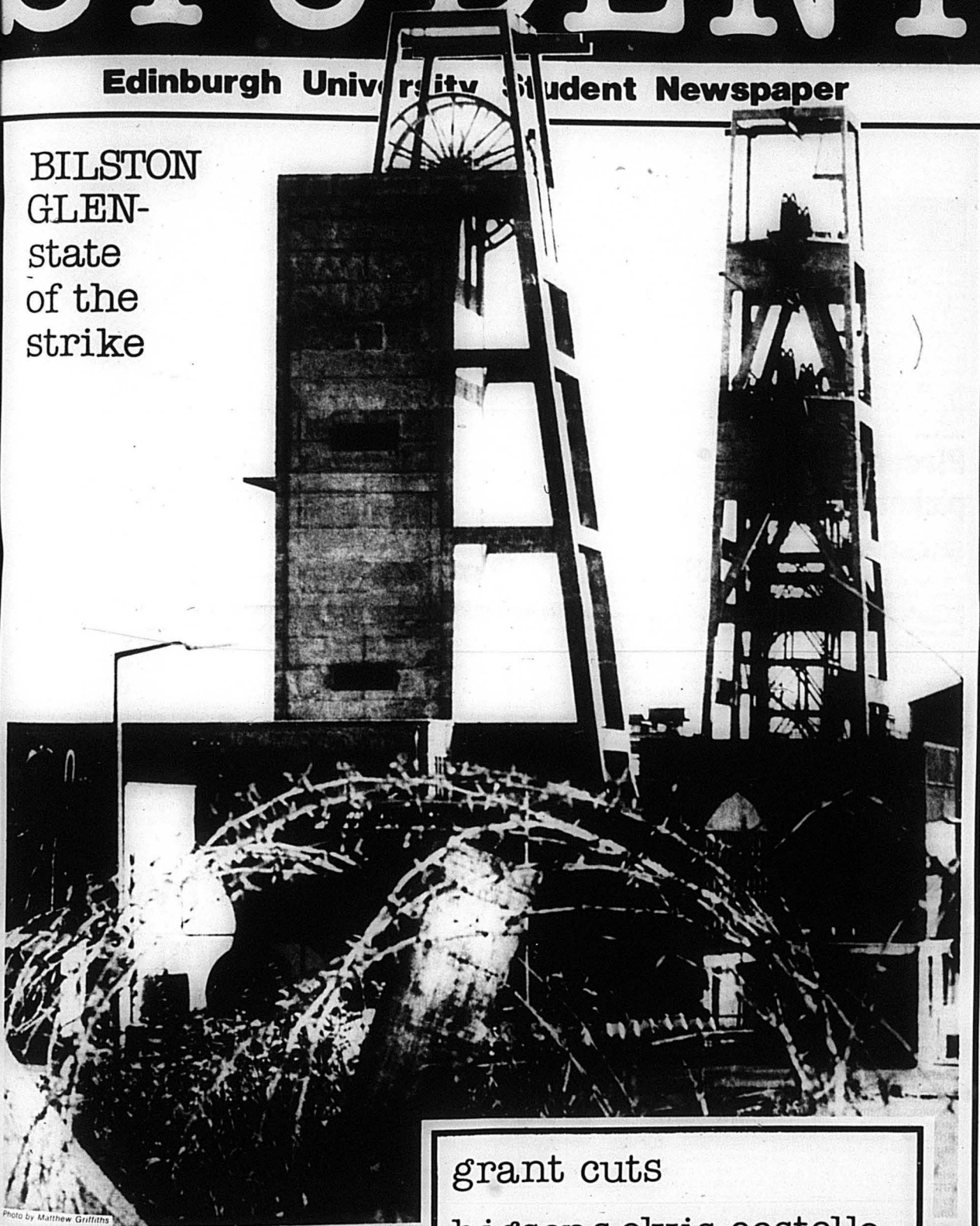


# STUDENT

Edinburgh University Student Newspaper

BILSTON  
GLEN-  
state  
of the  
strike



grant cuts

higsons, elvis costello

the bedlam «working»

Photo by Matthew Griffiths

## NEWS

# Grants hacked still further

Monday's autumn economic statement from the Chancellor of the Exchequer brought more changes to the student grant system than had been anticipated, as £39 million of cuts were made.

Ironically, the brunt of the changes will probably be borne by the social group with the most significant proportion of Tory voters, as families with a residual income of £20,000 or more will be faced with increases in parental contribution of approximately £725. The most alarming component of the new arrangements is at the heart of this large increase, as assessments for the higher income bracket will now include an element of tuition fees amounting to £525. Initial forecasts suggest that between 50,000 and 60,000 families will be subject to this jump in charges.

The cuts have again struck at the middle income groupings, however, as recently predicted the

minimum grant has now been scrapped altogether, following upon its 50% reduction for this year. These moves are causing wide speculation that under the aegis of Sir Keith Joseph the Department of Education and Science is going to arrive at a loan system by stealth.

In a press statement reacting to Monday's news, EUSA have responded strongly to the changes, expressing concern about 'the tension that may be added to the student's family life. The student in many cases finds it difficult to make ends meet on the student grant. Now the family may also have difficulties meeting even that reduced sum.' The reference to a reduction is made on the basis that 'the level of the student grant has decreased in real terms every year since 1978'.

EUSA's suggestion that 'we cannot allow such an attack on our education system' is one which is likely to be echoed in higher education institutions throughout the country.

Iain Cameron

## Placement pickets succeed

Students at Moray House College of Education have been successful in achieving their demands after boycotting lectures for a week.

The students of the Social and Community Work course took action after it was dictated where they would carry out work placements.

Second and third year students fill in a 'Needs Form' expressing where they wish to work during the spring term. These forms normally determine in which sector of social or community work they wish to specialise, and previously were taken into account by the college.

This year, however, Director of Studies Mr Callan Anderson, ignored these forms and refused to allow students to work for voluntary organisations.

Mr Anderson later admitted that he was trying to keep in line with government cuts, but at first refused to reconsider his decision. Students then refused the placements offered and boycotted sessional classes. Pickets were set up outside these rooms.

SRC spokesman Mr Peter Wishart said at the time: 'This is an issue of choice. It may cost the college more money to send students to voluntary agencies, but the statutory sector just does not cover the same problems as, for example, Gingerbread or Shelter.'

Mr Anderson has not been available to comment, but it appears that the decision was taken with the former Vice-Principal, who left recently. Students were concerned that the new policy was implemental without any negotiation with the SRC. In this they were supported by many of the lecturers and tutors on the course who resented the way in which Mr Anderson acted.

'We are striking for freedom of expression,' said one student at a meeting last Monday. If there had been no satisfactory results during last week's action, they intended to step it up to boycott all classes. Fortunately, last Wednesday Mr Anderson and the new Vice-Principal agreed to negotiate new placements for students wishing to work for voluntary agencies.

Jacqueline Brown

## Closed shop unions?

An attempt by Conservative MP Edwina Currie to introduce legislation to make the membership of student unions, and by implication the NUS, voluntary, was described by Alan Smart, President of NUS Scotland, as showing 'ignorance'.

Mrs Currie's Bill got no further than first reading last session, however, and according to NUS information, the Bill will not get another reading because it does not have much support among Mrs Currie's colleagues. Even Sir Keith Joseph is said to be against the idea of voluntary membership for student unions. Nevertheless, Smart told *Student* that the Bill was a 'marker for the future'.

Mrs Currie was unavailable for comment, but it seems her Bill was based on an analogy between trade unions and student unions — the latter being seen by her as a closed shop as much as any trade union might be. It appears she wishes to stretch the Conservative policy of freedom of choice as far as student unions, attacking in the process the 'closed shop' nature of their membership.

Alan Smart dismissed Mrs Currie's analogy, and said its effect would be 'an attack on the entire nature of student organisation'. It would mean student unions would spend time recruiting members, rather than representing them, said Smart. He even envisaged a situation like that in France, where there are several student unions, each reflecting a political viewpoint.

Smart claimed that the Fédération of Conservative Students had encouraged Mrs Currie to attempt her legislation, and that it was another indication of the views held on education by the New Right of the Conservative Party, hence his warning that Mrs Currie's might only be the first attempt to legislate on student issues.

The opening last week of a new session of Parliament means Mrs Currie will have to start again if she wants to see her measure become law.

Alan Young

Anna Coote attacks establishment influence

# More media debate at Allsop lecture

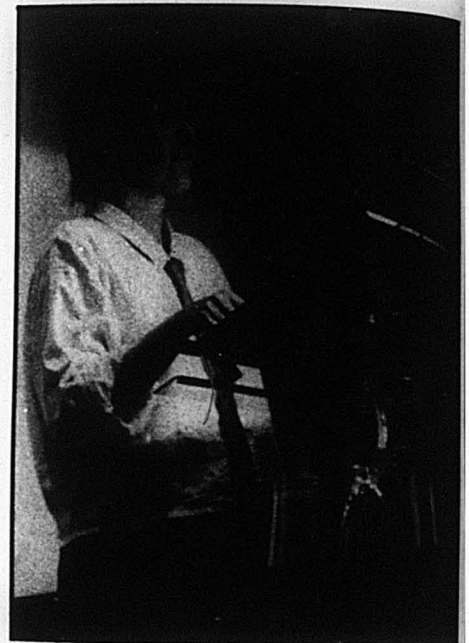
Over a hundred people attended last week's Kenneth Allsop Memorial Lecture, the seventh in the series, proving the continuing popularity of this annual event.

This year's lecture was given by Anna Coote, an Edinburgh graduate and former editor of *Student*, whose latest journalistic venture is with the controversial Channel 4 current affairs programme *Diverse Reports*. Her chosen topic was one which reflected the concerns of *Diverse Reports*, as she explained how the 'healthy disrespect for authority' which she had learned in her student days had led her to confront the prime journalistic issues 'Bias, Balance and Objectivity in the Media'.

