, but full-time, medium wave service starting from next year.

As it has proved impossible for them to apply for a licence to broadcast full time in the future, as they did in their month long trial period, the new proposal will provide a permanent service serving only the student community.

Transmitters will be established at Charles Morris, Rodington and Bevenshale Halls and Lupton, James Bailey and Henry Price Halls. There will also be an omission from the speakers

in the Harvey Milk Bar.

Concern has been expressed at the expense of the operation, since radio stations are unusual in non-campus, city universities. However, Network Station Manager Chris Glegg responded: "It is a one-off investment which will last for years."

"The initial outlay will be expensive, but in future we will be able to pay for the annual cost of the licence - £2,187 - from our advertising revenue, which was strong in our first month of broadcasting."

Network are working hard to keep costs low. A company with a monopoly on installing infection loops quoted a sum of £6,000 to fit transmitters in the six halls. Instead, Network members will install the transmitters themselves, working through the summer to dig the necessary holes.

However, Network has been criticised by students who will miss out on the service. Most second and third years living out in private accommodation will not receive Network AM, nor will the large number of first years in halls and flats other than the six targeted.

Osley Hall resident, Jane

Preichard, said: "It's not much good for us really is it?"

Tetley resident, Gordon Hood said: "It's rubbish anyway, so I'm not really missing out."

Network are investigating the possibility of installing its transmitters to be installed in host pads which will pick up the service, but other than that concede that little can be done to extend the service.

Glegg said that despite this, the decision to start Network AM the money would in no way be a waste of students' money.

"Network will become an asset to the university, and will attract students in the future," he said.

Man Utd threats scare Admin Sec

By Alan Gardner

Mark Dignam, LUU Administration Secretary, has claimed that he has been forced to act on extra security after receiving threats made and verbal abuse earlier this week.

Dignam, an ardent Leeds Utd supporter aggravated Manchester United fans last week after proposing a resolution which refused to recognise them as Premier League Champions. The proposal was eventually overturned, but the damage had already been done.

Since then a note has been left for Dignam on the door of the Directorate to him as "a f---ing jealous football fan, from the one and only champion".

At a recent chair meeting Dignam admitted that "I haven't got my breath-spent from Gerd", and after his 'Red Devil' barking behaviour it appears that he is certainly not going to get any respect from Manchester Utd fans.

Fal kills LUU mountaineer

By Thomas Whitwell

A Leeds University postgraduate student was killed while climbing in Snowdonia only hours after losing a new record time for a local mountain race.

William Ransbotham, a PhD student in Geology, was abseiling on the north face of Cadair Idris when his supportive sling suddenly gave way, the fall 200ft onto the rocks below.

The day before his fall, Will had won the Cadair Idris mountain race, knocking five minutes off the previous record time.

In the past he had been involved in numerous mountain running competitions and had been a member of several record breaking mountain relay teams. Will was much loved amongst the climbing, orienteering and mountaineering communities in Leeds.

Ellie Chadwick, Women's Captain of the Great Country Society, said: "Will was popular for his honesty, generosity and love of life... No one who knew, ran, cycled or danced with Will could ever forget him. He is missed greatly by us all."



Midland sport success

By Alison Philips

Over 100 fit and fresh-faced students flexed their muscles in a sporting extravaganza last Thursday.

The teams from Leeds University's football, hockey, rugby, cricket and netball teams took two squads of Leeds University employees challenged in a range of sporting challenges sponsored by the Laidback Bank.

The men's cricket team suffered the most humiliating blow when they were beaten at their own sport by a team of rugby players.

sports, the teams pitted their wit and strength in games of Rednabs, Quick Addicks and Top of Wat.

Despite keen competition from the Hockey teams, the face-footed skill of the soccer players took them to victory in the Three Horseshoes men's and women's events.

Kate Miller, joint organizer of the event said: "The sporting challenge is an excellent way to end the year... it brings all the clubs together with a great atmosphere."

Up in the air

By Alan Gardner

A new Institute of Satellite Navigation has been established at the University of Leeds.

The Institute, set up by the Civil Aviation Authority, will do research in the field of global navigation satellite systems, including work on precision landing aids for aircraft.

The Institute is to be headed by Professor Peter Dely, a world authority on satellite navigation, who led a team which decoded details of the Russian GLONASS satellite navigation system in the early 1980s.

Needing the medics

By John Revell

Two students have this week attacked the University of Leeds medical services following criticisms of their innovation programme.

One of the two, Jessica Hodge, a second year English student, was going to have a full range of jobs for her visit to Korea. She said: "They are incompetent, I first went about two months ago to make sure I would have time for everything but on my latest visit this week they accused me of not having left enough time for my Malaysia."

Gas fires put lives at risk

By Thomas Whitwell

A Leeds University student has accused University authorities of putting lives at risk.

In a note to Students' Union Liaison Coo, a resident of the University Flats in Laidlaw Terrace feared that her gas fire was faulty, as the air in her room was 'strangely 'thick'.

Cox complained to her site agent and a contractor came round to check the fire. She says he "Hastily looked at the fire before saying it was safe and claiming the smell was that 'thick'."

However, the room was still smoky, and Cox complained again. Once again she was told she was wrong.

Still dissatisfied, she complained once again. This time the contractor who was sent told her: "I know the lad who serviced the fire and there's nothing wrong with it". However, he examined the fire and found that the fire was seriously faulty and that, as Cox had suspected, exhaust fumes were leaking into the room.

On the 26th of January, weeks after the first complaint, the gas was cut off and subsequently all the flats in the house were serviced.

Cox is furious with the way she has been treated: "If I had been satisfied, we could all have died".

However, Mr Moberly of the University's Accommodation Office was less concerned: "Any gas appliance is potentially dangerous. No-one was injured."

Col Palmer, Acting Director of Residential and Catering Services blames the contractors for the problems.

"We're trying to investigate what the problem is", he said, "Certain things have failed to be picked up. We are in discussion with Works and Services."

Off Campus

By Imogen Ridgway

The Fall Guy

An Italian woman got stuck there when he happened for what he spied some girl snatching him below his nose. Maria Loretta of Milan was so desperate to catch a glimpse of the girls that he landed into her over his balcony and fell to his death.

Caught in a Jam

Rugby Michael Woodcock was trying to escape from an old people's home in Brighton that he had been doing one, but got stuck, and was found jammed through a window, with his legs dangling outside.

Claim goes to pot

A regular marijuana smoker from Christchurch, New Zealand, was recently fined for trying to claim compensation for jaw injuries caused by him yawning too widely.

G'Night, John Boy!

Richard Thomas, who played John Boy in The Waitress, is being sued for obscenity by his belly-dancing wife Alma, despite them being described as "inseparable companions".

Pigs in Space

Techniques that could be used to help save astronauts who are injured in space will be tested next month by a mission in Rome who will operate on a pig 9000 miles away in Los Angeles.

Smart Arse

A-Level maths students were set an impossible question in a question in this year's exam, but a cash-bonus from High Wycombe Grammar school rewarded the expert in the formula, and informed the authorities.

Out on location

Two students at LMU's Northern School of Film and Television recently directed a film to be shown on YTV and at various film festivals. Kary Stewart reports from the set.

A group of ten or so women sit in a kitchen, each lost in mindless chatter. Julia stands, legs apart, staring into space. A brief glance downwards reveals two handbagged clumps where her hands should be.

Also stands authoritatively in the middle of the room, pointing at an empty chair. Alice turns to Ann. "Would you like to start?" Ann looks confused. No one speaks. The filming becomes more frantic.

Suddenly Julia blinks out. "The window, Ann - the window." Julia's eyes roll into the ceiling as she picks up the chair and shuffles towards the window. Finally, Ann seems to gather strength and with a final glance at Julia, throws the chair out of the open window.

"Cut!" The room breaks into organised chaos. Outside, members of the crew are assessing the damage to the chair which is lying on two carefully positioned mattresses. This is the set of 'Whole', a film directed by Ursula Urbaniak and produced by Federico Pietra, both post graduates at the Northern School of Film and Television at Leeds Metropolitan University.

The scene I have just witnessed for the eighth time fits up a tension-packed 28 minute film which follows the relationship between two women, both left mentally scarred from violent sexual attacks, who meet in a psychiatric hospital.

The three main characters, Ann, Julia and Alice, the hospital director, are played by professional actresses mostly with stage experience. All give their services free. "No one really does it for the money," said Ann, who plays Julia. "It's for the love of acting. I enjoy doing student films because of the variety of roles

which are offered."

The last day of filming took place at Roundhay Park and involved an emotional scene where Ann rescues Charlotte from drowning herself in the lake.

The shot was finished ahead of schedule, but, according to Pietra, the making of the film was not without its hitches.

"Every film shoot brings its own difficulties," she said. "When Charlotte was worried about walking into some unknown murky waters, it was up to me to reassure her and solve the problem. But I gave her a wet suit and everything was okay."

"There were other problems caused by shooting some scenes in the open air, and in a public place. At one point, we had to get a wet runner to take an over-friendly Labrador for a walk, to keep him off the set. The soundmen also had problems with background noise, and further cutting and dubbing will probably be required during editing."

According to Urbaniak, such unanticipated difficulties happen at the set of every film, and it wasn't long until the crew were finished and on their way to the pub in high spirits.

The LMU team have been widely praised for their professionalism and their dedication. Both Sue and Charlotte, who plays Ann, were pleased that a woman was directing a film which so strongly focuses on women as victims.

I topped one camera and three crew members," said Sue. "I loved the crew, especially the director and producer, to be dedicated, capable people, all fully aware of the expectations they must



One of the actresses in a scene from 'Whole' most throughout the filming.

Devon Urbaniak sees a major part of her remit as being responsible for dispelling the tensions that are prevalent on any film set. 'Whole' included.

"Music didn't seem inevitable on any film set, in the nature of the task and the close environment in which we work mean that the whole crew is exposed to tensions."

"The director and the producer have a major role to play in easing these tensions, but anyway the crew themselves realise that personal feeling must be put aside if the film is to be completed on schedule."

The making of 'Whole' has

proved to be an important learning process for the two LMU postgraduates.

"I have learnt that each person carries with it a different degree of authority which must be applied at the right time, in the right quantity and in the most effective manner so that unnecessary tensions are not caused," said Urbaniak.

"Such awareness can only come from experience which, after all, what were here to gain?"

The film was partly funded by the European Film Team Programme, and is scheduled to be screened on Yorkshire Television later this year.

Walking the job

By Martyn Beauchamp

Leads students could walk into jobs if only they would take the right course, according to a recent survey.

Researchers who studied hundreds of courses throughout Britain found that every graduate in medicine was able to find work, as were graduates in ophthalmic optics and pharmacy.

Courses at the bottom of the employment league include those in engineering, biology, sociology and philosophy.

The survey, in the 1994 Complete Degree Course Officers handbook, shows that the job

prospects of Arts graduates - especially in history, English and philosophy - are at an all time low.

New plans to cut the funding of most arts courses mean that many students will be hit with the 'double whammy' of an under-funded course of finding disheartening job prospects.

One Philosophy student put his legs in good use.

"I don't think it matters what degrees we do. We'll all end up stacking shelves at Tesco anyway," he said.

Speedy grants pledge

Education chiefs are promising to speed up the provision of grants to thousands of students in Leeds - but only with the help of the students themselves.

Following a period in which the council has been criticised for administrative delays in giving local students their much-needed cash, the education committee is emphasising its aim to reduce their time lags to a minimum. However, according to a committee spokesman, any delay is often the fault of the students.

"Competition has already halved the time it takes to award

By Martyn Beauchamp

and send out grants," he said. "Any remaining delays are usually because applications have not been filled out properly by the students."

Councillor Colin Marrow Deputy Chairman of the committee, said: "We realise that it is a very stressful time for students, but the more time awards staff spend constantly checking out minor details, the less time there is to assess and process the claims."

o Cover

It's been a long, hard year. From the tragedy of the Woodhouse Moor Rape to strike threats at the Metropolitan University, from racist attacks on university flats to nude drivers in Headingley, Leeds Student has covered them all. Here, for the record, are the twenty four front pages that we published in the academic year 1992 - 93.