Ms Coote began by analysing the place of personal attitudes in the discussion, confronting the audience with a suggestions that has vexed many a History and Literature student in recent years: 'None of us can be objective, though we can strive for objectivity.' And she went on to examine the inadequacies of her own profession in this respect, drawing laughter from the audience as she pinpointed the usual attitude: 'It's very common,' she said, 'for journalists to say I'm not political — I'm a journalist, which is a bit like saying I'm not political — I'm a stockbroker.'

Ms Coote went on to discuss the ways in which these problems have become ingrained in the press and — particularly — the broadcasting systems, noting that if one is to have a true impression of any news report, 'You need to know not just the writer's politics, but also the employer's politics'.

But the main thrust of her attack was reserved for the broadcasting system's demand for 'due impartiality in reporting news and current affairs', a premise which she rejected in itself and felt was impossible to safeguard through the current system of independent watchdogs, whose competence



Anna Coote calls for a more diverse news service.

Photo by David Yarrow

she doubted. 'These people,' she explained, 'are assumed to occupy a typical and universal attitude to society' but 'they are predominantly white, male, middle class — and there are even some who didn't go to public schools!'

The controlling influence in broadcasting, Ms Coote suggested, was one which had a particular kind of political stance, and one which is often regarded as neutral: 'They are basically centrist, and corporatist. They opt for the status quo... they are predominantly metropolitan because they all live in London... they all have pine kitchens!'

Ms Coote's solution, unsurprisingly, lay in *Diverse Reports* concept of the 'signed report',

which makes clear the perspective of the writer and programme. But she failed to make clear the role of the editor in such a format, and attacking the press with the suggestion that an independent paper run on these lines should be funded by a levy upon all others, she foresaw practice to the ideal.

The overall result was a stimulating lecture which forced the audience to confront a thorny media problem, but it was evident that not everyone was totally convinced by Ms Coote's arguments. But if her answers did not find total acceptance, the questions will probably be less easily forgotten.

Iain Cameron

# SRC rift caused by GM miners motion

The motion to support the miners has been causing even more debate within the SRC than it did during the 20th October General Meeting. Heated discussions arising from internal politics have questioned whether the motion should have been directed to the National Affairs or External Affairs Committee, and whether the quorum rule should be followed to the letter, thereby requiring Council not to implement the motion.

Because the miners motion was not passed quorately, it was the Honorary Secretary's duty to redirect it to the relevant sub-committee. When such a motion returns through the SRC Executive to the SRC, the Council has the option to pass the motion as its own policy and make it binding as well.

Because it deals with government policy not directly affecting students, the miners motion should have gone to the External Affairs Committee. Instead Neil Dalgleish, supported by Senior President John Mannix,

routed the motion to the National Affairs Committee.

'It was an Association decision to refer the motion to National Affairs,' states Dalgleish. 'The main problem was the vague outline of the National Affairs and External Affairs remit. Such problems will be solved when SRC restructuring proposals go through and National and External will fall into one committee.'

'External Affairs consists of 90% hard right-wingers who voted against the motion at the GM,' observed Dalgleish. 'I don't think it's fair that if a motion gets passed at a GM, then it can be blocked by a committee consisting of three or four individuals with extreme views.'

'National Affairs is 99% left wing,' notes Vice-President (Court) Graeme Carter, 'whereas External Affairs is more balanced politically. Executive agreed the referral was a mistake, but decided it might be better if the motion went to Council with a proviso that it wouldn't happen again.'

Carter continued: 'There is a move as well to carry out the motion in its entirety. I disagree, because at the GM the miners motion was not a quorum decision. I believe the quorum rule shouldn't be ignored and should be implemented to the letter.'

Nevertheless, during its 5th November meeting, SRC Executive passed a proposal made by Dalgleish and seconded by Vice-President (Senate) Caroline Lamont recommending that 'SRC uphold the decision that was passed iniquitously at the General Meeting, to which the SRC is accountable, in view of the number of people present and voting at the General Meeting'.

'I feel the motion shouldn't go on,' says Senior President John Mannix, who opposed the proposal. 'What's the point of having a quorum rule if you don't use it? It's difficult to be objective on this particular issue,' he concludes. 'I don't know whether it's the motion itself or dealing with all the internal politics involved.'

Barbara Tridand



## NEWS

Red-handed  
bandits

Last week two men were apprehended in Teviot Row Union when they were apparently intending to steal money from a games machine.

Two weeks previously, members of the Chambers Street House Committee spotted the same two men again apparently attempting to steal from one of the machines in the Union, but the men ran off before they could be apprehended.

Mr Stephen Laidlaw, the operator of all the games machines in the Unions, said that someone had been stealing from the machines for several months, and that he had been fitting a special anti-theft device to each machine. He believed that the people involved were professionals who systematically milked the machines in clubs and pubs throughout Edinburgh.

The Union Houses are particularly vulnerable, because of the small number of people present at certain times, especially on Sundays.

Union President Hilary O'Neill said that the Union Committee of Management had been very concerned about the thefts, since the sums stolen would have amounted to several thousands of pounds in a year. The police have taken statements from all those involved and are continuing their inquiries.

Colin Hancock

Paisley College  
to follow PNL?

As events at the Polytechnic of North London become yet more serious, it is feared that a repetition of the London troubles may be imminent at Paisley College of Technology.

At the PNL, a six-month dispute continues over the right of Patrick Harrington, a National Front student organiser, to attend classes together with students not sharing his political views. The situation emerging in Paisley is potentially very similar: student Eric Brand is the Glasgow organiser of the British National Party, a breakaway group of the National Front, and concern has already been voiced by students sharing classes with him that their freedom to express opinions opposed to those of Mr Brand's party, may be put at risk by the worry of subsequent reprisals.

Despite his eight years' active involvement with right-wing politics, Mr Brand who hopes to become a schoolteacher, has not appeared to make any attempt to "organise" students at the college. So far, the authorities' policy has been that provided this is the case, he is not to be treated differently from any other student.

At a General Meeting last month, the motion that students at Paisley should have the right to be educated separately from racists and fascists was passed in a narrow majority. But on Monday evening, the issue was brought up on the agenda of a statutory meeting of the Students' Representative Council, and the decision was made that anyone wishing to transfer out of seminar groups shared with Mr Brand would be given support in this request.

The NUS, too, has stated that it will be responsive to any demands made by the student body at Paisley, as long as they are the result of a democratic vote. The Union, although it opposes both racism and fascism, makes it quite clear that it does not condone the actions of those who attempt to exclude members of such parties from lectures. "After all, people with such half-baked views need an education more than the rest of us."

Anne McNaught

Joseph  
pulls plug  
on Open  
University

Sir Keith Joseph will be told later this month that he has been too severe in his treatment of the Open University's grant for the next three years by a Government-appointed visiting committee.

The Open University had constantly argued that Sir Keith's proposed grant levels would lead to a massive £13.5 million shortfall in its resources by 1986, but the Government has never accepted these figures outright. The draft of the committee's report to Sir Keith Joseph, however, is not wholly favourable to the OU. It does not accept, for example, the popular argument for student fee differentials, which would help maintain enrolments in poorer parts of the country like Northern Ireland and much of Scotland.

The report does nevertheless accept the OU's complaint that it will have serious problems when the severe grant levels are imposed. It suggests a modest increase in fees, together with both efficiency savings and a greater use of computer facilities. The visiting committee have studied in detail the likely financial pattern for the crucial year 1985/6, and tried to identify pockets of money which could help it relieve some of its own difficulties.

The clearest suggestion was for a £2.7 million loan by the Government should be written off and Professor Ralph Smith, pro Vice-Chancellor for continuing education, argued strongly that the loan should be turned into a grant in view of both present difficulties and likely cuts in the future.

Professor Smith — a member of the Manpower Services Commission — also stated how grossly unfair it was to penalise the Open University at a time when other education "cuts" were so severe, and then the MSC itself is distributing large grants for similar programmes with no strings attached.

Devin Scoble

## BALLS!



And a great time was had by all?

Photo by Donald Pollock

Friday afternoon saw frantic preparations to transform Teviot Row Union into a suitable venue for the prestigious Presidents Ball, complete with balloons and streamers. Meanwhile across at the Association offices Hilary O'Neill — Union President and organiser of this infamous event — sat huddled in her cosy office amid piles of refusals to invitations sent out the week before, whilst devoting herself to the more important task of knitting.

The slightly less than 400 guests unaware of the chaos that had preceded their arrival, were initially more preoccupied with another problem: due to an oversight in the publicity nobody seemed to be sure what was the correct time to turn up and where they were supposed to be eating anyway.

"Eat, drink and be merry" was the motto followed by the delegates behind the closed door of the dining room. By the end of the above-average union meal (a slip-up by the waitressing staff meant that the top table was not served croquette potatoes) the delegates slumped in their chairs surrounded by empty wine bottles and listening to the after-dinner speeches. These passed without much consequence until David Steel stood up to reply to the spiel given by the former debates president, Miss O'Neill.

The nice man of politics successfully proved that one does not have to be charming and congenial all the time. He tore Hilary's dubious arrangements for the ball to shreds: he had been telephoned, it seems, by aforementioned television personality the previous afternoon, to be informed that he was expected to give a speech the next evening; he had also been given the wrong arrival time. This meant that Mr

Steel had to hand around idly, looking like a prune, for half an hour. Suffice to say he was not incredibly pleased about the whole event. So, after one brief drink in the free delegates' bar, he promptly disappeared with his wife in tow.

The only shattering experience during the meal was when the Midweek whizz-kid, Neil Dalgleish successfully smashed a full glass of red wine across the table. Judy Steel sitting to Neil's left, was so impressed by this party piece that Neil was given an enormous cigar by her husband. Dalgleish spent the rest of the evening giving crowds of fawning females his impression of Churchill from beneath billowing clouds of smoke.

Back in the delegates' bar Dr. Charles Fishburne, EUSA Permanent Secretary, looked lustfully around the room. Then upon spying Peter Chapman grabbed his lapels, snatched Peter's red carnation, dunked it into a discarded glass of gin before stuffing it into his mouth to the accompaniment of screams of ecstasy. This was probably a poor substitute for a pint of Strathclyde.

Simon "the man who saved the night" Nicholls was dropped in at the very deep end on Wednesday by Hilary to order the shambles called "entertainments". This he achieved with a certain degree of success, keeping himself sober on coke while plying the bands with drink to keep them happy.

Meanwhile down at Chambers Street for the 'Not the Presidents Ball' do, 740 people drank, danced and enjoyed themselves. And as one of the revellers, Honorary Treasurer Callum Calder, confidently assured Student, it didn't lose £1,000.

## and briefly...

## Bursary by bequest

The late Lady Appleton, widow of former Principal of the University and Nobel Prize-winner Edward Appleton, has bequeathed £450,000 to support undergraduate and postgraduate students in the Medical Faculty.

One-third of the income from the fund will provide undergraduate bursaries covering students already on a course who have difficulty in funding their studies; for those who wish to take relevant BSc Honours part-way through their course; for those to read for a degree in the Medical Faculty as a second degree; or for those wishing to do research in the Medical Faculty as research in one of the Medical Faculty's departments during the summer vacation.

Two-thirds of the income will go to provide bursaries for postgraduate students studying for a degree in the Faculty of Medicine.

The bequest establishes bursaries in the Faculty of Medicine, and they are to be named Gordon Lennie Bursaries, in accordance with Lady Appleton's wishes, in memory of her father, John Gordon Lennie.

## Haircut 43

Last week's news story about charity hairdressing day at 2nd Denison Hair Design of South Ark Street produced a tremendous response. Graham and his staff opened their doors and gave their services free on Sunday to raise money for the Ethiopian Appeal.

The four hairdressers involved were worked off their feet, and in the 7 1/2 hours they were open managed to serve 43 customers. Graham described the public reaction as "unbelievable", in part he said due to the preview of the event in 'Student'. The event raised £190, which will be sent to Ethiopia via the Save the Children Fund.

## QMC for NUS?

Today sees the resurgence of that old chestnut, the NUS referendum, at Queen Margaret College. The College's Students' Association is already affiliated to the NUS, and a motion supporting disaffiliation was only marginally defeated at a quorate General Meeting last term. The campaign, incidentally, closely follows the format used by EUSA to administer the referendum held here last year. The result, however, is expected to differ, and QMC expect to vote in favour of the NUS.

## Union urgency

The leaders of the university and college lecturers' unions are seeking early talks with their employers over the continued erosion of academic salaries. Both groups hope that formal discussions will take place in advance of next year's pay claims, as their shared concern is that salary levels restricted by cash limits are falling not only behind inflation, but also behind pay levels elsewhere. Union leaders want to bring the campaign into line with the school unions, but some of the smaller regions are expected to vote against this recommendation.

## Pay up!

Two years ago student and National Front supporter Paul Deacon was caught scribbling racist graffiti in the Potterrow toilets. A disciplinary committee fined him £50 and has banned him from all Unions until he pays this fine, which he has not done. Mysteriously, both files relating to his charge have disappeared from Students' Association Offices.

"It has been suggested that the papers were removed on purpose," said Honorary Secretary Neil Dalgleish. "But it is not true that we have absolutely no record of his crimes, so he can't get away with it."

"A previous Honorary Secretary, Allan Little, confirmed Deacon didn't pay his fine," states Dalgleish. "So if you see him in one of the Unions, you should get a member of the House Committee to get him out."

Barbara Traullein

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## NEWS

# Tory split as Ryland resigns



Many months of internal wrangling and problems within the Executive of the Edinburgh University Conservative Association may well be over with the resignation this week of the President, Andrew Ryland, and three other committee members.

A series of bitter internal squabbles had produced two clear factions within the Association, and there have recently been a number of attempts — including one clear vote of no-confidence — to remove Ryland from his position.

Student spoke to Mr Ryland the day after his resignation to find out exactly why he felt such a final step necessary, and to what extent the fierce rivalry within EUCA had influenced his decision. He explained his decision was based largely on the needs of his course

WORK

He stressed his decision had nothing whatsoever to do with what has happened this term, but did feel there had been a distinct clash of interests within the EUCA Executive. This year, in particular, the Association had tried to move from a less social to a more politically orientated club, with the result that a highly political committee had brought about a clash of personalities within itself and within the membership in general.

Ryland admitted to Student that an important arbitration session had taken place between the two EUCA factions, with Michael Ancram's agent, Susan Elliott, in the chair. The outcome, was a suggestion by Ms Elliott that the whole Executive, including Andrew Ryland, should resign and offer themselves for re-election within the Association, but it seems that the ex-President felt that outright resignation would be in the best interests of himself and the Conservative Association.

Devin Scobie

## Preserve the arts, says Principal

The Principal of Aberdeen University, Professor George McNicol, has launched a strongly worded attack on the policy of funding vocational courses at the expense of non-vocational subjects.

In a document submitted by the university to the Scottish Tertiary Education Advisory Council, a staunch defence is made of the non-scientific side of learning. While acknowledging the importance of commercial utility is the short term, the paper strongly opposed the suggestion that these should become the be-all and the end-all of tertiary education, but suggested that a balanced society needs the arts. In the words of Professor McNicol, "wealth is scarcely worth having to maintain barbarism".

In addition, the paper supports the continued funding of Scottish

universities by the University Grants Committee, rather than favouring a switch to a purely Scottish network. The reason for this decision that any further differences between Scottish universities and those in the rest of the United Kingdom are certain to accentuate the problems already existing for some students who wish to attend non-Scottish universities, but who often do not have education to the same level as their English counterparts. There are fears that further isolation of the system would impede the movement of both students and staff between the two countries.

A proposed Scottish research association also came under attack, on the grounds that it would render many minority interests inoperable, whereas they could be feasible on a larger scale. This policy is consistent with Aberdeen University's desire to maintain as wide a range of academic subjects as possible.

Jenny Dunn

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## Sexist science numbers

A TUC-backed conference on Women in Science and Engineering has been told that women are being handicapped by government policies aimed at promoting science and engineering, while non-science subjects in higher education are being cut back.

According to Ms Janey Rees, education secretary of the National Association of Teachers in Further and Higher Education, the imbalance in female and male students between science and the arts means that it is men who reap the benefits of increased spending on technology. Consequently, a greater proportion of women are competing for a reduced number of places in higher education.

Ms Rees attributed imbalance in colleges and universities to the fact that girls in fifth and sixth forms at school need to be further encouraged by their teachers to take more of what she described as "hard science" subjects. There is no significant disagreement on this point, she said, but it will take time before the changes become effective throughout all the strata of secondary and tertiary education.

This incidental pro-male bias leaves women at a disadvantage throughout all areas of technology, and not just education. Women make up 20 per cent of Britain's engineering workforce, but the majority of them are employed in low-skilled or clerical categories.

Jenny Dunn

## NCB backs down

The miners' dispute goes on, but the National Coal Board has now been told that in no case may it refuse to pay the travel and accommodation expenses of 150 apprentice miners who, though on strike, are continuing with their NCB-sponsored degree courses.

Although these payments will be made, the NCB has stood firm with its policy that unless the miners actually report for work, they will receive no wages. Enquiries are being made by NUS on behalf of student miners, as to the legal situation regarding NUM members on block release courses.

At present, the NUS is considering ways in which it could increase its support of the strike in general. Fund-raising events in aid of the miners are planned, but one initial objective must be to ensure that any such money is not legally confiscated following the recent court case against the NUM leadership.

The strong stance the NUS executive is taking in its backing of the strikers has not, however, been universally accepted by its membership. Several individual student unions have taken steps to diminish their involvement with these actions, and within the Union executive itself, disagreement with the pro-NUM policy has resulted in discussion, by two of its members, of plans for a meeting in support of working miners. This would be organised as opposition to the proposed striking miners' benefit to take place at the forthcoming NUS conference in Blackpool.

Anne McNaught

## Peace group launch book

Monday morning saw the launch, in Glasgow City Chambers, of *Faslane: Diary of a Peace Camp*, a book recording the history of the Faslane Peace Camp since it was first established in June 1982 at the Clyde submarine base on the Gare Loch.

The diary's publication, by Polygon Books, came about after the peace campers had contributed to the left-wing magazine *Radical Scotland*, and at the launch, the magazine's editor, Kevin Dunlop, paid tribute to the Faslane protesters. Because similar camps at other Scottish sites had been forced to close, he said, Faslane occupied a "fairly unique position in Scotland" and the campers in some ways "felt that they were Scotland's peace camp". And he went on to point out the sacrifices that had to be made in order to keep the camp going. "It's not easy to give up your job because you feel your job is no longer in line with your principles."

Glasgow District Councillor Bob Mackenzie meanwhile indicated the Council's longstanding support for the camp, and suggested that there are "a lot of myths about what peace camps

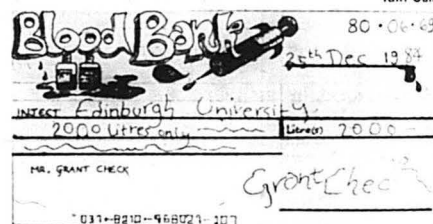
are about, and I'm sure that one of the main objectives of the book is to let the public see the truth of what the camp is like."

Glasgow's commitment to the camp is supplemented by that of Strathclyde Region, for whom Councillor Ian Macdonald commented: "It's absolutely essential that the camp remains while there are nuclear weapons in Scotland."

Though there are no recognised leaders among the 20 strong core of the camp — a point they proved at the launch by composing a joint statement — former member Les Robertson gave them their own voice in the Establishment earlier this year by being elected to Dumbarton District Council. Councillor Robertson expressed the hope for the book that "the people who read it will realise that the people who are at the camp aren't special. . . . If people are willing to give something up and make sacrifices then we can really do things."