8 Correspondence

Postgraduate teaching reply

Dear Editor,
I would like to correct an inaccuracy in the report "Postgraduate Teaching Criticised" by Martin Beauchamp (11th June issue), and to give some more background to the debate.

I was the contact for the National Postgraduate Committee (NPC) for distribution and collection of the questionnaire survey this year of postgraduates who teach here. Of the fifty or so questionnaire respondents, more than 'one of students' (as claimed in the report) have received training in how to teach, more like half of the respondents to start with. On the whole, then, the University and its Department policy towards the use of postgraduates as teachers could be defended on one level and criticised on others.

Teachers must be appointed initially from the ranks of postgraduates and they must begin their teaching career at some stage. Departments have the right policy in giving postgrads practice at teaching, so that lecturers are more proficient when they are appointed. Postgrads may be judged to be less proficient at teaching, that is not because they are

postgrads particularly, but because we are beginners. Beginners in any job must be less proficient at that job.

This granted, there is another finding of the NPC survey. Many postgrads are very poorly paid for the teaching that they do. Often making written work, administration and training are simply imposed. Expansion of student numbers is increasing the burden of teaching open postgrads, to help lecturers cope, but without additional remuneration. In addition the University is maintaining its strict policy relative to other institutions that research students must submit dissertations within a tight deadline. The pressure of our work are thus increasing every year.

Undergraduate students receive a tax that generally, and some have a more debt than others in the quality of their teaching, but the group in academia which is exploited more than any other at present is the postgraduate sector.

Yours,
Martin Gough
(President, PGARS)

Cockroaches out in the open

Dear Editor,
Cockroaches in Charles Morris? Yes, but the situation is in hand and under constant professional supervision and control by independent commercial experts. A cover up? By no means. On the contrary, we welcome monitoring by anyone in the Hall; and we are

assured by Mike Kelly, our Subwarden, that no attempt was made to cover knowledge of our entirely cockroachless under the carpet.

Yours sincerely,
George Benton (Warden)
John Conway (Warden)

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

Too many cooks . . .

An Open Letter to the Director of Catering Services

Dear Mr Director,
Here I wish to cook a potato

I write on behalf of my dentist, the good Mr Agabeg of Woodhouse Lane, regarding the potato salads manufactured in the Salad bar of your refectory. Mr Agabeg, who is also your good at maths, informs me that it would be a financially sound move on my part to stop buying the potato salad, due to the huge dental charges we have found to be correlated with it. Mr Agabeg says I should try munching marinated potatoes instead because they are safer on the teeth.

I have therefore taken the trouble to consult my trusty cook book, "How to Boil an Egg", for some advice that you could pass on to your head chef. Please be a humanitarian and provide the poor soul with a chair and a double vodka if they are everfully shocked.

It says: "Try to select potatoes of the same size to cook together, or cut large potatoes into even-sized pieces, so that all the potatoes will be cooked at the same time." Mr Agabeg, who

helped me identify useful parts of the recipe, says that alone would cut my dental costs by at least half.

"Peel the potatoes as thinly as you can then put them in a saucepan. Cover with hot water and add a pinch of salt." Your chef is probably OK on this part, according to Mr Agabeg, but for reckons this next part might cause a bit of a headache. "Bring to the boil, then simmer until they feel soft when tested with a knife." This is really important, says Mr Agabeg. He suggested that if your chef can't get a knife in them, then he is using a kanga hammer instead.

In the meantime, Mr Agabeg says he is available to assist any students who need to look into getting false teeth after they have unwittingly crunched on what seemed a tempting, moist chunk of potato salad, yet was in fact a compound nerve agent. He says that the origin of the disease but wonder if taking it out on the student population was the best solution.

Yours sincerely,
Sam Greenhill
2nd Year Politics

Time to take note?

Dear Editor,
Have you noticed that the union stationary shop has only been selling second hand paper? Have you not even noticed as yet another sheet of inferior paper goes on my try and separate it from its brethren?

Well, I have recently learned that the reason for this is that the

union have had an argument with the manufacturers of Oxford pads and will therefore not sell them in the shop. I do not know the origin of the dispute but wonder if taking it out on the student population was the best solution.

Q.B.1
2nd Year

obviously is a pretty life sh.

Self, lack is a caricature thing. Certainly it doesn't divert John Jacobs at Tuesday night's Union Council meeting when he opened his mouth and proceeded to swallow not only his but also most of his leg by trying to excuse an old man's sexual harassment on the grounds that he was "from a different generation . . . when he paches women's bottoms he does not mean it in a sexy way." Hello! Earth to Mr Jacobs! Come in Mr Jacobs.

Mark Bignam has also been in the firing line this week but luckily though the Black lives in hope - he would after all be difficult to miss. Apparently his notion to not recognise Manchester United's League Cup was got up the nose of some Man Utd fan in Leeds, and he has been receiving threats of physical violence. But the Black world like to recognize Bignam that when they say they're going to kick your head in and find you your own mached liver through

Cast against type

Don Loach-Stokes.

I would like to protest to you "C.V. Hall" magazine part III, despite the risk of appearing petty. I feel compelled to defend Loach-Stokes Emma Harley and also assert my right to voice dissatisfaction about A Parts.

Ms Harley's article was not an "intensive fantasy". I only wish it was. I simply wanted the convenience of having a dream C.V. done for me to suit it accordingly. For an employer's situation, imagine my horror when instead I received pages of embarrassing grammatical, typing and spelling mistakes as obviously continuing apoplexy could have been the only contributory factor. Then, instead of receiving an honourable apology I find that I am to be blamed for having had handwriting. Yet the grammatical errors were not from my original script, the typing mistakes not from my hand.

Yes, perhaps I did panic, but it was prevented. I phoned Peter's house to see my grievance and was told to type out the mistakes and bring in the amendments. I could then, she said, still send it off to the employer because, they would understand! I fear that the understanding would not have stretched beyond the fax. With the closing date for applications so close I was fortunate to find a qualified typist who was so sympathetic when she saw the nervous rubbish that she used my laptop and did it for me for free.

Leeds Student was chosen Piers' attempt at a C.V. and agreed it was wrong, which is why they felt it necessary to make my experience public knowledge.

Yours sincerely,
Rachel Allen

a shame, they don't mean it in a nasty way.

The Black wonders if any of next year's cast can live up to the wonderful imagination and disregard for student well being shown by this year's merry band of post-feminists. Somehow he doubts it. What could you have original with the painting self-righteousness of Tim Hopkins, the harpist of Mark Bignam, the chairman by-pass problem of Ed Weston? Ah, but wait. Chris Watson, LULU administration Secretary, comes on down it.

Together, he and the spokeswoman Mr Rose (General Secretary elect) could rise to heights of stupidity as yet unachieved. The Hack only regrets that it cannot be here on time.

He may not be here but the Hack is determined to live on. We will appear elsewhere in a different guise. You may not know him immediately but you will know him by his words. The Hack will be back, Sunday.

THE HACK

Well, the time has come for the Hack to cast again but inward. The proximity of the moment is going to touch even his battle-hardened heart, so he'll move right along.

To those still shocked by the sports of exams and results the Hack has a small nugget of comfort. A very hot come to light concerning the sibling of one of the Hack's cronies.

This bright spark it transpires, is a student at York, studying Philosophy. After a hard year of substance abuse and head maces, he staggered into his kitchen one morning in June and set about making himself some toast.

Next, then there came a knock on his door.

His incredulous friend decided to ignore it and continue making breakfast. But the knocking continued. Eventually irritation overcame laziness and he staggered to the door to find out just which incoherent breeze was calling round his house at ten o'clock on a hot morning.

Imagine his surprise when, on flapping open the door, he found himself confronted with the formidable form of his departmental secretary.

This good lady was somewhat out of breath from her hammering on the door and it took a few moments for her to gasp out the reason that she had come to see him.

Had a family friend died? Had he won the Prof? Had she finally admitted that he was the most gorgeous creature she had ever seen and come to profess her undying love for him?

Well, so . . . none of the above. Her message was much more simple. She had come around to ask him just why he wasn't in his final exam twenty minutes ago when, and to promise him that if he didn't get his hapless butt down these shaggy legs he could wave goodbye to his degree.

Now if this was a just world, the Hack would go on to tell you that he failed his exam and then, had his degree, that his life was a shambles, that he was reduced to serving in McDonald's for the rest of his life.

But this is not a just world, 'cos according to the Hack's source our hero made it into the exam, finished the paper and is now looking at getting quite a high degree mark. The Hack believes him to be what is known

Get the ultimate
souvenir of this year

Buy a sumptuously
bound copy of
the years'
Leeds Student
for only £25

See Ceri in the Leeds Student office before
Wednesday to place your order

Leeds Student

Final Farewell Bash !

Tuesday 29th June

Meet in the Old bar at 7.30pm,
heading off meal at about 8.00 and
then Gallery nightclub later. Anybody who
has contributed this year is very welcome.

For more Details see Ceri in the office on Monday



Hello, Feedback will not be out on Monday so here I am to let you
know what's going on in the meantime.

Roger Stevens Travel Bursaries

Thank You to everyone who
applied to this, there were 42
entrants and it took us a long
afternoon to sort out the various
merits of all the applicants. We
awarded the £900 that we had to 13
different people for a range of
activities over the summer and are
sorry to anyone who applied who
didn't get any. To those who did
receive a bursary good luck with
your venture and have a nice time
wherever it is you're going.

93

LEEDS UNIVERSITY UNION
INTROWEEK

CALLING ALL SOCIETIES
YOUR IDEAS NEEDED
NOW!

We want your suggestions for
INTROWEEK 93, don't miss out.
For more information: pick up a
leaflet from the Exec. Office.

LUU Green Initiative

Have your recyclables col-
lected from your house on a
Wednesday afternoon. Unfortu-
nately we can't guarantee a collec-
tion every time but we'll try. Please
help us by separating everything
and washing stuff out.

This is a free service provided
by your union. The last run of the
year takes place on Wednesday
30th June.

Sign In's

Please remember you are
responsible for anybody you sign
into the Union. Disciplinary pro-
ceedings could be taken against you
for their actions. So be sensible,
only sign in people who you know,
you don't want to end up in trouble
for a simple mistake.

All it remains for me to say is
goodbye for this year and have a
good holiday. I shall be back in
September as I negotiated the exam
hurdle. See you then and stay
reading Feedback. The first one will
be out on the first day of term, so
remember to let me know what's
going on.

Mark Walton, Communications
Secretary LUU

Suggestions Boxes

These are provided so that you
can give feedback to the people
running the Union. They are: out-
side the Porters Office, inside the
Main entrance, in the Gares room,
and in the Union extension. These
boxes are shortly to appear around
the University.

They are meant to be used for
Union services only. If you put a
name and address on we will guar-
antee a reply within 21 days.

SPORT STUDENT

INDEPENDENT NEWSPAPER

Leeds Rowers finish victorious

Rowing

By Helen Welsh

Leeds Cooled four, Carroll, Turner, Aston, Stacey and Helen Welsh, took to North Eastern Waters at Durham Regatta last weekend to challenge their old rivals Durham.

Leaving Nottingham University at the stroke boat in the first round, the final for the Meriton Cup between Leeds and Durham looked set to be a race of rowing at its most competitive.

Following Durham's quarter length off the start Leeds retaliated to take the lead by a length at the 800m stage, expertly navigating Ilkley Bridge - a notorious boat grave - to win by two lengths.

Sunday proved to be more demanding, with the pressure of a qualifying time for Henley imminent. Having to a distance in their first round and steering off their opposition Tyne in the second, the grand challenge was to be a replay of Saturday's final. With Durham intent on revenge and a false start awarded to both crews the spectators and competitors were highly charged. The boats broke away at a crackling pace, neck and neck until Leeds crested into form, being around the 1800m course.

With a three length lead



Leeds victorious cooled four team

at 1250m, Leeds knew that victory was theirs, and that Henley time was now the target.