It is perhaps ironic that the campers should now be making their own entrance into the media, whom they accuse of being "more interested in aggravation" than in the day-to-day life of the camp. But with its publication in time for the group's "Turn the Tide" month of action, the book may at least circumvent the problems they have encountered in tailoring their actions to the office hours of journalists.

Iain Cameron



Student gossip columnist Grant Check — a late arrival as usual — this week takes a look at the academic gigs in town.

Snowbiz comes to academia in the form of Henry Drucker of the Politics Department. His gigs, at 3.00 pm on Mondays, Thursdays and Fridays, have been packed out since the beginning of term, and are expected to stay that way until his tour finishes. If you want to see him it's advance booking only. Hard-core Politics fans queue all day long in the William Robertson Building, but the great man is worth waiting for. Other gigs to look out for are Randall Stevenson playing at the DHT lecture theatre B some time soon. He turns in a great performance, though nowadays he tends to stick to cover versions of other people's material. Later on, at the same venue there's the Roger Savage Act. A real rock dinosaur this one, but worth getting a look at to see how it was in the great old days. Seats are easily available at the door. Gigs to avoid include any band signed up to the Eng Lang label. The worst attended show this term so far was "Making Use of Lectures" in the DHT theatre last Wednesday, but there'll be even fewer punters at the one on the 14th November: "Making Use of Exams".

Haircut-of-the-term award once again goes to the Marilyn lookalike whose pitch is the Sir Walter Scott Lounge on the second floor of the George Square Hotel. Entrants to the competition of most absurd winter coat of the year will find it hard to beat the boy seen in the DHT cafe last week. He appeared to be wearing a Sociology postgraduate student on his back, but now the cold weather's coming

on the competition is expected to hot up.

There are 86 Etonian freshers. Last year there were 42 the year before that. 20 if it keeps on doubling the entire University will be Etonians in seven years. In six years time there'll be 7,160 Etonians and 200 other students. Lucky them. Etonians arrive to do English or History and change to do a General degree.

A few people will be overjoyed at this influx. Like the shop that sells green wellingtons and the VW Golf franchise in Edinburgh. Sales of gin and tonic and vodka and tonic are rocketing at the Pear Tree.

I'm looking for the lowest marked essay of the term, in the hope of publishing a few choice passages of student drivel. Entrants need only bother to send me their efforts if they've got under 30%, once again the competition's very keen. Last year's winner contained the phrase: "The Pope is a Roman Catholic".

The most beautiful girl at the University has a crush on the luckiest boy in the University. His tips are: get yourself an attic room and a lot of potted plants. Big thinkers go to the Philosophy lanches to meet each other. The beautiful people are going to the THRUST charity ball on the 17th — tickets from Greville. 228 6124. Uneconomic pit of the week award goes to the guys working on the roof of the George Square Hotel who keep spilling their tea and setting off the fire alarm. Next time it goes: refuse to leave until you're shown some flames.

Grant Check



## COMMENT

# ENT·STUDENT·STC

## The Last Straw

"We cannot allow such an attack on our education system." Those are the words used by the EUSA Executive in their press release concerning the latest in the long line of Tory cutbacks in higher education grants. So, what are we going to do to prevent this attack? Try asking the Executive.

The answer is that the Executive is unlikely to do anything. We, as students, simply must do something. This time the Government has gone too far. They cannot get away with it. For years they have reduced the grant and now they are going to abolish it for many people. As if this isn't bad enough, they also intend to ask these same people to pay £520 per year towards their tuition.

The concept of free education for all has obviously been scrapped. The question you must ask yourself is, do you agree with the Government's policy to make higher education something in which only the rich have a right to participate. If you do, then you can sit back and enjoy watching it come to fruition — it shouldn't take long.

If however, you as pissed-off about it and you think that the taxpayers' money (and we'll all be taxpayers soon — even the dole is now taxed) should be spent in education rather than, say, bombs, then it is time to protest. Do something. Even if it is just writing to your MP or hassling the Senior President to organise a demonstration, do it. We owe it to those who are coming after us to ensure that there is an education available for them if they want it. If every student in the country protests we may get somewhere. Let's set an example. Let's protest and survive!

## Well done!

It would appear that university students have a greater social conscience than the Government. While they are trying to starve us out of existence we are doing a good job in trying to help those who really are starving in other parts of the world. In just four hours of collection we have managed to raise £870 for the Ethiopian famine appeal through the collection boxes around the University. That's a magnificent effort. Keep it up!

### Staff

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## EDITOR REQUIRED FOR STUDENT

ONE ISSUE AUTUMN TERM  
EIGHT ISSUES SPRING TERM

Applications in writing to:

The Chairperson of Publications Board,  
1 Buccleuch Place by 24th November 1984.

## Pollock food—sick

Sir,  
I am writing to complain about Roger Cook's rather sick letter comparing Pollock Halls to famine stricken Ethiopia. Speaking as one who quite happily survived on Pollock food last year, I suggest a number of ways of silencing this silly little boy: 1) he should try living in numerous other Halls of

Residence around the country which serve far worse food; 2) I hope the Pollock kitchen staff feel so insulted that they rise up and lynch the pratt — or better still, really poison his food; 3) he should donate his Pollock fees to Oxfam and go to Ethiopia and see how he likes it.  
Yours,  
Robin Henry

## "Cancer Research"

Dear Sir,  
I note with deep regret the decision to choose "Cancer Research" as the beneficiary of money from the "Not the Presidents Ball" on Friday the 9th in Chambers St. Union.

Cancer is a disease of the developed world caused in many cases by overeating the wrong types of food, by lack of exercise or smoking. "Cancer Research" receives vast amounts of money in good faith much of which goes towards, and this is my real point, the mutilation, torture and suffering of thousands upon thousands of blameless animals. Monkeys, dogs, rabbits, cats, rats and mice have and are being impregnated and induced with tumours before being irradiated and drugged — experimented upon in pain, distress and misery.

Of course the real road to Cancer prevention is Education and Preventive Medicine however cancer is an emotive disease and many people expect some immediate "show" for their money. As a result we get media fustages over so called "wonder drugs" like Interferon. Cheaper alternatives DO exist in the form of computer and mathematical models. Tissue, cell and organ cultures which have many experimental advantages over the

incompatible tissues of animals.

At a time like this when the population as a whole is being awakened to the stark differences between the developed and underdeveloped worlds. It surely makes sense to reconsider the situation. Throughout the world 400 million people live with some form of malnutrition and 1 in 4 of the world's population have no clean water supply. It is a great irony that while so many people have to suffer illness as a result of lack of food millions of British pounds are poured into the needless suffering of six million animals a year. Animals that are used to test cosmetics, household products or a weapons killing power. In 1980 there were 22,808 experiments which involved the application of substances, like bleach, to the eye. 1,878 experiments involving burning and scalding and 3,730,588 performed entirely without anaesthetics.

Large in the future that charities involved in reducing the North-South gap such as OXFAM or Save the Children are supported by the University on such occasions as the aforementioned Ball.

Stop the torture of defenceless creatures which have no voice of their own!

The voice of compassion

## Sams—the right beneficiary?

Dear Ed,

Although no longer officially involved with ESCA, having resigned as this year's PRO for personal reasons, I feel that I must express my disgust at the £250 "handout" to poor Mr Ian Sams; the unfortunate business studies lecturer whom I'm sure must have been extremely distraught at the "brutal assault" perpetrated against him by a "crack paramilitary hit squad" (even though they got the wrong person) and thus thoroughly deserves his £250. But I would put it that many more local charities deserve, and more importantly desperately need, that money much more than Mr Sams. To students who don't know this represents over 1% of last year's total sum raised. This money, all raised by hard work by students, often incurring expense to those participating. Has gone down the drain in a "goodwill gesture" or should it be an "out of court settlement" to the unfortunate Mr Sams (I hope he's recovered because his wallet must have).

ESCA does receive the help and cooperation of many lecturers (including Colin Ingleton, I

presume!) but I question whether Mr Sams will be showing as much goodwill to this year's appeal, as the charities which have been deprived of this money feel towards him. However, I must admit that I do agree with paying for any damage caused by this stupid, senseless, outrageous, ill-planned (but very funny) attack ie, I can tolerate the payment of cleaning costs but £150! Did they drop a bomb in the lecture theatre? Also, why the extra £100 — is it so as Mr Sams can go out and get pissed? (If he does I hope he doesn't make a mess of his suit). Perhaps Mr Sams may give this money to one of last year's beneficiaries — after all they should have got it. Of course, we mustn't forget that Mr Sams is likely to be suffering from a long term post-attack psychological disorder and probably needs the money for tranquilisers.

Finally could it be that Mr Sams has been given the money to buy a new suit, if he has perhaps he could give the old one to ESCA — they might make some money by auctioning it off as war spoils.

Yours,

Hamish Taylor

## The Uncommon Yah

Sir,

I am one of those "Yahs" as featured in your "The Common Yah observed" article last week. My name is not observed — anyway, didn't your private tutor tell you about capital letters for people's names? We, in this world, my little friend, are equal. If it had not been too windy to land his helicopter in Princes Street Gardens my Daddy would have punched you on the nose for suggesting otherwise. Last week I even said 'bloody' which shows I'm not a yah.

I live in Mylne's Court and play rugby for the Mylne's Court team.

It's a jolly rough sport but I know words like flanker and scrum-half and everyone must think I am rather manly when I talk loudly about it in the television room.

I also have a girlfriend who I kiss — though we do use contraception. I am not ignorant.

I do so hope you will publish my letter as we Yahs are so often misunderstood.

Yours "sincerely"

Percival Pratt-Poxham

PS. Did you like my little joke at the start of the letter or didn't you get it? Let me explain

## The last Murray McLeod letter?

Dear Sir,

I was very surprised to see that all of the replies to John Murray McLeod in last week's Student completely missed the point. Didn't any of your astute socially aware readers realise? The poor chap is homosexual! I should clarify. It is not unfortunate that he is homosexual, the unfortunate thing is that he is unable to cope with it. Instead of attacking the patently foolish things he was saying your compassionate readers should have offered him the help he obviously needs.

I was even more surprised to see

that some of those attacking John were obviously gay themselves — surely they more than anybody should be aware of the suffering gay people endure in our bigoted and intolerant society.

Whilst the distinction John tried to make between gay and homosexual is obviously bosh a lot of what he said about the persecution and oppression of gay people is true yet I saw no recognition, of this in the stuff you published.

Finally concerning the promiscuity v.s. one-partner

argument, promiscuous homosexuality should be viewed in the same way as promiscuous heterosexuality. This incidentally is the Christian viewpoint which most certainly does not condemn homosexuals to a life of celibacy.

Yours etc,

Andrew Lyall

PS. If you don't believe the last sentence try 1 Cor. 7. It is however a difficult chapter and will require much prayer as well as an extensive knowledge of the rest of the Bible.

Neil Hogg

# ARTS

## 'Working'

14th-18th November  
8 pm, Bedlam

A musical originally adapted from Studs Terkel's book by Stephen Schwartz and Nina Faso. Music by Michelle Brouman. Directed by Bridget Blagi and produced by Stephen Gleisner.

Mr Gamble finds out what's 'working' at the Bedlam...

It all began with a cassette she tells me. A friend played professional actress turned student Bridget Blagi a recording of the American musical *Working* and immediately she was quite keen as he to produce the show. Speaking to her just before final dress rehearsal Bridget glows with an ingenuous enthusiasm that belies her wealth of theatrical experience. She seems to have thoroughly enjoyed directing her first large-scale show here and makes light of problems encountered in the weeks leading up to performance. Finding a band was difficult for a while, she admits but she is thrilled that the present musicians have worked so fast and well. They joined the cast only two weeks ago. Even the shockingly high royalty fees seem not to have dimmed the show's high gloss finish. The Bedlam stage glitters with gold drapes and flats that would do an aspirant Edinburgh Cilla Black proud. Thanks to my friends at the Lyceum, Bridget confides.

Bridget's excitement for her shiny new show that opens this



## And Brightness Shone Around

week is irresistible and infectious. Like the characters she directs, she is kind of happy, kind of proud, kind of working.

Graham Gamble

This musical is definitely a bright new step away from the usual type of Bedlam production. The show, immensely daring for its 'musical' style of production,

was made successful by the talent of the performers and the jazzy music and show-elements, giving an overall vivacity to the show.

The huge digital clock on the set indicates the entire 24-hour cycle which is the basic framework for the pastiche of all types of workers telling of their jobs. The set, draped in gold paper, is turned by clever use of spotlights into a glittering world of showbiz, of dreams, very suited to the idealisation made by each worker of his or her job. Bitter-sweet sentiments arise. Hence endless types of workers, ranging from hooker right through to corporate executive, are all fighting for their individuality in their job, each in their own way. This American Dream-idea is reminiscent in Arthur Miller's *The Death of a Salesman* in the character of Willy Loman.

The small size of the cast has not worked against them in this American musical, the quality of



which is retained by the naturalness of the American accents put on by the performers and the slick transition between song and monologue.

Certain members of the cast stood out. Rachel Anderson brought her roles most to life, especially in her hilarious role as



flamboyant and jocular waitress. Convincing acting was also found in Foo Boston's true picture of disillusioned housewife David Harris' portrayal of a patriotic salesman I found extremely funny. Tanya Webster shows talented versatility in her performances of hooker and schoolteacher, and Nicki Wynne as the newspaper boy deserves mention with her amusing visual performance though he song tended to become more like frantic newspaper-selling than singing.

In short, the impressive set and costumes design, and the enthusiasm of the cast offered a highly entertaining evening. The show glowed.

Vivien Hargreaves

## THEATRE WORKSHOP



Such gusto and imagination as was displayed during the Young People's Theatre Week is probably rarely seen in Edinburgh outside the Fringe. The infectious energy and very apparent talent of seven amateur theatre companies based all over Scotland were combined to produce a week of thoroughly dynamic and often hilarious entertainment.

Perhaps the most astonishing aspect of these groups is the age of their members. There were even some nine-year-olds involved with the performances, although most of the players were between 14 and 21. After several weekly sessions and a few more frantic rehearsals nearer D-day, the results were very polished and professional, particularly taking into account their limited budget.

The plays were chosen with a young audience in mind, modern established works and original

adaptations as well as several pieces written specially for by the companies. Treating subjects as diverse as CND and ghosts and set anywhere from a haunted castle to a ladies public loo, all the productions showed enormous ingenuity.

**'Run For Your Life'**  
Cumbernauld Youth Theatre  
Although personally not a particular fan of pantomime or romps into the future, it would have been difficult not to be swept away by *Run For Your Life* produced by the Cumbernauld Youth Theatre.

We, the audience, are living in the filites (shown to our seats by rock n' roll usherettes) and carried through time to a Brave New World-type society. From here we are hurled into the sordid depths of a thoroughly brassy brothel, showered with the pill-popping delights of Smartieland, and then led into a perverted Rocky Horror Laboratory, always on the trail of our intrepid heroes, Pearl and Dean. The atmosphere in the theatre was positively jumping, heightened by witty sound and lighting effects as well as live music.

**'Wish You Were Here'**  
Edinburgh Youth Theatre

This production was much less racy, but even so had a charm of its own. As four people play children's games to pass the time in hospital, the tenuous line

very amusing and sensitively acted, the comedy was somehow rather obvious. Even so there was a hint of pathos, and one left the theatre feeling curiously disturbed.

Sesame H. Schnapps



**'Rites: Theatre Workshop Youth Theatre'**

Rites is certainly a complex, largely serious play - not easy to perform and requiring a high standard of acting. Set wholly in a ladies' toilet in sixties' London it presented a full range of female views of man, strong emotions are aroused and results in the murder of what they mistakenly believe to be an invading male. The main failing of the production came with such technically difficult

manoeuvres as this murder and other explosions of supposedly primal violence, an inexperienced cast did not have the conviction to successfully pull these crucial moments off. Life was not made easier by a young audience who would laugh any time anyone said something as wicked as 'virgin'. On the whole, however, the cast had the energy and confidence to prevent the performance from sagging.

**'Sitting in the Back Row'**  
Kirkcaldy College of Information Technology

Following on from this, a good contrast, was *Sitting in the Back Row*, slick and mostly very funny variations on the theme of going to the cinema. It took no chances with its complete lightheartedness and aiming the gags at such standard targets as sex and the macho cinema hero. However there was a fair scattering of originality, and it was certainly much easier for the audience to relate to, particularly impressive was the professionalism and tightness of the action and dialogue in a form of theatre that is notoriously prone to self-indulgence. As it was written by the cast they were comfortable with their material and handled it well, with no exceptions: enjoyable and well put together.



Overall, a good evening with an impressively high standard of acting and an interesting combination of plays.

Charles Le Quest

## Incidentally...

Theatre Workshop is a network encompassing the Lothian Region and most of Scotland based at Hamilton Place in Edinburgh. Sponsored by the Scottish Arts Council, it promotes all kinds of artistic projects and productions, including cinema and photography as well as their major theatrical enterprises. Various classes for different age groups throughout the week as well as one-day training courses of a more specific nature. So if you dream of stunning an audience with your acting ability, or crave a little light stage management, do go and join them. If not, from what I have seen, their performances staged throughout the year are well worth seeing.

SHS

## 'Struth Hochhuth!

'Judith' by Rolf Hochhuth  
the Citizens, Glasgow

The German playwright Rolf Hochhuth has devoted a number of plays to the conflict between determination and resignation. *'Judith'*, which was written earlier this year and which premiered at the Citizens last Friday, continues in the same vein, but leaves behind the spark and originality of the playwright's earlier works.

Apart from an enterprising and ironic opening scene, *Judith* is mostly dominated by ludicrous theorising in unlikely situations. Apart from the first few minutes, which take place in German-occupied Russia in 1943, the setting is 1980s Washington. Here we find a bitter Vietnam Veteran and his sister (who is married to a



state department official) trying, and eventually managing, to kill the president.

What small developments there are suffer from ponderous discussions over rights, duties and free will. Near the end, *Judith*, and her husband, Gerald, discuss a variety of theories and ideals even as the poor old president is being reported poisoned over the radio. The whole scene is dragged out with alternating kisses and cat-calls as Gerald tries to establish whether he likes the president more than *Judith*, and *Judith* wonders whether she should or shouldn't have ruined her husband's career by killing the Boss.

*Judith* lacks bite. Frankly, it's dull, essentially because it dwells on weighty concepts without giving them a bit of warmth. Hochhuth has failed to humanise his philosophy, and ended up with a monument to jargon.

Fred Price

**TRAVERSE THEATRE**  
November 7th-December 16th

**TRAVERSE THEATRE COMPANY**

JOHN BYRNE'S LATEST  
ROLLICKING COMEDY

**CANDY KISSES**

Tuesday-Saturday 8 pm; Sunday 3 pm

November 23, 8 pm-1 am

Sunday November 18th, 8 pm

WORKSHOP ONE: ORPHEUS

Dramatised reading of new play poem by Richard Liversmore  
followed by discussion.

**TRAVERSE 21st ANNIVERSARY**

**BLACK AND WHITE BALL**

Cabaret, bar, dancing and buffet

Tickets £10, available at box office

Full details including prices, from  
Box Office, Traverse Theatre, Grassmarket, Edinburgh,  
Tuesday-Saturday 10 am-11 pm, and Sunday 2 pm-11 pm

or phone 031-226 2633



## Bedlam Lunchtime 'FIRESONG'

by Max Newson

To be honest, most of the audience, myself included, probably knew as much about this play at the end as they had gleaned from the programme at the beginning. Yet our time and money had been far from wasted. Through a mixture of Sylvia Plath's poetry and the author's own poetical prose the play explores the struggle and anguish of an artistic mentality. The central 'She', becoming more and more abstracted, drifts through a dream

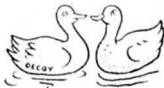
world towards suicide. The mother, husband and narrator figures provide vivid commentary from varied viewpoints, possibly representing the basic and sordid values of the real world from which 'She' tries to escape. Unfortunately, theatre allows no time for thought and contemplation — hence much of the subtlety and other issues explored were perhaps lost.