Rounding the last bend, Leeds steered across the line breaking the course record by five seconds. Their time of 3 minutes and 38 seconds brought them the Durham title and a certain Henley qualifying time.

After weeks of intensive training the women's first four of Banks, Hudson, Robinson, Cuffin and Cox Melleville, comprised at Women's Henley. Despite their professionalism and fast racing times, a pace closer led to their being beaten by a narrow margin to the Henley trophy by the winners Cardiff.

Leeds team with a superb third place, leaving only to the eventual winner.

Another former leaving the team this year, Ceti Thomas, dragged off the effects of drastic undertraining and general unfitness to enter the same competition. In a surprisingly strong field, he still managed to run out a enough form to fight his way into a

York Spring Regatta bodes well for the men's Henley VIII, who was convincingly in the senior III category. The women's senior III four also displayed stamina and skill, which should help them to be successful in the Leeds Waterfront Sprint Regatta tomorrow on the River Aire.

creditable eighth place.

In the Men's 800m Stephen McFarlane (yet another departing rower) narrowly missed out on a place in the final 16 of what was a very tough competition.

Despite being knocked out in the senior women's foil, Ruth Bamforth went on to win the consolation place, and the following day came second in the junior event.



joined to really enjoy watching Wimbledon. When I was a kid, I felt for all the hype about how it was the best tournament in the world... but now I'm not so sure.

Over the last ten years the men's championships have become more economic. As racket technology has evolved, the grass court game has become dominated by tall, power servers. Barty does a game of against serve, and stills being more than even, those strokes have become rarer.

At clay court tournaments like the French Open, the power is mitigated by the adhesion of the playing surface. Bats bounce higher and have more force taken out of them. The player returning serve has a chance to hit a winning score, which means that serving players don't automatically rush into the net, looking to put away the easy volley that their rocket powered serve has set them up for.

They're forced to wait, forced to sit back, forced to think, forced to short to play. The tennis that results is often spectacular, far beyond that found on Wimbledon courts come these days.

But what can be done to help Wimbledon. Changing all the courts to clay would be one possibility, but I can't see the Lawn Tennis Association going for that. They might be willing to consider a slight rule change though. If they got rid of the second service rule that rule that allows the server to have two shots at getting serve in, then the server's would have to win the point on the first. The number of serve returns would lessen, and accuracy and tactics would become important again.

Until they do make some changes, I can only hope that Agassi stays in for a long time. Not only is he the most flamboyant and interesting player on the circuit, he is also the only one who possesses a stunning enough amount of serve to make the power serve threat.

Ceri Thomas

Fencing

By Kate Jones

Leeds fencing team crowned one of their most successful years of competition with an excellent showing in last weekend's Killarney Open Tournament.

In the Epee James Stearns and Alexander Foster again excelled themselves with fine performances.

James earned himself a place in the top twelve with a performance that bodes well for chances in at least one of the five elements of this weekend's National Pentathlon Championships.

Meanwhile Alexander finished his career fencing for the



WEAR review of the YEAR

The final ever issue of **Exit** takes a final look at the words and pictures that made up the year

Rocky's Mountain

Cliffhanger
Odeon Cinema

Like *'The Band'*, but with mountains and Sylvester Stallone, *'Cliffhanger'* is the latest big-budget action thriller to come to us from Hollywood, along with the obligatory movie cliché. Stallone has returned to the genre that made his career, and the result is... not bad actually. The classic ingredients are there - a dangerous profession, spectacular camera work, and a clever if improbable plot - all deftly blended into an agreeably forgettable film.

The dangerous profession in this case is mountain rescue (makes a change from the police anyway). He plays Gabe Walker, climber extraordinaire, who is at odds with his best friend Hal (Michael Biehn) over the accidental death of Hal's girlfriend. He is forced to return to climbing after a fake call for help from the cool Eric Quarles (Jon Lithgow with an English accent) and his hi-jacking crew, who have crash landed in the mountains and want to recover three cases full of millions of dollars. For this they need the help of 'yock jock' Gabe and Hal. The course of events brings redemption for

Gabe, forgiveness from Hal and horrible death for nearly everyone else.

There are more inconsistencies and direct clichés than a rushed exam essay, but there are moments of real suspense which valiantly keep the movie going. Stallone is competent at all the climbing bits, and his top-sidel, battered and craggy face complements the real stars of the film - the mountain peaks themselves. Lavish budget means lavish and stunning camera work which makes the most of the locations.

'Cliffhanger' reinvents the concept of the climbing movie. After a while the shots of the people dangling from cliffs and hanging on with a variety of limbs may lose their sense of danger. But if you bear in mind the limitations of a slickly packaged big-action thriller you will not be too disappointed with *'Cliffhanger'*. Especially if, like me, you prefer to do your mountain climbing in a comfortable seat with a bag of popcorn by your side.

Liz Crawshaw



Rocky on top of the world: not dead, not hard, but a bit craggy in places.

Matinee Showcase Cinema

As the opening credits rolled, my pen skidded across the aisle. This concerned me more than much of the marvellous *'Matinee'*. Like its setting, the 1942 Cuban musical crisis, the movie quickly delivers itself - although it doesn't seem to end soon enough for those of us who had to endure it.

15-year-old Gene Simon (Famke Janssen) is a junior film buff in Key West, Florida. His father is protecting American safety and democracy abroad, but the boy finds a new mentor in his favorite film maker, Lawrence Woodsey (John Goodman), who is protecting American capitalism and money-making at home.

Woodsey is desperate to make a success of his latest blockbuster *'Maid (HALF) MAN ... HALF ANGEL ... ALL (EROS)!'* But because the inhabitants of the US are scared to terror by the threat of the bomb, Woodsey must resort to more drastic tactics to lighten their (wining and) sick movie machines, having a mean-mugged man running out into the audience.

These gimmicks wind up, spilling over the boundaries of drama into real life, thus affecting the budding teen romance and putting an already tense audience into believing that the bomb has been dropped.

Aspiring to be a 'Cinema Paradiso'.

'Matinee' tries to explore the relationship between film and reality against a setting of the coming-of-age plot. The effort is not entirely laudable, then, as the movie when the film makes its point about the way in which movies become a safety valve to release a community's anguish and terror.

Furthermore the acting is very decent. John Goodman is a perfectly competent embodiment of the pull-all-punches whenever Gabe Woodsey delightfully bitches her way through her dual role as both Woodsey's and Ma's girlfriend, and not only does British Simon Fenton do more justice to Gene than the character deserves, but his American accent is impeccable.

Yet ultimately the flatness and soporific personality seeps through the plot and characterizations prevents us from even wanting to get close to these people. We feel as if we've just got a bunch of annoying and bawdy pubcrawls on our hands and the thoughtful ones are even worse: while it could be amusing, Sandra's (Lisa Jakub) political postures is merely annoying as the sight. Decision for a week: they put Gandhi away for a year!

Silly enough, the few clips we get of *'Maid'*, the climax movie within a movie, are more enjoyable than *'Matinee'* itself. The only way I could console myself when the lights went up was that I could figure out when any pin had gone.

Cheryl Higashida

Fire in the Sky Showcase Cinema

Considering that Ronald Reagan, Mohammed Ali and 1/27 US citizens all claim to have sighted UFOs, it would not seem unreasonable to assume that the American people are ready to believe an objective, scientific account of alien abduction. But should the rest of us sign our beliefs with those of a people that elected a B-movie actor as their president or with a raftload of major brain damage?

On the evening of November 5th, 1975, Arizona logger Travis Walton was abducted by a UFO as his terrified companions looked on. At least that's what witnesses claim, and what the makers of the film challenge us to believe. The men were suspected of homicide and five days later Travis resurfaced naked, dazed and unable to account for his missing time.

The film does, in the whole, stick to verifiable facts. Apart from portraying the event, it thoroughly explores the scepticism which confronts the loggers, sharing the men's frustration from their semi-, close-knit community in Snowflake, Arizona. The outlandish story, which backs up much of these events does not omit conflicting evidence in the main plot, but cannot find an adequate motive for its excessive characterisation.

However, Travis Walton's actual

experience is treated differently, and according to the man's testimony at a press conference, with some artistic licence.

Director Robert Lieberman allows Walton no choice after his return, but hands the movie over to special effects expert Rod Taylor (whose list of credits includes *Star Wars*, *Star Trek* and Indiana Jones).

Memories of his abduction are drawn out of Walton through flashbacks and hypnosis. The camera eye wanders from directly, as when he is taken to hospital after his ordeal, rushing through corridors where faces flicker subliminally between those of aliens and doctors.

These scenes are, paradoxically, the least verifiable and the most convincing and chilling. Rod Taylor has contrived a completely alien space, in which normal human experience is ignored and warped. Walton claims to have been subjected to a violent clinical examination by the aliens, to have been orally exposed to treatment of the kind reserved on steroids by humans. It is to be said, though this direct portrayal, is to viewers who are made to feel what alien.

The directors of *'Fire In The Sky'* have taken on a huge challenge in attempting to convince the public that Walton was indeed whisked away in a UFO. As far as this concerned, they fell in this, but they have succeeded in producing an original, if stark film, backed by strong performances.

Juliette Garside



The Office Party

West Yorkshire Playhouse

There is nothing unprofessional about either Halli Trick or this production. The question is simply "Do you like their style?" And the woman from F&B, she says "Yeah!"

Set in a high-concept, high-VMT advertising agency it's as much to do with office politics as it is a comment on post-industrial neo-classical attitudes to money and consumption, and suffice to say that John Godfather is not soft on his chosen victims. Perhaps it's just me, but having just failed to land myself a summer job in an office, the discomfort I usually experience at the thought of smart shoes and stiletto heels has transformed into a full-blown bitter antipathy of late... So I loved this play.

There is no central character, simply an ensemble of players, more or less comparable. But each other, most of whom are seemingly recognizable and all of whom are brilliantly realized. There's Jo, recently promoted from another area, who

delicately refuses to take any credit and steers her way through the minefield of office relationships with admirable poise. There's the boss, Jane Wolf, self-important, self-absorbed, egotistical man. There's a great set, great soundtrack, a snappy and thought-provoking script, and no let-up.

These folk from Halli Trick really don't mess around. The frenetic pace of the action indicates the single-mindedness needed to keep afloat in the sink-or-swim environment of a deregulated work place. Bombastness rules its night here, only to wait until the final powerful moment to make its presence properly felt. Yet it's not bleak, because in most Godfather gets to the heart of his characters' humanity and shows it to us, without being patronizing. There's no business like show business, to be sure, but business is business and for a vigorous night out Halli Trick are, without a doubt, the business.

Emma Hartley

Innocent Blood

Showcase Cinema

Stylish, witty, stylish John Landis, the director who brought you *An American Werewolf in London*, the *Thriller* series, and master of the cinematic in-you-kah trick again. From the desert out in a Philip Marlowe movie at midnight, office to a doozy vampire pic, The Godfather and *Buffy Blue* and you're in the general ballpark, albeit not on the second pitch.

Made in a cute, legion vampire with a disheveled smile and an aversion to getting his pretty face covered with blood, a shame really, because it puts a good shanking in a predictably regular bawls. His professed cuisine is Italian - and only the bull boys - until the night that she breaks one of her own 'soulful' ones. Chandler naps golden rules and every thing goes horribly wrong. Horrify.

Gavin Landis' propensity to construct film's nature and give them starring roles in his films it's not very surprising that one of the demons in this mix is *gothic*. Peculiar but also true though, is the apparently useless way that these two film noir specialists, *Yankee* and *Yankee* merge and blend here to allow atmospheres with a surprisingly familiar feel. Landis has created a city where every background TV movie is a Christopher Las Dracula, every piece of music by Frank Sinatra, and the *American Werewolf* on opportunity is missed for a musical gag.

resulting in a soundtrack packed with classics like *The Old Black Magic* and *I Got You Under My Skin* - lament.

Large Profound (Nikita) and *Yankee* as *Zaza*, creators of the night and policeman respectively, are both rather beautiful in their own way, and immediately one. Visual gaps and one-liners abound, and there's even a kooky see-saw which, for a nice change, is actually quite sexy. Landis is a master of his craft, and though the criticism will undoubtedly be leveled that the plot is a bit flimsy I really don't care. Can't recommend this highly enough.

Emma Hartley

Oliver!

Riley Smith Hall

The Light Opera Society have chosen the old school school "Oliver" for their first out of your production - a production which draws on the film in places which also manages to enter a few chords of its own.

The hooking part into the opening number, "Fond Dances" find it as copy the waterfront boys' atmosphere, and the production fails to push the attention of the audience until Oliver falls in with Fagin's gangster if traditionally inspired Designer. It is not until scene 5 that cohesion allows the cast the confidence to realize their full potential in well-performed ensembles - "Consider Yourself" and "It's A

Real Life" are particularly worthy of mention, as is *Lee Pender's* Nancy. Also has an emotional song which leads credibly that is lacking elsewhere.

It can be easy for a post-graduate female to play a pre-graduate male, but Elizabeth Fletcher is remarkably convincing. Tears abound felt during her rendition of "Where is Love?" - but these are more likely to have been due to grief at the performances of others than a belief in the sorcery of her own character's situation.

Momentary is maintained after the interval with promising indications of "Dimples" and a suitably menacing Bill Sykes (Graham Whitlock), performing "My Name" with aggression, baritone and a big stick. But the promise of the first half songs is swamped by misdirected, misplaced caricature. Particularly worthy of mention is Mr. Brownlow, as David Radcliffe's history professor, played for laughs by Gertie Shalika. His lachrymal performance, that should have been polished at the studio of Nancy into burlesque.

Three characters die in the Lincoln Park adaptation - this production does several deaths, to the embarrassment of both cast and audience. Direction and scenery both fall down. Mr. Snowberry would have said it if he could have remembered the lines in his song "It's Your Funeral".

Antonia Hodgson
& Emma Harding

ALTER EGO

Have you ever seen the film *Highlander*? Haven't? Well, the finest of you who haven't, it's about a group of immortal swordsmen, who can only be killed by decapitation. These gnomes work their way down through history, slaying with and killing each other until there's only a handful of them left. These guys then gather together in modern day New York to have one big final back and slash job, with the last one left alive claiming the prize (the film never makes it entirely clear what this is... but whatever it is, it's pretty damn desirable). Global powers, or some such is most people's best guess.

Now it's a memorable film for a number of reasons. It's got Sean Connery and Christopher Lambert as the two main immortals (in a piece of inspired casting, Connery plays a 2000 year old Egyptian with a kiosk accent, while Lambert - black, French born and all - is a 16th century Scotsman. It's ironic, but it works in a deli way). There's also the soundtrack (it's not the worst present for the late Sir Freddie and his mates, but even I've got to admit that *"A Kind of Magic"* - the film title song - is a ridiculously good piece of kind pop-rock... or something like that). It's distanced with great flair by Russell Mulcahy. But for me the most memorable moment comes about half way through, when Lambert meets up with an old, dead I do mean old's immortal body on a bridge in central park.

For once, words remain distilled and the two just chat. They remember about old times (ugh, I still mean "old"), exchange stories and then Lambert's mate says to him repeatedly, "Time has almost caught us..."

It's a great moment, really it is my top ten favorite film moments of all time. Right up there with the bit in *"Casablanca"* when Bogart turns to Claude Rains and says, "This could be the beginning of a beautiful friendship", or the death of Roger Hauer's Roy Batty in *Blade Runner*. It's just a moment. These centuries old guys suddenly realize how much they still value their lives now that they're on the verge of losing them.

Now the reason that I've rather laboriously brought that up is that... well, I've got to admit to feeling a bit like a biter that myself at the moment. My site as a student is almost up, in a week or so I'll be packing my meager belongings into head-coated cardboard boxes and heading out of Leeds. There has almost caught me, and I don't particularly like the sensation.

When I was a first year I had all the time in the world. Three years was an eternity - my friends were without half a life time away. AM I was young, I was free, I was single...

But now... (to paraphrase a famous football commentator...) no, I mean that I don't even know his name! Really it's all over. The diary, guy working world out the rest of humanity awaits and even I can't stretch out my time as a student any longer. I'll have to bid farewell to my favorite haunts, long held treasured haunts with intimate friends, and start looking for a job. Under.

Heim. I wonder if it's too late to sign up for a Postgraduate course somewhere?

Ceri Thomas

DEBATER



Jamiroquai
Leeds Metropolitan

There's not so much an evening for the "bewildered people" as one for "those who fancied the pain of self themselves," and it's a shame, because this was possibly the most relaxed and friendly gig I have ever been to.

The band seem more like mates than anything else, and Jason Kay (probably the most famous man in pop at the mo, despite his ridiculous hat) does himself a whopping great favour by refraining from the ranting and raving he's become known for in interviews. There's a little bit of cheeky banter with the audience and between the band, but the focus tonight is on the music, and not the politics.

And justify so because the band are brilliant, a little nervous maybe, but still pretty slick: amazingly soulful vocals from Mr Kay (famously, great big friendly hassles that would happily buy you a pint after the show), gorgeously cheery guitar, and keyboard sounds so supplely sweeties that you had to keep checking to see you had in fact by Rydman collars. Admittedly, they come up the derivative nature of their music by wearing bright 90's trousers and championing 90's green trousers, but at the end of the day everyone knows that listening to music like this still provides endless innovations about "Kajay" and the newswagon down the road where you can still buy Space Dust.

Finally, I must just say a word about

the live, and remind for too many of them that the purpose of a gig is to see the band, and that it is they, not you, who are the main attraction. When most of your time is not spent watching the band but getting other people to see how cool you are, being there does seem a little pointless, doesn't it?

Harris for Jamiroquai (and a middle finger pointing west singing back to the chorus), and a big V-sign to the "fans".

Nick Moffat

Babes in Toyland
Parkliffers (Southern)

A seconded album, just four new songs and the second side a live recording. Why, oh why? This rarely-released mini-LP stinks of money-grubbing and makes the punters buy a whole album just to get four new songs. I would have said that they should have released the four new songs as an EP, but I won't, because they're all crap.

To be quite honest, the live side of the album is pretty boring as well. Somewhere between PJ Harvey and Shonen Knife, Babes in Toyland seemed to have missed the point somewhat. For all their shouting and screaming, they just don't rock. So for your pleasure, here are three rather fine live albums: 5. The Telephones - Trade Mark Of Quality (Finest) This is The Telephones with all their early verve, power and chaotic

brilliance, before they joined Creation and their creativity dried-out-bored.

Pop Tonic: This album was out at the wrong speed (two fast), which is probably why it seems so chaotic.

2. Spaceman 3 - Performer (Glenn) Short, cheery, up and rolled but this recording of a gig in Amsterdam (ok, perfect) shows why people want to see them in the first place. Dark, heavy and a couple of fine MCS covers as well.

Pop Tonic: The sleeve photos were taken by Chris Rouse, who used to have an excellent humor, honestly, no really, no he did.

1. The Velvet Underground - 1960s AU Live (Mossy) Double album with rare live pictures on the front. This is the Velvet at their peak (and that's high). Some of the coarsest and most beautiful songs ever written span two hours of lovely studio discs. All my favorites are in this one - it's a journey to heaven and back.

Pop Tonic: The version of "Sweet Jane" here was recorded on the day they wrote it, and the album also features a song called "Honey" which is about taking heroin, allegedly.

Crip: "more pop trivia please" I hear the kids cry, well I know a few words about Bill Withers. But back to pop trivia, his "Lovely Day" single repeats the title in the song more times than any other record, 108 times, in fact. An absolute guarantee to break the ice at parties and other social gatherings, the ladies love it.

Stephen Dick

Ace of Base
Happy Nation (Polygram)

Oh those records that changed my life. The influence of Echo & The Bunnymen "Heaven Up Here" on my tender formative years, the introduction to the pure unadulterated white noise with Sonic Youth's "Cathoderay Tube", Yes, hindsight, those moments of glory seem to fade into the mists of insignificance compared the musical renaissance that is Ace of Base's triumphant debut.

Forging the barriers of international understanding with "Voxles-even dance" detailing hard-hitting social commentary with their number 1 smash "All That She Wants" and incorporating a soaring indictment with title track "Happy Nation" to exhort against a blindly utopian vision of the future, this album has all the ingredients of a classic classic. It parodies western society as we know it, satirises the divisions of race and class inherent in single market Europe and tells a visionary tale of a planet: a silver utopian globe as depicted on the cover-on the verge of ecological disaster. "Ace of Base is in your mind, everyone, everywhere dance or fade out." Such poetry to my ears.

A song-writing partnership to put Lennon/McCartney to shame, even surpasses it in far more accessible Keith Harris and David, comes in the form of Jenny and Linn. Added to this is the creative musical genius of Joker and Badda, perhaps most evident in the banger remix of "All That She Wants", whereby they create the kind of slick frenzied Cornerhop still only dream of. What next for this colossus of a band, these giants among mere mortal artists? Ace of Base unplugged? Taking Wembley arena by storm? Deckle Philip Schofield at the Smash Hits Xmas party? Step aside Take That, forget those huge old Vietnam roudies, Ace of Base are saving the planet with more grace and humility than Huggy Bear and David had got together.

A glorious addition to the list of records to irreversibly change my life and poignantly fitting end to my Leeds Stadium career. As I step out into the big wide world with new hope for mankind, I feel a better person for this experience. Now, if only I could remove my tongue from its sheath, finally in the side of my cheek.

David Atkinson

Verve
A Storm in Heaven (Hut)

Emerging from the depths of the swirling guitar cauldrons that each drum pop Verve have returned to us at last. And about time, less more than Revolver and less miserable than Slowdive, Verve have achieved their highest in individual than in the showcasing irrevocably because the have never managed to sound quite as far-out as this. Verve have perfused their dominant guitars and hypnotic basslines beyond normality. Richard Ashcroft's voice achieves gracefully into this sublime noise.

But just when they are on the verge of descending in effects pedals and dream-whispers, they come up with a song like "The Sea". The Sea, which blows away your mind and any ideas that "A Storm in Heaven" is "listening". This song, along with "Star Sail" and "Blue" shows Verve at their best, the guitar becomes distorted and are pushed along by relentless drum beat and a tone so laid back it's falling out.

The only gripe I have is that the single from last year "All in the Mind" isn't included on the mackin. But then again, the dub's really good if it made it on the single album. All I need now is for EMI to make their next album and my record collection will be complete.

Sara McDonnell

Grandad, we love you



Neil Young
Unplugged (Reprise)

Unplugged, what a pathetic idea. Your Mission: to find various friends and living legends and force them to "re-invent" their songs acoustically (and make pretensions to singing, a slap on the back from the grammers and a healthy boost for the lachrymose outside channels). To totally contradict however, it has become a fabulous success for a previous show with the poor soulmate Mr. Young is going between heartbreaking (and) British appearances and his next vinyl offering.

It's a chance to retreat old footpaths back through the Campaigners' repertoire: a pared-down "Mr. Soul" from his Buffalo Springfield days is the first familiar sight to show the weight of the years, while "Like a Hurricane" is eerie and effective, as accompanied only with a church organ. Young gives a beautiful reading of the track, which away from it's gutted roots sounds a little unbalanced, but with an added solemnity and a renewed charm.

And so it goes from here. Young's songwriting has been consistently engaging over two and a half decades, a unique connection with two measures of folk, a measure of country, a dash of rhythm and blues and a healthy dose of soul. This is his chance to show strength through simplicity. "Deliver" is pure gospel, an aching ballad with wide open spaces, it sounds so for real, just out of grasp, leaving "Harvest Moon" to catch you, and here an indelible mark of a chorus in your head, the calm after the storm. After 13 songs, the album closes with "From Hank to Henry", from 1981's acclaimed "Harvest Moon" L.P. where Neil parades the decline of a long-term love affair with decades of musical notes and the sadness of the passing of time, and articulates the sadness in a way only he can, leaving you not so depressed, but feeling uplifted and well, grateful.