Nevertheless, the audience's attention did not wander. Mood, language and excellent acting made for an intoxicating presentation — what was lost in meaning was more than made up for in sheer overall effect. 'Firesong' was an original piece of material, directed by the author; most present must have found it difficult not to be impressed.

Simon Bayly

## FILM

### Swann in Love



Rarely have I been so impressed with a film that has so little plot. 'Swann in Love' is, as it suggests, a film of an emotion. It is a set of late 19th century images across which a semi-deranged man roams. Jeremy Irons' portrayal of a man tormented with that hurtful emotion called 'love', performs a miraculous transformation on the screen. Before the audience's eyes, the cool 'stud' rapidly loses all self-composure and becomes a neurotic and obsessively jealous lover. It is no wonder that Irons thinks to himself: 'Why do I subject myself to such humiliation?'"



Schlöndorff directs with a mixture of humour and drama, which on occasion clash; leaving the audience wondering why they have not been 'emotionally

drained'. On the other hand, in the best tradition of all Quantic achievements, Schlöndorff seems to pinpoint Swann's infatuation at the dinner table. Ovette, played by Ornella Muti, haunts Swann to such an extent that he is willing to express and hence degrade himself in front of other people.

The anti-aristocratic air of the film seems to ben afterthought to the extreme form of Swann's love. Whatever call there may be against a prejudiced French society tends to fall by the wayside.

The final irony of the film is that Swann rejects love, yet five minutes is taken up with his marriage, the birth of his child and his death. What can be said for him has been said in the best Harold Robbins novels: 'Love is everything yet it is nothing'.

Tom Bureau

## LADY MARY BLANGER

*talks about  
entertaining*

LADY MARY BLANGER'S house in St. John's Wood is filled with exquisite pieces of period furniture and fine china. Indeed, collecting Dresden china is her hobby. Lady Mary loves to entertain, preferring small dinner parties of six to eight people. She likes to do part of the cooking herself, and French sauces are her speciality. For a final course, cheese is her choice, with which she finds Meredith & Drew biscuits the best accompaniment — as they are for her whole pattern of gracious living!

Address by Angus Calder

12.05 Licking Hitler

(David Hare, 1978)

14.15 The Imitation Game

(Ian McEwan, 1980)

17.25 Country

(Trevor Griffiths, 1981)

20.30 Ian McEwan in Person

followed by Open Forum

Tickets: £7.50 and £2.50 for Filmsoc members. For further information and tickets contact Karen Furnworth, Filmsoc, Societies' Centre, Pleasance, no later than Wednesday, November 21. Late enquiries: phone 557 2221 — daytime only. Tickets include seminars and catering.



Exclusive picture of Mrs Thatcher's earliest moment in politics. The man on the right is a similarly youthful looking Arthur Scargill.

## The Woman in Red

### A Little Wilder Please

Technicolour takes on a whole new meaning this week at the Odeon with the blue Batchelor Party, Red Dawn and The Woman in Red. The last of the three is taken from the screenplay Un Elephant ca Trompe Enormement by Jean Loup Dadie and Yves Robert. This is adapted and directed by Gene Wilder, famous for his collaboration with, in his own words, the only Jew to have money out of Hitler, Mel Brooks. Indeed many 'Brooksian' techniques are evident in The Woman in Red.

The plot itself rolls along like a

classic farce. Teddy Pierce (Gene Wilder) is, would you believe, a happily married man whose life is dramatically changed by a beautiful young model named Charlotte (Kelly Le Brock). Their initial confrontation evokes memories of the maverick scene in Diva where a pretty girl walks across a ventilator and has her skirt blown up Marilyn Munroe style. However, whereas in Diva the joke is only instantaneous, in The Woman in Red the gag is dragged out for longer. Indeed, repetitiveness is one of the failings of this film. Wilder's sporadic outbursts of hysteria are funny once or twice, but by the third and fourth time the joke does tend to wear a bit thin.

What does hold the film together is the continuous stream of twists and turns in the storyline. As the tale unfolds we see Teddy try

everything from whistling to horse-riding to woo Charlotte. In the meantime our hero must maintain his marriage with Didi. In this role Judith Ivey possibly gives the most convincing performance of all. The situation is made all the more poignant by the fact that Teddy's buddy Joe sees his wife leave him every time she goes out to buy a pint of milk as a result of his own philandering.

Films of this genre do not attempt to make a deep exploration of human relationships and values. Instead they simply seek to add a substantial dose of cinematic hyperbole to an entertaining observation of everyday situation. The Woman in Red simply fills this role. No more, no less.

Paul Quinn

## N.B.

Film Soc and BFFS presents...

'The Way We Were — Images of Wartime Britain in Recent Screen Drama'

24 November,

George Sq Theatre

Programme:

9.30 Days of Hope: 1916

(Jim Allen, 1975)

11.25 The People's War

# WHAT'S ON

## Film



The 24-hour romance

### Dominion

(447 2660)

#### Comfort and Joy

2.20, 5.20, 8.20

Ice-cream wars in Glasgow feature in this latest Bill Forsyth comedy. Lively and entertaining.

#### Romancing the Stone

2.30, 5.30, 8.20

Retained for yet another week (must be popular) is this adventure-cum-romance film in the Indiana Jones mould.

#### Indiana Jones and the Temple of Doom

2.00, 5.00, 8.00

Still hanging on in there, Indiana Jones battles his way through India. The only doom about this film is that it may never end!

### 3C Third Cinema

(34 Hamilton Place)

Wed 21st Nov, 7.30

Tina Keane, whose "Shadow of a Journey" formed part of the film programme accompanying the "creation" exhibition at the new Gallery of Modern Art in September, will introduce and discuss her film work. Well worth a try.

### ABC

(229 3030)

#### Tightrope

2.40, 5.25, 8.15

Someone in New Orleans is murdering prostitutes and Wes Block (Clint Eastwood), Detective Inspector with the city's homicide squad, is conducting the investigations.

#### Conan the Destroyer

2.00, 5.00, 8.10

Conan (Cringes) is sent on a mission to chaperone Princess Jehnna on a perilous journey to a castle in which she kept a key that will unlock a vast treasure of mysterious significance.

#### Top Secret

6.50, 8.20

'Airplane' team this time take off the much exploited field of espionage and war films. Usual laughs, mostly visual.

### Caley

(229 7670)

#### Rhinestone

(check cinema for times)

Dolly Parton and Sylvester Stallone star. More flab and muscle than "Conan the Destroyer". She sings better too.

### Film Society

Friday 16th Nov, GST

#### Steamboat Bill Jr, 6.45

Buster Keaton in the title role as a student returning from finishing school to take over his father's old Mississippi steamboat and going on to win the daughter of his rival.

#### A Day at the Races, 8.00

In which the Marx brothers help a girl who owns a racehorse. Contains several of their funniest routines.

#### Silent Movie 9.15

A Hollywood director and reformed alcoholic decides that it would be a great novelty to make a silent movie and sets out to recruit big stars for it. Entertaining and lively spoof starring Mel Brooks.

Sunday 18th Nov, GST

#### This Gun for Hire, 6.45

Alan Ladd stars as a professional killer who gets tangled up in secret service wheelings and dealings in this 1941 Americanisation of one of Graham Greene's more solemn novels.

#### Sunday in the Country, 8.15

Impressionist film that received an abundance of rave reviews when it was released. Performances are excellent and there are moments of real perception.

Wednesday 21st Nov, Pleasance

#### Days of Hope part 2: 1921 Lockout, 6.45

Part 2 of 4 films telling the story of three characters in the period from 1916 up to the General Strike.

#### Billy Liar, 8.30

The story of an undertaker's clerk in a drab north country town who lives in a world of fantasy. Tom Courtney is excellent as Billy a compulsive liar, in this film which helped turn Billy into something of a cult figure.

### Odeon

(667 7331)

1984

John Hurt as Winston and Richard Burton giving his last screen performance as O'Brien, in Michael Rodford's version of the famous George Orwell novel. Very faithful to the original text.

#### The Woman in Red

Based on the 1976 French film "Pardon Mon Affaire", "The Woman in Red" stars Gene Wilder and Kelly LeBrock in a comedy set in San Francisco about an average guy juggling wife and girlfriend and managing to make a right fool of himself too.

#### Bachelor Party

Typical sexist film about stag-night escapades.

### Filmhouse

(228 2688)

#### Swann in Love

Thurs 15th Nov-Mon 19th Nov 6.15, 8.30

A visually effective but rather slow film telling the story of Swann's obsessive and tortured love affair with the beautiful Odette de Crecy. (Subtitles).

#### La Vie est un Roman

Thurs 15th Nov

6.00, 8.15

Three intercut stories set in an extraordinary and strange chateau built by Count Michel Forbek (Ruggero Raimondi). (Subtitles).

#### Christine

Fri 16th Nov-Sat 17th Nov

7.00

Christine is a demonic 1958 red Plymouth car with a tendency to suffocate people and reconstitute itself. An enjoyable black comedy from the novel by Stephen King.

#### La Guerre est finie

Sun 18th Nov

6.00, 8.15

Three days in the life of a Spanish communist activist in exile in Paris. With Yves Montand, Ingrid Thulin and Genevieve Bujold.

#### Bill Douglas Trilogy

Mon 19th Nov-Tues 20th Nov

7.00

Three films following events from a boy's childhood in a mining village just after World War Two, through the 1950s and his emotional development, to his emergence from a self-pitying and ineffectual adolescence.

#### El Norte

Tues 20th Nov-Sat 24th Nov

5.30, 8.15

The story of two young Guatemalan Indians who flee from the massacres of the military to trek to the North. (Subtitles).