Therefore I thank MTV, their sponsors, the Stars and the Stripes, the President etc. etc. for the truly American "Unplugged", and refuse to complain that I had to sit through "Eyes in Heaven", "Just like Heaven" and "Near Wild Heaven" before they got round to a worthwhile track. This is everything you would expect of a great songwriter, songs that stand up in any scenario, and a whole bunch of music worthy of an hour of anyone's time. So, Mr Unplugged, Long May You Run.

Tim Vigen

Africa Unite/ Dread & Fred Duchess of York

The past few months have seen a massive rise in the popularity of reggae. Commensurately, reggae has made the most impact, but at the other end of the scale there's a new found interest in dub among the indie crowd. Thanks to the likes of Dope Tendencies and The Orb, while various revivals have got people back into ska and rocksteady. There's evidence of this universal warming towards all types of reggae in the audience tonight. Looking around, I spot skinheads, cronies, even the odd genuine Rasta, and an awful lot of ordinary-looking folk. A strange mix indeed.

I doubt there are any working-class clubs which put on reggae nights, but if such a place exists, Dread & Fred probably play there. Their performance sounds very unimpressive, but only because, apart from the ban, everything is done on a cheap Caisle-type keyboard.

At least they look like a reggae group. Africa Unite don't, because only one

out of seven of them has the slightest trace of West Indian blood in him. This is a bad sign - I've got to hear white men play good reggae (Sorry, UB40 fans). But then they start playing, and it's quite a decent slice of dub, not bad at all...for a while anyway, then things start to go horribly wrong. PAIR? Yes, another Caisle, but this one is even more irritating.

The Dub Warriors sound a bit more promising from the same side. Unfortunately they didn't show up. Shame I did.

Joe Williams

Dodgy

The Dodgy Album (A&M)

Ah yes, this is what we need. When a lot of recent albums from New Order to Rilo to Sade seem to be the result and expression of hangover exhaustion and world-weary angst, Dodgy offer an alternative. They bring back memories of 1969/70, that time of innocence when a happy funny and cheerful tone was all you needed. It's not that Dodgy are musically in with-walsh giggles but they do exude a rare amount of innocent optimism. One of their lines is "Feel the sun inside my head and

it's inside" which says it all really. Can you get any sunnier than that kind of happiness these days?

The choice of Ian Browne as producer may be an added commercial ingredient but has smoothed-down class approach is one of the album's main weaknesses. It nudges the hard one notch closer to the corporate indie territory of Chart Show-dies The Lemon Trees and that's not a good place to be. The songs, however, are excellent. New melodies come in to surprise you just when you'd had enough of the old one, new layers of sound when you thought the song had peaked.

The bulk of their sets are honest pop songs along the lines of the single 'Lovershit' but there are plenty of other sides as well. 'Sunfired' with its brooding dance beat might have been on the Primal Scream album. Grand Old English folk. Still, climates with unrelenting weather coming in from all angles. Dodgy are only ordinary in theory. In practice they're hard not to like. At the moment they are filling a need (for me at any rate) for almost indulgent pleasure that can effectively rise above the gloom. They aren't important in any way at all they are just so good at what they do that if you had any sense you wouldn't care. New vigour to old tunes.

Steve Lowe

SINGLES

Say it proud, it's John
McLeod and he's loud.

EAST 17
West End Girls (London)

Williamson's tentatively challenging claim successfully to the handbags. And why do they always throw their hands about, as if their fingers are stuck together? Not an altogether bad version of this 'classic', even if the chorus does sound like it's been recorded in a youth club. Comes in picture-disc format, so double-guano are recommended.

HENRI JAMES
Do You Know What I'm Saying?
(WEA)

Imagine Patsy Spence trying to do an impression of Kenny MacCall on Stars in Their Eyes. Not a pretty sight, nor a particularly pretty song. It's one of those songs with a repetitive hook line and deep lyrics, a Christmas song without references to Santa, Highborn is the Baby Jesus.

PAUL WELLER
Sunflower (Gef Discs)

Orkney! I nearly started singing 'Smiley Bloody Smiley' when this began. A bit like early 70s funk, but played on real instruments and actually quite good. But I bet it wouldn't turn up on a Smiley & Hutch episode 15 years ago.

BLAGGERS ITA
Stress (Parlophone)

This is better. Putative Faith No More riding backbeat into Dodge City & colliding with the horns section from Drey's Midnight Ravey. The result might be Blaggers ITA, who combine big guitars with Mexican trumpets to make an unusual pop. Orkney.

MIAMI TAXIS
Powers on the Underground (Capitol)

This comes in a dippy little hippy bag (with ribbons inside), presumably so you're something to wear into when dismount your car. The chorus sounds like they're singing 'Still we fall into a pleasant', which really will not do. Dope, awful, bag of shit.

SMASHING PUMPKINS
Cherry Red (Rat)

A cross between Bowie's Man Who Sold the World and Sade. Like every other rock band ever, but worse. You can count down to the guitar solo with remarkable predictability (which, typically, is all promise and no skill). Whatever happened to good music? Oh, off to listen to rap. It Blows CDs...

Half of Flame

Piano Recital: Benjamin Frith

The Banqueting Hall, Leeds Civic Hall

A curious elegance and prestigious atmosphere was the order of the evening for this, the opening recital of The Leeds Summer Heritage Festival. Leeds' most eminent benefactors of the arts glided majestically through prodigious sets of double doors to the Banqueting Hall, some with aura of self-importance vying on apparent delusions of royalty and overtones of familiarity that would make the Freemasons seem like an impersonal outfit. They came to speak of morning flights from New York on Concorde, of shared grievances, prizes and glowing hair, of clothes, trinkets, the market and wealth. They also came to hear a man called Benjamin Frith play the piano.

Mr Frith, shoulders almost up to his ears with tension, marched in with a gait so firm with nerves it was as if the assembled expectations were physically detaching him, he plunged into the Shostakovich arrangement for piano of Bach's Toccata and Fugue with an explosive aggression. He might have been exacting some kind of terrible vengeance, with the keys themselves the culprits for his agonised dissonance. This was exciting stuff.

Mr Frith clearly had little affinity for the piano he was playing. Its light, child resonance rendered some sections of the programme to a status bordering on the baroque. He continued to platoon and

plowed away as if attempting to track it a vicious lioness. His Beethoven's '32 Variations' were fast and angry, the grand elaborations all but swamped in the mayhem. His Chopin Mazurkas, three less obvious choices from the ranks of the Polish folk-dances, lacked some elegance, but were nonetheless intelligently (albeit a bit roughly) handled. The Pole's Ballade in A flat major, along with Liszt's 'Paraphrase on Verdi's Rigoletto', saw a resurgence of peculiar aggression. Frith, his face a mask of fierce intensity and pain, ripped through these works, or rather pulled into them, his fingers making licks of the keys. He very nearly came dangerously unstuck in a couple of the climaxes in his onslaught on the Ballade, yet here he struck the most skilful balances in dynamics and rubato. The ensuing ferocity of the themes of the Ballade ended an admirably shrewdly, Lisztian mood. These two pieces were the highlight of the programme.

The second half of the recital (almost entirely comprised of works by Rachmaninov) saw a loss of Mr Frith's remarkably fiery impulses. Unfortunately he never really managed to compensate effectively for this diminution of energy in the sultry departments of the music. The sublime Prelude No 4 op 23 was cold and wooden, for example. Come the end of the performance, Mr Frith seemed almost to



Benjamin Frith

flay the oppressive audience, only to rush back in for a few moments lest the applause might subside too soon. It was an unconvincing spectacle. Yet undeniably the man showed as true a ballplayer, Frith the encounter were played superbly, better than anything else.

On our ill-fated conscious way out, we sighted a marvellous profusion of food, a veritable banquet without the Banquet Hall.

I assured myself that the brave Mr Frith would have fared rather better here as a pitiable accompaniment of the musical kind. Feeling every inch the inexperienced student amidst 'superior' beings, like Mr Frith we were propelled into flight from that place back to our lands of 'order' where the shadows lie.

Mark Funnell



Poulenc

Glória, Stabat Mater, Litanies
City of London Symphony, Richard Hickox
(Virgin Classics)

Most notably commendable in this production is the fact that the delicate passages, and especially the soft plangency of the Litanies, are brought out very well - full marks to the female chorus who resist all temptations to overdo it.

Unfortunately this cannot be said for Hickox's handling of Poulenc's Glória which receives top billing. This, a crisp and eloquent piece, is somewhere given a hint of imperiousness which not so much depicts angels sticking out their tongues as Poulenc intended, but shows them with their tongues flung out in their cheeks, the result being just not enough punch in the combined choral-orchestral parts.

Poulenc's Stabat Mater, however, is given the solemnity it deserves and is rather hard to fault, with only a few less tips the balance into making this CD a recommended addition to any collection of choral music.

David Harrison-Phillips

Prokofiev
Symphony No 5 (City Edition Suite)
CRSO, Rattle
(Virgin Classics)

The latest Rattle offering couples two wartime compositions. The Fifth was described by Prokofiev as 'a symphony of the goodness of the human spirit', and although this seems apt for the heroic nature of the work, it omits of the kind optimism encouraged by the Party.

The CRSO seem most at home in the rambling wit of the Schtatz, which marries off-the-rocket from chaotic jazz inclusions to quasi-fanciful music and back again. In contrast, the original Adagio just manages to keep lid on the work's latent energy, which inches in full in the finale.

The Schtatz Suite has much in common with the Rise of Spring, both stories couched pre-Christian rituals, and although they differ stylistically, Prokofiev employs Serezhkinian rhythm and harsh dissonance. The Russian version of The Adoration of Veles and Air wends a million miles away from Birmingham choral goodness, as does the wild Dance of the Evil Spirits.

Equally adept on the speedy front, the CRSO's 'Night' is pretty spooky and impressive, and the production ends with a bang in Lull's March and Corège of the Sea.

To sum up, if you like Simon Rattle you're probably already hooked.

Fiona Goh

Schumann
Symphonies Nos 1 & 4, Manfred Overture
Berlin Philharmonic, James Levine
403 556 - 2 (EMI)

One of the best ideas one might glean, at a glance, of what these interpretations are the night come from the picture of Levine on the CD cover. This attitude, actually, has a bit on the puffy side, occasionally prepping in their complexion.

Like those of his contemporary Brahms, Schumann's symphonies take a bit of getting into. They've got that same Germanic, heavy-weight compositional thrust to them. Not at all standing, in favour of a musically and chronologically reflective mapping of this fascinating man's mind, those works are enthralling. The No 1 is a lyrical celebration of all things new, gay and sparkling (and is called 'Spring', naturally).

The No 4, an almost joy-faster and more turbulent spiritual journey, moving nervously from down-below dependency to triumph, the Manfred Overture a sublime and lightning piece that speaks powerfully of a man's broken spirit and breaking mind.

Levine's approach is technically and atmospherically commendable; this is traditional, done-in-myself style. However, in places his readings are stolid and a touch heavy, in need of a little more painstaking scholarship and sceptical attention to the subtle nuances of these pieces. Never mind.

Mark Funnell

Shostakovich
Symphony No 2 etc
Osaka Philharmonic, Mariss Jansons
CDU 7 54864 2 (EMI)

People have been expecting great things of this, the successor to Jansons' (fervently received) No 1. They're not going to have much to complain about here either.

It's beyond question that Jansons is worked extremely hard, at an informed, perhaps definitive interpretation, after the celebrated achievements of Shostakovich's most ardent exponent, Robert Kajanus. He has set himself an impressive challenge, to put it mildly. Yet the results fall slightly (but not noticeably) short of the mark. Jansons' understanding of the score is difficult to fault - antitheses of mood, a reverence for undercurrents and even statements of Finnish patriotism, and a beautiful preservation of the score's inherent mystique are all magnificently, sometimes superlatively, realised. But there's a certain something missing in the overall result, something probably as abstract as seamless consistency or daring originality.

Symphony No 2 comes with The Swan of Tuonela, Valse Triste and Andante Opus 109. These are exquisite compositions which are immaculately and beautifully played, and are fine complementary choices as bonuses to the No 2.

An all-round good buy from EMI, and from me - have a good swan.

Mark Funnell

Year today

Gone Tomorrow

In the immortal words of Ferris Bueller, Life moves pretty fast - if you don't stop and look around every once in a while, you could miss it. No where is this more true than at university, where life is lived in hectic three year bursts, with every man, woman and dog trying desperately to cram as many experiences as possible into their brief span as a student. Check out the things you might have missed last year (or just remember) with the aid of the *Exit / Leeds Student* pullout guide to the academic year 1992 - 93



Comings & Goings

The latest departure of the year was that of Leeds Polytechnic. At 4.44pm on Tuesday, 15 September, it was Leeds Poly. By 4.50pm it had changed forever into the Leeds Metropolitan University.

Over the year it's been called Leeds Met, the Metro, and LNU, but to be honest it would require a more than averagely sharp eye to spot the difference between the naming of things under the new title and its operation under the old name. Those who said at the start of the year that the name change was a cynical and purely cosmetic attempt to drag in new students and more funding have yet to be proved wrong.

Still, at least some of our major change has come this year. The Poly's hoops, LNU's director, Chris Price decided to retire. In May, it was announced that his post would be taken up by former university of North London Vice-Chancellor, Leslie Wagner. He starts work at the beginning of the next academic year.

Over at Leeds University, students

returning at the start of the year were shocked to find that one of the union's most renowned figures, Union Hall Manager Syd Head, had died during the summer of a heart attack. He was 62 years old.

Described by Union Services manager Philip Sargeant as "a big softie with a hard shell," Head was greatly missed over the course of the year. His son Nigel succeeded him as his manager.

LNU's first permanent Eats Manager Bill Marshall started work this year. The decision to appoint a permanent member of staff in addition to the substatutory officer was part of an attempt to new around the world famous of union entertainment over the last few years. The job is still not so whether or not the move was a success.

Finally, the end of the year saw the departure of one of LNU's most familiar faces, Eric the porter. After 21 years, Eric Cross-Mackenzie is retiring from union life. To say he will be missed is an understatement of these proportions.

and

"This People's guide to find striking stability backfired! The future of both teams now seems much less certain." - Leeds Student, 10/10/92
"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92

"Empty - What your bookshelves, second collection and still will be after your partner heads off for greener pastures, more fun after a while." - Leeds Student, 10/10/92
"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92

"Was the evening scene just a nice warm place to while away the occasional Monday night...?" - Leeds Student, 10/10/92
"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92

"The Dragons have found its teeth in Leeds University." - Leeds Student, 10/10/92
"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92

"Bright young things... They will be incredibly successful in a lucrative job in the City." - Leeds Student, 10/10/92
"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92

"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92
"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92

"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92
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"Leeds Student's guide to the Year 1992-93." - Leeds Student, 4/10/92

bites

Out of Africa

Fun in the Sun

Matthew Foreman recommends the best travel writing to be seen with on the beach this summer.

Crossing the River

Caryl Phillips (Bloomsbury)

This should be Caryl Phillips's year. Author of a fine body of fiction (recently reissued by Picador), and selected for *Granta's* list of Young British Novelists promising, Phillips is beginning to receive some of the attention his writing deserves. Often lost out of the *Rainald-Ma-Bigare* equation of British postcolonial fiction landed in the papers, his prose takes a critical look at the history of slavery and displacement, offering moving and perplexing depictions of human fortitude in times of intense hardship.

'Crossing the River' is his best book to date. An African's crops fail, and he is forced to sell his three children into slavery. The book charts their endurance in a hostile world. Nash becomes a servant to a wealthy American, Edward, and is educated as a Christian. After earning his freedom, he is shipped to Liberia to build a home and spread the Word. But his master becomes concerned when their correspondence breaks down. Edward's consequent search for his slave reveals how his anxiety about Nash's moral character conceals homo-erotic sexual desires, which drive Edward's wife to suicide. Nash's 'violating' is stained with hypocrisy.

Martha has tried to build a life and a family within the constraints of a racist society. She has a husband and a child, but both are lost. Forced to join a pioneering wagon train heading West, she is dumped before she reaches California. Only the kindness of a local seer saves her from certain death curled in a doorway.

Oddly, Travis appears centuries later, as an American GI stranded 'somewhere in England'. He has a brief encounter with a real woman, who conceives a child. The amnesia erases the bond from the ghosts of colonialism; Phillips wants us to gain a sense of the millions of lives forged by those who have—at some stage—crossed the seas, rather than reveal in a simpler, knee-jerking condemnation of colonialism.

This makes the book's conclusion remarkable. It closes with the children's father looking across the centuries at the lives his children made. His conclusion—amazingly—by cherishing the relationships they struggled to build. His children 'arrived on the far bank of the river, long'. It is a remarkable, moving moment rare in contemporary fiction.



'A desperate foolishness. The crop failed. I sold my children....'

This book deserves Booker shortlisting. Phillips writes with grace and maturity, and his formal intricacy and poise have purpose and relevance. Better than 'Carrivage', more compelling than 'The European Tribe', 'Crossing the River' is a work of brilliance.

John McLeod

The Stork Club

Maureen Freely (Bloomsbury)

The debate over Political Correctness grows apace, spreading across the academic and intellectual world like happy talk. In this light, *The Stork Club* (booked at Caliban) as professional class postmodern and its deprecatory thesaurus-gestured threat of mother and toddler support groups. The lives of the characters are so confused and intense as to make the 70s TV show 'Nasty' look like straightforward family drama.

Mike loves Linda. But when Ophelia (who loves Kiki, Charlotte (who loves Tracy), and Becky (who loves Michael) conspire to Linda's motherhood to be present at the book at Linda's second child, Mike flips. His attempted escape from this meretricious nightmare fails, and he is dragged under the wings of the Stork Club machine, the mother's support group. Soon he is 'primary carer' of both children. So, as Charlotte and Becky themselves Mike heroically stands his card-which which one he wants to sleep with. With Linda dead (well, Mike kills his mother more or less) And will there ever escape this mess?

At times Freely is genuinely funny. Her observations on adolescent relationships are

sharp and refreshingly accurate. Likewise the somewhat charming postmodernism that the Stork Club exudes is highlighted perfectly. Becky congratulates Mike on his progress in the running plot by quoting, of all things, Wilde!

But sadly this is not enough. The convoluted nature of the plot fails to offer anything deep about relationships between men and women. The lack of any social realism lessens the impact of the cultural criticism. The fact that the book is narrated in 'you' (Linda by Mike) is simply a gimmick. There is no sense of the characters' inner motives, nor any insight into the tellability of the narrative.

This book would like to attack convoluted literature, but instead is too much like a bad episode of 'Thirtysomething'. A novel of ritual success.

Stuart Davies

Tale of the Body Thief

Anne Rice (Chatto & Windus)

Like the previous 'Vampire Chronicles' novels, Anne Rice enables you to draw on the realm of the imagination, drawn to the back of your mind as you become sicker and sicker. There is an epic quality to her books, and a disabuse view on the bigger questions in life, than is

usually associated with vampire and in the tradition of high romanticism associated with vampires.

Lestat, the godfather central figure, stills Klaus. He is disturbed by the mysterious appearance of a man who seems to pinpoint his location at will to problem if you're miserable and vulnerable for 90% of each day. Lestat seems to know as Lestat conceives both the vampire's identity and chief desire: a body-swap with Louis, which you predictably bring....

As a moral, Lestat finds something closer to hell than anything encountered in a vampire. But it's difficult to avoid concluding that Rice uses this turn in the plot to underline his ability to write superbly graphic, almost cinematic chapters under a pseudonym. This is a critical mistake, because a plot that has been woven with superlative skill throughout the *Chronicles* to leave a hollow feeling.

The musical cast of characters (after the previous cast of *Interview*) also signals a subtle evolution of style. A new voice in the descriptive passages occasionally compels involuntary shivers of amazement in their fashion. Add to this a new, ironic, narrative voice, and there are—frankly—good enough reasons to wonder the peculiar loss of realism sustained as a result of Lestat's sexual advances.

Emma Hartley

Yeah! It's the holidays, time to get towing! Tension, rapidity, the paperback, and head for the sea. Time also for the most exclusive arguments, scores of past and snubbery. 'Oh, you're going as a tourist on a sight-seeing coach tour. In travelling through the drenched and movie-film-jungle, like, you know, really seeing the world'.

Whether you're an El-Li, charter flight chicken, or a safari-madman, swimming the Amazon, the river, Mark Lawrence's 'The Battle for Room Service' (Picador) and Paul Theroux's 'The Happy Isles of Oceania' (Frogan) have something for you.

Lawson is a self-confessed coward, whose destinations are wildly safe, boring and bland (see: Milton Keynes, Disney World and Normal USA are not names likely to provoke palpitations of fear or trembling, just glazed looks and an attack of the yawns). In Lawson's hands, however, these and other safe places become security locations for an advanced capitalist society inching on the brink of breakdown.

A wealth of research, anecdote and observation, coupled with a convincing cynicism and a superb eye for the ridiculous, make these essays a complete joy. Lawson's strongest point is his capacity to find a devastating laugh-laced critique through analogy. One example from hundreds concerns Page 50. 'Impressive and expensive but with limited secondary applications, Expo uses what the architect equivalent of a wedding dress'.

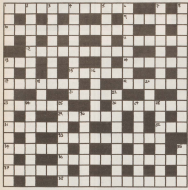
Theroux is probably the man best likely to go to an Expo anywhere. In temperance and devotion, his book is the absolute antithesis to Lawson's—, but equally, if not less, enjoyable. A definite member of the *Wanderlust* non-alcohol-snob's-so-far school of travelling. Theroux's journey from Moscow to Finland is an exquisite portrait.

Apart from a palpable sense of Theroux which pervades the book, we are presented with a Pacific which is teeming with colour, vivacity, danger, beauty and horror. Unafraid to shatter myths and illusions. Theroux, such as against the *Expo* Islands, enters mostly below the horizon and the less which rival *Apocalypse*. South Africa for violence. Most any other Western writer I can think of, he only attempts to represent the differences between the Islands, highlighting the variations in creation myths between villages, the linguistic shifts of empires, the importance and disinterest of prehistory. Refusing the easy application of 'The Pacific Islands', Theroux has created an astounding multiplicity and diversity.

Whether you may be going this summer—or even if you're staying in London—have a good look at these books. Both are wonderfully different ways, attempts to do what most wonderful good writing does... they complicate the world and make it richer place to which to be.

CROSSWORD

EUREKA!



ACROSS CLUES

1. Four B-Rain men in car windows. (7,9)
9. Gold hammer Gold gave to beginner of action. (8)
10. Acting as a means to give the singing for a while? (1,2)
11. Displays of affection possibly found in 5 down. (8)
12. Pink spectacles put things in a favorable light. (4,6)
13. Bird made from natural fibers, without the weight. (5)
14. Lubes you say need kiding give me a zipper sign. (6)
15. Grizzly was not in release. (3,2)
17. It is necessary to hear about a murder. (5)
19. Little Round, harked with four hundred and thirty nine letters. Is of North West Europe. (8)
21. A perrier daisy makes hops intricate in a roundabout way. (8)
22. Wings blown from growing with spectacular performance. (8)
23. Mugs about large one of the Turkish Empire. (7)
25. Close gently in the Afghan language. (4)
26. Works up a huffer over Transatlantic scheme. (8)
32. Road transport has life advantage. (3)
33. It is written; have me part of the underground. (8,4)
34. Sandwiches (reiter). (8)
36. Speak Spanish & Portuguese when in passionate states. (5,7)
37. Gas mask and underwear. (4)
38. Glober gives practical assistance. (1,2)

DOWN CLUES

1. Ten feet sea creature hoars hoars to ground. (4)
2. Champion makes a positive declaration. (8)
3. Paddy punter makes racket go up. (8)
4. Force the message across by actually furling a row into the post? (3,2,4)
5. You'd better do this with your mate to have sexual intercourse? (4,2,2)
6. Eased an aircraft from the ground with what is equal pilot. (4,6)
7. Trick? card game left to getting drunk. (8)
8. Representative group of the population is full of angry people? (3,7)
11. Fast food you order with a smile perhaps. (1,1)
16. Prong could be said to be inactive? (3)
18. Cere is at the end of parasite. (3)
20. Drowned valley in Bulgaria. (5)
22. Chase out the snail in a go with parts. (1,4)
24. Baliseher of medicine has strange allure about him, not quite correct? (8)
25. A hundred thousand left - face round and become covered in spots. (8)
27. There me, short to, late a revealing person. (8)
28. 9 across, a lover of strange things, perhaps? (8)
30. Far most them a layer. (7)
35. Musical motif? (4)

As this is the last piece of the year, this week's answers can be found printed upside down elsewhere in the paper. No cheating now, unless you're really stuck.