#### Stavisky

Wed 21st Nov-Thurs 22nd Nov

6.15, 8.30

Behind the respective fates of Stavisky, elegant swindler and entrepreneur, and Trotsky in exile, lies the breaking of the Left in France and the drift to fascism. Jean-Paul Belmondo stars. (Subtitles).

Tickets: Students — £1.50

### The Classic

Late Night Show — Sat 17th Nov

11 pm

#### Koyannisquatsi

Francis Ford Coppola's brilliant

film. No story-line, just a succession of dazzling images to the music of Philip Glass.

#### Paleface

More for Buster Keaton fans!

Yippee!

£2.50 admission, or £1.50 with Filmsoc Card.

### Thursday 15th Nov.

#### Arts Students' Council — 1st

Meeting. All class reps must attend. IMPORTANT! DHT Faculty Room North, 7.30 pm

#### Happy Hours in Student Centre

House, 6.30-7.30 pm and Chambers Street House, 8.00-9.00 pm.

#### 1.10 pm KB Lunchtime Talk, Sixth

Level Common Room, JCMB.

Pride and the Princes' — an exploration of the Gonzagas in Mantua, their places, their city and their lifestyle. Mr Basil Skinner, Director, Department of Extra-Mural Studies.

### Friday 16th Nov.

#### Amnesty International present the

#### Shaban Isufi Day of Action

Purpose: to help release Shaban Isufi, a student, from prison in Yugoslavia. His crime: writing slogans. Sentence: 6 years. Events: Candle vigil in Bristol Square from 9 pm Thursday 15th-9 am Friday 16th. All welcome. Info desks around the University.

#### REGULAR FRIDAY DISCO

in Potterrow. Happy Hour from 8.30-9.30 pm.

FREE DISCO in Chambers Street House. Late licence.

### Amnesty International presents:

The Jailhouse Blues Party — better than the Presidents' Ball and more relevant. Chambers Street Union, The Ballroom, 8 pm-1 am. Tickets £1 from Union shops. Bands: Mr President and Engine No. 9.

#### Miners Support Group

Video show, 1 pm, DHT Language Learning Centre.

#### Not Just Tea and Sandwiches

— a look at women's involvement in the strike.

#### 'Only doing their job'

— a look at the role of the police force during the strike.

#### PARTY FOR THE PARTY

Dean Murrayfield Branch Labour Party. PARTY! in Society of

Musicians' Hall, 2 Belford Road, 8 till late (1.30 am). Admission £2

waged, unwaged and students

75p. Free food. Read ale, Cheap

booze Dancing.

#### THE DANCE

in Teviot Row House, 9.00, 8.00 pm-2.00 am.

Happy Hour from 9.00-10.00 pm.

### Saturday 17th Nov.

#### Grand Jumble Sale

(and furniture auction), 2 pm, McEwan Hall.

Contact Jonathan Reid (668 3171).

Children's Holiday Venture.

### Royal Scottish Academy

Scottish Society of Women Artists

Annual Exhibition

Royal Scottish Society of Artists

and Watercolour Artists

Exhibition

Two coincidental exhibitions

not to be missed.

The Mound

225 6671

### Open Eye Gallery

Paintings by George Barnett

ceramics by Muriel and Gordon

Macintyre.

75 Cumberland St.

Mon-Fri 10 am-6 pm, Sat 10 am-5 pm

557 1020

### Scottish Gallery

#### Beachcombing

An atmospheric show of original

prints by the Edinburgh

artist, Molly Bullock.

#### 20th Century Scottish Paintings

If you look carefully you

even spot the odd sculpture

94 George St.

Mon-Fri 9.30-5.30, Sat 9-1 pm

225 5955

### Theatre Workshop

(226 5425)

#### Teatro Vivo, and Baricada

16th & 17th Nov 8 pm

Guatemala committee for human

rights presents a double bill.

Teatro Vivo is a stunning

production of mime ideological passion

tragi-comedy.

Baricada are a Latin American

group comprised mainly

political exiles

### King's Theatre

(229 1201)

#### Gang Show

16th Nov 7.15 pm

Sat 2.15 pm

1984 Edinburgh Guide & Society

amateur performance.

Tickets £1.05-£3.05 from box

office.

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## WHAT'S ON

## Exhibitions

**Art Library**  
 of the Fabian Society  
 High Room Gallery  
 9 am-9 pm, Sat 9 am-1 pm.

**Art Centre**  
 and her contemporaries  
 exhibit their paintings,  
 and photographs.  
 Street.  
 10 am-6 pm

**Jim Innes Gallery**  
 Contemporary Artists  
 Again! A gunning show of  
 works by 20 Scottish artists.  
 105 High St.  
 9.30-6 pm, Sat 10 am-1 pm

**Rice Art Centre**  
 Hamilton (1784-1858)  
 A look at the architect  
 work. Ties in nicely with  
 show.

**British profession —  
 as Revealed (1840-1990)**  
 exhibition. A must for all  
 EU Architects!

## Theatre

**Lyceum Theatre**  
 (33)  
 16th Dec 8 pm  
 Sunday  
 Byrne's comical new  
 work. (Memberships still  
 £3 pa. Note: Sundays —  
 you please.)

**Row Arts Centre**  
 (9)  
 16th Dec 8 pm  
 Sunday  
 Byrne's comical new  
 work. (Memberships still  
 £3 pa. Note: Sundays —  
 you please.)

## Dances

**Club Autotest**  
 9 held in the CDL car park  
 University from 11 am  
 Why not come along and  
 have a go on the surface for  
 parking prices they

**19th Nov.**  
 10 pm, the Executive Room.  
 Ince. PAWS asks all  
 to attend the meeting  
 Very important issues to be  
 discussed, e.g. Christmas party!

**20th Nov.**  
 10 pm, the Executive Room.  
 Ince. PAWS asks all  
 to attend the meeting  
 Very important issues to be  
 discussed, e.g. Christmas party!

**20th Nov.**  
 10 pm, the Executive Room.  
 Ince. PAWS asks all  
 to attend the meeting  
 Very important issues to be  
 discussed, e.g. Christmas party!

## Still's Gallery

**Time**  
 The infamous B and H Gold  
 Awards. 100 award-winning photo-  
 graphs and illustrations reflecting  
 this age-old theme, often in an  
 interesting and refreshing way.  
 105 High St.  
 Tues-Sat 12.30-6 pm

## Scottish National Portrait Gallery

**Scotland's Photography — Our Heritage**  
 You don't have to be Scots to  
 appreciate this one, there is  
 always something of interest in  
 exhibitions of this sort regardless  
 of one's nationalist leanings.  
 Queen St.  
 Mon-Sat 10 am-5 pm Sun 2-5 pm  
 556 8921

## Scottish Craft Centre

**White Christmas**  
 A sparkling reminder that there  
 are only five weeks to Christmas. A  
 truly different collection of crafted  
 pieces in shades of white. Bring  
 your own ski-goggles.  
 140 Canongate  
 Mon-Sat 10 am-5.30  
 556 8136

## Royal Lyceum

**Arms and the Man**  
 Until 24th Nov. 7.45 pm  
 Shaw mocks militarism; and  
 Lyceum mocks Shaw. A clichéd  
 love epic of Sergius and Raina  
 performed in a chocolate box  
 setting.  
 Tickets £2.80, £3.50 & £4.50  
 (Students £1 off all prices).

**The Power Of The Dog**  
 Until 24th Nov. 7.45 pm  
 Performed by the Joint Stock  
 Theatre Company. *The Power of  
 the Dog* is a fast moving, yet  
 sensitive study set in the chaos  
 and carnage of WW2. Written by  
 Howard Barker. Prices as above.

**Reggae Night** in Teviot Row  
 House with Ossie Clark. **Happy  
 Hour** from 8.00-9.00 pm.  
**Happy Hour** in Student Centre  
 House, 6.30-7.30 pm.

**1.10 pm Lunchtime Talk,**  
 Chaplaincy Centre  
**FOCUS ON SOUTH AFRICA** —  
 What can we do about it? — Rev.  
 Ian Moir.

**7.30 pm. Seminar Room 2,**  
 Chaplaincy Centre.  
**Ann Hannah** — Welfare Rights  
 Officer for Lothian Region — will  
 speak on 'Social Security Review'.  
 Labour Club event.

## Wednesday 21st Nov.

**Green Banana Club** in Potterrow.  
 Student Centre House. **Happy  
 Hours** from 6.30-7.30 pm and 8.30-  
 9.30 pm.  
**Free Disco** with **Happy Hour** from  
 8.00-9.00 pm in Chambers Street  
 House.

**Jamming Sessions** in the Park  
 Room, Teviot Row House. (Bring  
 your own accordion or whatever.)  
**1.10 Midweek Service**  
 in Chaplaincy Centre.  
**THE WAY OF GOD'S PEOPLE** —  
 'The way of divineness' — Rev.  
 Farquhar McArthur, Kirk o' Field  
 Parish Church.

## Queen's Hall

(668 2117)  
 Thursday 15th November, 7.45 pm  
**Edinburgh Quartet**  
 Schubert: *Quartet in A Minor*  
 Szymanowski: *Quartet no 1 in C*  
 Schumann: *Quartet in A*

Friday 16th November, 10 pm  
**Jazz: Spirit Level**

Saturday 17th November, 8 pm  
**Edinburgh Bach Choir**  
 J. S. Bach: *St. John Passion*  
 • Student tickets £1.50

Sunday 18th November, 7.45 pm  
**Meadows Chamber Orchestra**  
 Programme includes C. P. E.  
 Bach, Stravinsky, Holst, Mozart.  
 • Student tickets £1.50

Wednesday 21st November, 7.45  
 pm  
**Edinburgh Academy Choral**  
 Handel: *Acis and Galatea*  
 Handel: *Chandos Anthem: 'O  
 praise the Lord with one consent  
 Praise the Lord with One Consent'*.  
 • Student tickets £1.50.