Answers to last week's crossword were in Eureka!

Across clues

1. Snow man 6. Emotion 10. Sea 11. A new air 12. Shave 13. Australia 14. Mid west 15. Shave 16. 20. Book store and actor 21. John 24. Deep runner 27. Chopped 30. Dinosaur 32. Usage 33. Cheese 34. Rode 35. Tissue 36. Ray Ford

Down clues

1. Bored 2. Spin 3. Spin 4. Swath 5. Deep ground 6. As well as a cucumber 8. Figure 7. Ethel 8. To the 10. 3. Spin 11. 8. Spin 12. 10. 13. To the 14. 10. 15. 10. 16. 10. 17. 10. 18. 10. 19. 10. 20. 10. 21. 10. 22. 10. 23. 10. 24. 10. 25. 10. 26. 10. 27. 10. 28. 10. 29. 10. 30. 10. 31. 10. 32. 10. 33. 10. 34. 10. 35. 10. 36. 10.

DIE-GENE

Far from being a man's world out there, it is fast becoming one dominated by women, or more specifically by the female hormone estrogen. That, at least, is the suggestion made recently by two scientists to explain the rise in the occurrence of testicular cancer, low sperm count, and what we shall call for the sake of delivery, reproductive problems. They suggest that some common pollutants may be mimicking the action of estrogens, thus damaging developing male testes.

PCBs, dioxins, and traces of the drugs used in contraceptive pills could all be having an effect on unborn males, causing the problems listed above and an overall decrease in male fertility. More research needs to be done on humans, but in the mean time, a similar thing is thought to be affecting fish. Another group of workers have found that some components of sewage, possibly the breakdown products of some detergents, are causing male fish to behave as though they were females, producing the chemicals required to make egg yolk. Not surprisingly, breeding problems are occurring.

SMOOTH PROBLEM

You know you get a cold, remember this article. It is well known that during the initial stages of colds, noses run much more when you wake up than in the evening; this delightful phenomenon is known as 'early morning drip.' You'll be fascinated to know that scientists have recently discovered why it happens.

There is, apparently, a daily cycle of nasal inflammation, the most responsible for dripping. This inflammation peaks at around 6 a.m., causing large numbers of plasma proteins to leak into the mucus from tiny tears in the lining membrane. The inflammation also causes the mucus glands to go into overdrive, and it is possible that the proteins aid the flow of liquid via osmosis. Hence, you get a very runny nose. All very interesting, but cold comfort when you're buried in a pile of Kleenex.

GUM, GUMS, & DIARRHOEA

Let's be it - chewing your tooth is a pain. Not literally, unless you're sensitive gums, but practically, when you're got a lecture in 10 minutes but don't want to turn up feeling like this a freshly laid carpet in your mouth. Well, now it may be possible to clean your teeth by chewing gum as you dash from bed to lecture theatre, if a new product is approved by the American Dental Association.

The new gum contains particles of kaolin, the same stuff used in diarrhoea remedies, which act as an abrasive in the same way as your toothbrush & paste naturally do. However, unlike your usual chewing toothpastes, which actually scratch the tooth enamel, the particles in the gum are of just the right size to remove stains and plaque without damaging the tooth itself. Hence, a good 50 minute bout of chewing could soon replace the dawn brushing frenzy.

'Eureka' is edited by Steve Hill.

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

CRETACEOUS PARK

The nightmare vision of Jurassic Park (and its sequel, *Revenge of the titans*) is a re-created DNA from a weevil trapped amber from the Cretaceous period, 120 million years ago. The complete disclosure of the DNA is now known, and could be replicated. Fortunately, the second step, of actually growing animals from DNA, has not been accomplished... yet.

When it is thought, some dinosaur DNA might be available for replication, as nuclear weapons experts are currently examining a fossilized egg containing an embryo using techniques normally employed to find out how bombs work. The egg was found in China, and is one of only 100 or so dinosaur eggs discovered containing embryos. I shudder to think what could be done with the contents.

Finally, it has been pointed out in *New Scientist* that in the publicity material for Jurassic Park, a dinosaur from the Cretaceous period is in fact featured. A real stickler if you're into paleontology.

WILL-O'-THE-WISP

Following on from the Analysis feature on GHOREL a few weeks ago, Eureka is proud to announce an explanation for at least one type of ghost or spirit. Many sightings have been reported over the centuries of 'will-o'-the-wisp', brief balls of light, in water, graveyards and marshes, but far from being supernatural, the explanation for these floating 'ghosts' is chemical.

It has long been suspected that methane from the marshes ground was the culprit, leading to produce the reported balls of fire. However, until now, nobody could find an explanation as to how this ignition could occur. Chemists have discovered that as well as methane, the marsh organisms which are found in the marshes produce a gas called phosphine from sulphur in the environment. This gas burns spontaneously when it meets air, and so can ignite the methane. The same organisms are found in the human stomach; a possible explanation for spontaneous human combustion?

HIGHWAY ROBBERY

And finally, a new sort of car alarm has been invented for drivers in the U.S. to prevent their cars being stolen whilst they are actually out for a drive. These 'no-jackpots' happen about a dozen times a day in Los Angeles alone - people stopped at traffic lights are persuaded to leave their vehicles either by brute force, or a large gun, and the jack-pot then takes over the driving duties.

The new device aims to prevent this, or prevent the new drive-by shooting tactic, by setting up loud sirens and waving out the engine. This response is triggered by the doors being opened when the engine is running. After 75 seconds, a recorded voice says 'Tap over now'. The engine is about to stop and lose contact with the car. If you're a 'reliable'... After 180 seconds, sirens blast inside and outside the car. After 120 seconds, the engine switches off, and the siren dies at once. Buttons to disable the device can be hit manually, and the whole system uses just 15W. It would only happen on the U.S.



THEATRE
Although other pages of this esteemed organ have dinned their unity eyes for a spot of nostalgia reminiscing, this week Good Life takes a temporal hop forward to preview the theatrical delights available in the not-so-distant future. A bevy of brilliant shows are bounding towards Bradford and Leeds, but first, let's look at the present and what's on offer.

It's on with the tights first of all, because the acclaimed Birmingham Royal Ballet are wrapping up their run at the Alhambra this weekend. Tonight and tomorrow at 7.30pm, or tomorrow at 2.30pm, they will be performing a varied programme including a pas de deux from Don Quixote, Concerto (set to Shostakovich's Second Piano Concerto) and Parade, a lively, funny piece of parody. It looks like a wonderfully eclectic evening, so if you're after a bit of culture and missed their production of *The Sleeping Beauty* this week, then get on the phone 01454 782800 and get some tickets booked now. Student discounts start at just £4.50.

Alternatively, if you can wait until July 3rd, then remove your tights and wade like an Egyptian down to the Civic Theatre. For six nights, Leeds Youth Opera will be performing *Atlantide* by the American minimalist composer Philip Glass, which is a great honour for some as the show has only been produced once in England before. Then it was done by the English National Opera, and it never toured to the north of England, so this is a pretty rare event.

Atlantide is the story of how one Pharaoh and his wife transformed the Egyptian way of life through their monothestic beliefs. The press release boasts of a 'sumptuous production', and with a reward grant of £5000, Leeds Youth Opera should certainly be able to put on an excellent extravaganza. Tickets start from just £4, and are available from the Civic Theatre box office.

Meanwhile, the West Yorkshire Playhouse has a wide range of shows on at the moment or coming soon which might interest you. Currently enjoying a second successful spell in the Quays Theatre after their sell-out production last time are Hall Track Theatre Company with John Gutter's *'The Office Party'*. It's a laughingly explosive night out, but by now you might only be able to get in on a stand-by ticket. It's worth trying. Also running in the Courtyard Theatre is George Bernard Shaw's *'Arms & The Man'*, which finishes on Sat 3rd July, as does *'The Office Party'*.

Later in July, the Playhouse are mounting their biggest production ever in the Quays Theatre. For 5 nights, from Fri 9th to Sun 11th, 400 local people, including 200 school children, will be performing *'Magpie North'*, an 'epic urban mystery play' it says here, celebrating the community, and the culture and spirit of Yorkshire. Six year tickets now if you'll be in town, before friends and family of the cast make it a sell out. *'Magpie North'* kicks off a whole week of theatre for young people called *'Theaters of the Imagination'*, which is a festival of plays, free events and activities lasting until Sun 18th. See listings for details of productions, and pick up a booklet for the other stuff.

As for the rest of the summer in Leeds, then you've nicely catered for if musicals are your particular thing. Impartial observers might well balk at the price of productions doing the rounds in the North, so if you can only stand/afford some theatre trip, the pick from the list below.

'Reddy', the imaginatively titled musical of the Buddy Holly story, is still making theatres and sending audiences wild. It's on tonight and tomorrow at the Alhambra from Mon 14th to Sat 24th July. Another ex-West End hit is hot on its heels - Andrew Lloyd Webber's *'Aspects of Love'*, including the hit *'Love Changes Everything'*, can be caught first at the Crucible in Sheffield from Tues 27th July to Sat 7th August, and then again in the Alhambra during some time next Autumn. Watch out for a full preview then.

More immediately, the Alhambra is getting on a production of Leonard Bernstein's *'Candide'* from Mon 3th to Sat 10th July as part of the Bradford Festival. Also in the offing back at the Leeds Grand are two musical productions which might well be worth a look. The Off Broadway Theatre Company will be in residence from Mon 20th June to Sat 3rd July, performing *Off Broadway's 'Orpheus: In The Underworld'* (Mon to Thurs) and *'Plutos Of Penzance'* at the weekend. They will be followed by the Most End production of *'Robin: Prince of Sherwood'*, from Mon 3th to Sat 10th, which has generated some rave reviews.

Wing the bus offers for ticket details - you should be able to get a place for about a fiver.

That's all folks! Have a cracking summer - see you in the mar of next October...

GOOD LIFE

THE GUIDE TO THE WEEK AHEAD

STAGE

1. 5pm, tickets as above

ST GEORGE'S CONCERT HALL

Tu 27th 7.30pm
 Fr 28th 10.00pm (Opera & dance) - 5pm, tickets from £3.50

THE SPINNEY, BRADFORD

Tu 27th & Sat 30th - Major Road Theatres Company presents *'THE HOUSE OF SEEL'* - 7.15pm, tickets £3.50
 Thu 27th - *'BARRY BLIND & SOCIETY DRAFTER'* - 7.15pm, tickets £3.15
 Fri 28th to Sat 3rd - *'Blind Theatre'* presents *'CROMWELL'* - 8.00pm - 7.30pm, tickets £3/£4

THEATRE IN THE MALL

University Road, University of Bradford, Bradford Road, Bradford. Tu 27th 8.00pm
 Fr 27th & Sat 28th - Bradford City Theatre Group presents *'RANZO'* - £3.15
 Sun 29th & Mon 30th - *'RANZO - The Reflections of John de la'*
 Sat 3rd & Sun 4th - *'TORCHLIGHT STUDENT DRAMA FESTIVAL'* - 7pm to 9.30pm each day
 Sun 4th & Fri 8th - *'THE BRIDGES OF MADRID'* - All doors 7.30pm, £3.15 tickets stated

THE CRUCIBLE THEATRE, SHEFFIELD

Fri 27th 8.00pm
 Running to Sat 3rd July - *'THE CRUCIBLE'* by Arthur Miller - 7.30pm, tickets from £3.00
 In the Lyricium
 Mon 28th to Sat 3rd July - *'OFFY BERNARD IS UNWELL'* - 7.45pm, tickets from £2
 Mon 28th to Sat 3rd - *'OFFY BERNARD IS UNWELL'* - 7.45pm, tickets from £2

THE DRIFT AT THE PONDEN

Runs 1st July - *'THE CLUCKER LUMBER INSECTS'* - BIRMINGHAM, STEVE MELVILLE & STEVE PEARCE - 5pm tickets, 5pm start, 1st £2.50

LEIS BARNET THEATRE

151 The Queens Garage Gateshead Road Training Company presents on Fri 26th - *'SNOOPY THE MUSICIAN'*, on Sat 27th - *'TALK OF THE TOWN'* - 8.00pm each night. Tickets available in advance from 40p in online form on the door.

YORKSHIRE DANCE CENTRE

St Peter's Square, L20 - Tu 27th
 Fri 28th to Sat 30th - *'BRITISH DANCE & MUSIC 1950s & 60s'* - workshops, Ring out details

Tue 28th - *'BIRMINGHAM BOSSA'* gathering of poets at 7pm, all welcome

MISC

THE LEEDS EVENING EXCHANGE
 Sat 3rd July - 1.00pm - 2.00pm - tickets £10 from Sat 3rd

LEEDS CITY CENTRE

Sat 26th to Sun 1st - *'LORD MAYOR'S FAIR'*

LEEDS POLYTECHNIC

Sat 26th - *'SPECTACULARS'* featuring University Year club. See article

GRANARY SQUARE

Sat 26th & Sun 27th - *'EVENTS UNDER THE EYE'* - 8.00pm - all welcome, dance and crafts

THE GALLERY

Tue 28th - 3pm pick-up for *'SAY GOODBYE'* - greatest music of 1960 to 1980 - Sat 4th 12.15/3.30

BRAMHAM

Admission required to join Office Campaigns with throughout the summer in Bradford. Tel: Cally

01454 782800 for further details

PATERSONS

01454 782800

FESTIVALS

It's festival time again! The weather may be an indication that summer has arrived, but the onset of festivals showcasing up everywhere is surely a good pointer. Bradford is contributing from now until the 9th of July with its Alternative Cabaret Season. Don't miss the Bradford Festival's 'Night of Lunacy', a participatory comedy cabaret for musicians with origins of food fighting, slime-throwing and general debauchery. Come in old clothes to the Queen's Hall, Market Street (adn. £22.50).

On a more elevated tone, Sunday 8th July at the Midland Hotel, will see Laki Sillu's reading poetry and extracts from his new book, and of course playing his music. All events are under 14. For information, see listings, pick up a leaflet in town or call Nick Tuckson on (01274) 721 861.

Bradford has yet more to offer on the 7th of July when Masi Priot goes on stage at the Masters. Tickets £12, credit card bookings on 0552-441 999. From the 19th to the 25th of July, why not splash out at the Leeds Waterfest, where music, the Trilley Boat Festival and boating will be laid on for your entertainment.

For all you folk, families, likey will be hosting its folk day on the 23rd June, with plenty of performance and music. Visit The Fabrikas Salami Brothers, The Smoother Theatre in the World, The Fireworks, Krigida Victor Jara, and workshops for fiddle, percussion and kite making!

Marc Starr

GOOD life VIDEO

Videos supplied by:
Village Video, 134 Cardigan Road
Telephone - (0932) 768 271

WITHERING HEIGHTS

Sinbad O'Connor, in a cameo appearance as the author, leads us over the moors into this dark, somber world of romance and tragedy. The film revisits around a few highly emotional scenes lifted from Emily Brontë's novel, of which they are already the maturity, and loses none of the claustrophobic atmosphere of the book with its carefully control use of the moorland fables scenery. French actress Isabelle Huppert, who plays both Cathy and her daughter, is at the centre of each scene, and the power and merit of the film are anchored in her mesmerising performance, the spell of which is only shaken by the occasional slip in her accent. If your stomach can handle the raw emotions of it, this is a riveting, tear-wrenching watch.

BEST OF THE BEST II

A little gay boys go by, eventually, a scene spread. Two martial arts instructors now explains in order to avenge the death of their friend Christopher Pennino who was killed with Braxton, the owner and star of an illegal, high society gladiator arena in which competitors fight to the death. After the obligatory and convoluted trail of destruction and disaster the final showdown is surprisingly subtle and touching. The fight between a decidedly small and slim Philip Rhoe (one of the instructors) and Braxton, a Colonus with matching eyes, is gripping and nightmarish, edged on as it is by an audience glittering with diamonds and screaming for blood.

Juliette Garside

MANCHESTER UNITED - CHAMPIONS REVIEW OF THE YEAR - (VHS £12.99)

There's nothing better than launching into a kick while watching a good video with a happy ending. All the ups and downs of the football season 92/93 season are here. From the agony start against Sheffield Utd and Everton, to the complete annihilation of Leeds Utd and Norwich City. Much of the footage is taken from Sky's impressive coverage, so you can have a good laugh at Andy Gray trying to pronounce 'Nashua' and 'Kanchelskii'. Interviews abound with Fergie, George Best, Les Sharp and your own brother's young Ryan Hooper. But in the main it's action all the way. None of last season's low points are deleted, neither. There's plenty of goading to be had at Brontë's penalty miss in the FA Cup, or Gasham's unfathomably comprehensive victory, but with Dublin taking off Southampton, Peter Finlay scoring at Old Trafford, Parker picking against Spurs, Schuster saving at Liverpool, & Giggs getting OFF, a memorable season is as readily proved.

John McLeod



There's little time left before there's only a handful of us still in Leeds. However, for those of you staying behind for the summer or hanging on for that last subid reward there shouldn't be a big problem in finding something to do, especially if you've a place in your record book reserved for the Manc Street Pioneers.

Matt 'Gold Against The Sun!' the follow-up to 'Generation Terrorists' recently out, the Mancs are embarking on a ten-date nationwide tour at the beginning of July. And guess which city is charged with hosting the band's return to the live arena. Yes, any bloke who normally walks round plastered with make-up can feel safe on July 1st as that's the night that the TAC plays live to the Manc's roadshow.

The press has recently had a field day in reworking the band back into the picture, but it looks like there's been a few changes in the Manc's camp. They still seem

to want to rouse the populace out of their collective lethargy by the looks of it, but having a single titled 'From Despair To Where?' does make it appear as if 'The Pioneers' have gone all introspective on us as well. As if that's not a surprise, they've apparently professed a desire to play live again, and if that doesn't qualify them for an 'MTV Topology', I don't know what will. Anyway, whatever change in musical direction and image they've been, this should be as exciting and challenging as any Manclog, so the message is go there!

There's a competition as well, for two gold gold passes to the afterparty party at The Yorkshire Cavern. Just name one other famous son or daughters of the Manc Street Pioneers Nation of origin, Males, and send your answers to The Town and Country Club, Cookridge Street, Leeds LS1. Good luck!

Marc Starr

MR. CLEAN
Friday - THE COOL COOL (12.95)
Saturday - BOY POP SOLO
Monday - IT'S ABOUT NIGHT - HEAVY
Wednesday - BELLA - For more with 20.00 and
Thursday - BEAG BLOOD (8.95)

DEL
Monday - IT'S ABOUT NIGHT
Thursday - 700 NIGHT
Thursday - FROM NIGHT NIGHT - Games and games!

WARRIOR
Friday - FREE
Saturday - ROCK NIGHT
Wednesday - BATTLE OF THE BANDS
Thursday - NO LIMIT

REPS
Friday - THE TWIN TOWER - 100 sounds
Monday - SORROW

THE MUSIC FACTORY
Friday - CHECK OUT THE FACTORY & UP THE
RIPPER
Saturday - ROCK, ROCK, ROCK
Sunday - BEAT IT, BEAT IT
Wednesday - CIRCUS CIRCUS

BORN YESTERDAY - 1.30 & 6.15
THE YAMMERERS - 5.00, 8.25
BORN YESTERDAY - 1.30, 3.40, 6.10 & 8.30
POSSIBLE ROCK - 10.15 & 11.15
YOUNG ROCK DAY - 1.15, 3.40, 6.10 & 8.30
THE NEW YORK KID - 6.10 & 8.30

CENTRAL ROAD CINEMA
Orange Road, Torrington, Tel: 763 906
Friday - 12.00 with 10.00 & 2.00 (the 12.00)
12.00
Saturday - 12.00 with 10.00 (the 12.00)
12.00
Sunday - 12.00 with 10.00 (the 12.00)

LENNER CINEMA
North Lane, Bradford, Tel: 71 1061
Friday - 12.00 & 12.00 & 12.00 with 10.00 & 12.00
12.00
Saturday - 12.00 & 12.00

SHOPIPING CINEMA
71 Central Road, Bradford, Tel: 763 4201
Friday - 12.00 & 12.00

Thursday THE POSTMAN CANTINA & LOUARD

RELATIVES
Friday - 10.00 TON TON
Saturday - THE BATTLE CLUB - 10.00
Wednesday - THE ENEMY ROOM
Friday - THE ENEMY ROOM

LEEDS TOWN AND COUNTRY CLUB
Friday - LOVE TRAIN

THE GAMBLER
24 Stephens Lane, just off Bradford Road, LS1
Every Sat - Midnight till 4.00 - 5.00, 6.00 admission

MR. CUBA
Friday - CLUB TOTO
Saturday - THE CUBAN
Sunday - R&P CLUB
Monday - BEAT IT, BEAT IT
Tuesday - FREE

SCORPIONS
Friday - ROCK NIGHT
Saturday - ROCK NIGHT
Sunday - BEAT IT, BEAT IT
Thursday - ALTERNATIVE, NOISE NIGHT

BRICKS & BLOOD
JACK NICKER
INDIGENT PROPOSAL
RINCE BLOOD
SCORPIONS TO BEEN
LOARD BEPAIN
ALIVE
CLIFF HANGER
ROCKING BELENA
SCORPIONS
FALLING DOWN
THE YAMMERERS
BORN YESTERDAY
YOUNG ROCK
ARREST OF DARKNESS
FREE IN THE SET

FIVE BAR PICTURE HOUSE
Bradford Road, Leeds 8, Tel: 763 906
Ring for prices
BEAT IT, BEAT IT - Sat & Sun, 5.00, 1.00, 3.00, 6.00
LADDER JORDON - Fri & Sat, 8.30, 6.00, 1.00, 3.00

CLUBS

LEEDS UNIVERSITY UNIONS
Friday - PARTY ON
Sundays - CYTOGEN

LEEDS METRO POLICE UNIVERSITY UNIONS
Sundays - BOOP

RITZ
Friday - ELEMENTARY
Sundays - VIBES ON PLEASURE
Monday - THE WORLD'S STURDIEST NIGHT
Wednesday - OVER 21 NIGHT

THE GALLERY ROCKS
Friday - BEAT IT, BEAT IT FOR BORN PEOPLE & BEATS
Saturday - THE LADDER CLUB
Monday - 4V P
Tuesday - PARTY A YUM YUM
Wednesday - SAY GOODBYE TO 12.00
Thursday - ROCK & ROLLER
Friday - MEET THE CLUB

FILM

All films advertised above are for the week commencing 1st 23th June.

MIAMI MOVIE HOUSE
New Lane LS2, Tel: 44 661
Friday 12.00 with 10.00 with 10.00
INDIGENT PROPOSAL - 12.00, 3.00, 5.00 & 8.30
FALLING DOWN - 12.00, 3.00, 5.00 & 8.30
FREE IN THE SET - 12.00, 3.00, 5.00 & 8.30

GORDON CINEMA
The Heddon, Tel: 44 661
Friday 12.00 with 10.00 with 10.00
CLIFF HANGER - Fri & Sat, 12.00, 3.00, 5.00 & 8.30
The 1.15, 4.45, 6.15
INDIGENT PROPOSAL - 1.15, 3.30, 5.00 & 8.15