## University Music

## Reid Concert Hall

Thursday 15th November, 7.30 pm  
**Concert by Students of the Faculty  
 of Music.**

Philip Cartwright: *Piano Sonata*  
 (1st performance)  
 Reger: *Solo cello suite in A Minor*  
 Allardye Mallon: *Romance in D*  
 flat for piano  
 J. S. Bach: *Jesu, meine Freunde*  
 Guitar pieces: *Dowland, villa  
 dobo, Albeniz*  
 Messiaen: *4 pieces from*  
*Vingtregard*  
 Gordon Jacob: *Canzon Primitoni*  
 Victor Ewald: *Symphony for 5-part*  
 brass  
 Gabrielli: *Sonata piano forte*  
 Admission free.

## McEwan Hall

Friday 16th November 1.10 pm —  
**Herrick Bunney: organ**  
 Kenneth Deighton: *Et surrexit*  
 Mozart: *Andante K616*  
 J. S. Bach: *Prelude & Fugue in E*  
 flat.  
 Admission free.

## Reid Concert Hall

Tuesday 20th November, 7.30 pm  
 Edna Arthur — violin  
 Neil Mantle — horn  
 Colin Kingsley — piano  
 Lennox Berkeley: *Horn Trio*  
 Messiaen: *Theme and variations*  
 for violin and Piano  
 Brahms: *Horn trio in E flat*  
 Tickets £2.00, concessions £1.00

## St. Cecilia's Hall

Saturday 17th November, 7.45 pm  
**Georgian Concert Society**  
 Duo Felice.

## EU DEBATES COMMITTEE

**Wednesday, 21st Nov.**  
**MAIDEN SPEAKERS  
 COMPETITION**  
 Prizes for best speakers.  
 The motion will be 'This House  
 believes that people get the media  
 they deserve'  
 Everybody welcome

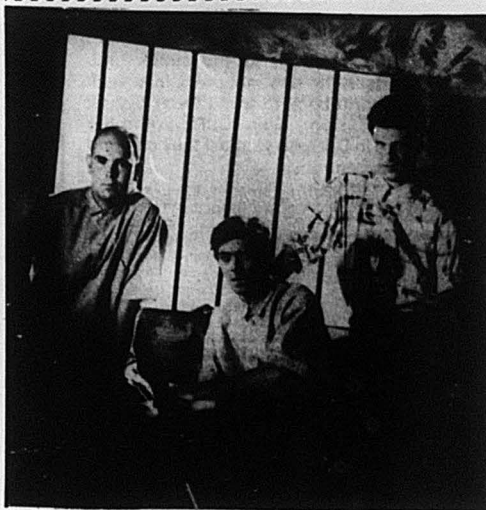
**Music at the PGUSU**  
 Saturdays, 9 pm onwards — Folk  
 and Blues. Sundays, 9 pm  
 onwards — Jazz and Blues by  
 Nobodies Business.

**EU Women's Group** are having a  
 stall to collect clothes, toys,  
 sheets, mugs, household goods  
 etc. for Women's Aid Refuges in  
 the Student Centre. Monday  
 19th to Friday 23rd. All donations  
 gratefully received.

## Wednesday 28th Nov.

**PGSU Annual General Meeting**  
 A new committee must be elected.  
 If interested in standing for a  
 committee post, give your name to  
 Mrs Carter, the PGUSU admin  
 assistant. Please attend, and bring  
 your matriculation and PGUSU  
 cards.

## Music



The Kane Gang

## Usher Hall

(228 1155)  
 Friday 16th November, 7.30 pm  
**Scottish National Orchestra**  
 Mahler: *Symphony No 3* with  
 Brigit Finnila, mezzo-soprano and  
 SNO Chorus.  
 • Student standby £1.80 at door.

Saturday 17th November  
**Vienna Boy's Choir**  
 Programme of sacred and secular  
 music, including a one-act comic  
 opera and  
 Britten: *a ceremony of carols*

## Assembly Rooms

**George Street**  
 Sunday 18th November, 7.30 pm  
**Support the Miners Concert**  
 including Boys of the Lough, The  
 Whistlebinkies, Clutha, Tam  
 White, Height of Nonsense,  
 Bandinage and Ajit Theatre.  
 • Students tickets at door £1.50

## The Manifesto

at Annabells  
 (229 7733)  
 Sunday 18th November  
**The Baby Knives**

## Caley Palais

(229 7670)  
 Thursday 15th November, 7.30 pm  
**The Kane Gang**

Friday 16th November, 10 pm  
**REM; support: The Lucy Show**

## Playhouse

(557 2590)  
 Saturday 17th November  
**Accordian '84**  
 including Jesse Rae, performing  
*Over the Sea* live.  
 Tuesday 20th November, 7.15 pm  
**Scottish Opera**  
 Beethoven: *Fidelio*.  
 Wednesday 21st November, 7.15  
 pm  
**Verdi: Rigoletto**

## Hoochie Coochie

(225 1938)  
 Sunday 18th November, 11 pm  
**Seven**

## Moray House

(556 5184)  
 Thursday 15th November  
**Occapella**  
 Friday 16th November  
**The Questions**

## Queen Margaret College

(339 1990)  
 Friday 16th November  
**Tarzan's Milkmen**

## Royal Hotel

Dundee  
 Monday 19th November  
**The Enid**  
 support: *Stop the World*  
 • Bus from Appleton Tower, 6 pm.  
 Tickets from Student Centre  
 Union Shop.

HAVE A PARTY AT THE PLAYHOUSE  
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**PLAYHOUSE**

We provide the very best in all round Star Entertainment

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Nov 17 Slade £5.00	Nov 20-24 Scottish Opera £2-£13
Nov 27 Tom Robinson & Crew £5.00	Dec 1 Moody Blues £5-£7.16
Dec 2 Gary Numan £5-£4.50	Dec 3 & 4 Kool & the Gang £5.50-£7
Dec 6 Run Rig £4	Dec 22 Lena Martell £5-£4.13
Dec 13 Nik Kershaw £5.50-£4.50	1985 Feb 8 Commodores £5.00-£4.00
1985 Jan 19 Hits of the 60s £5-£4.13	PRESTEL Visa & Access Bookings Welcome

**BOX OFFICE 031-557 2590**  
 Tickets also available through TDCIA

## FEATURES

# The state of the strike

The recent SRC General Meeting passed a motion supporting the miners' strike. The NUM rally last week at the Usher Hall was packed out. Edinburgh District Council donate £5,000 a month to the strike fund. Despite all this, reports in the national press last week announced a massive drift back to work. Peter Carroll and John Petrie visit Bilston, Glen Colliery and the Miners' Welfare Centre in Dalkeith to see if they can find out what is really going on.

## Bilston Glen

A quiet Saturday morning at Bilston Glen Colliery. 35 weeks into the miners' strike. It is now ten o'clock and there is not a picket in sight.

We walk along the perimeter fence which is reinforced with two sizeable layers of barbed wire and approach the gate. We are met by two helmeted guards with a couple of Alsatians which look as if they haven't been fed for months. Behind the pithead silhouetted black and serene against the morning sun. The place looks like a prison. We speak to the guards. Their walkie-talkies spatter commands. There is no chance of getting in.

## The Strike Now

We spoke to an anonymous striking miner outside Bilston Glen.

**Has Bilston been heavily picketed?**

Not as heavily as we would have liked it to be. There's supposed to be a massive return to work on Monday (12th November).

**How many are working at Bilston today?**

Not as many as the Coal Board are making out. We counted 110 this morning — that was the day shift. Out of 1,700 who work here, it's not much when you take the percentage. The Coal Board tend to count everybody that goes in the gate, including white-collar workers. At Monktonhall yesterday, there were only 16.

## STOP PRESS

On Tuesday (November 13), according to National Coal Board, 75 pickets watched 426 miners go into work at Bilston. The total number of working miners in Scotland on Tuesday was 774.

The Dalkeith Strike Committee figures were different: 100 pickets 300 miners.

## Are there any uneconomic pits?

How do you define "uneconomic"? If they're not getting the investment to start with, they're obviously going to hell. Of course, there are some pits that are exhausted. That's different.

(NCB figures show that 81% of their total cash investment goes to Yorkshire and Midlands coalfields alone.)

**Do you support Arthur Scargill?**

At this moment, yes. I didn't a couple of years back. He's fighting for his men. For the past three years he's been on about a hit-list, and he's been proved right.

**Do you feel the Labour Party is supporting you?**

You can't beat the local Labour Party for support in this area. Financial, food-wise — from the kitchen down the road. And the Labour councillors — Tam Darby, Mick Moore — help with any hardship problems. Electricity bills and things like that. But Kinnock likes to sit at the fence. He would say he supports the miners, but as far as standing up at a miners' rally and drumming up support... he'll not do it.

**What do you think of "scabs"?**

Some of them have been on

strike for months and the pressures have got to them. But some of them... it was stated at a meeting on Thursday at the Welfare Centre... one man's been sacked thirteen times and the union's always got him his job back. At the start of the strike he said he'd never go back and he's in there now.

## Miners' Welfare Centre

The welfare operation in the Lothian area is co-ordinated from an office on the outskirts of the village of Dalkeith. The office is used as a social club for miners in more favourable times.

Twenty-four hours a day, the miners manning it deal with urgent welfare problems. As we sat in the office cans of food were brought in and the phone rang continually. We spoke to Ray Diamond and Norrie Dowding — both striking miners.

When we phoned up the centre last week to arrange a meeting, the men were reluctant to give anything away. We asked them to elaborate.

**Ray:** This phone's tapped. We get a lot of crossed lines for starters. One time we phoned up this bus-hire company for three mini-buses. The police were round at the garage in half-an-hour to tell him not to hire us the buses. Not one of us had left this office.

## No Ballot?

At the Welfare Centre, and at Bilston, we asked whether the men believed that there should have been a national ballot.

Both groups treated the question in terms of legality rather than morality. There seemed to be no question of whether the miners supported the strike. The question was whether the law allowed them to do so. The miner at Bilston said: "The strike's legal in Scotland because they went about it the right way. They used Rule 41. It's an area strike."

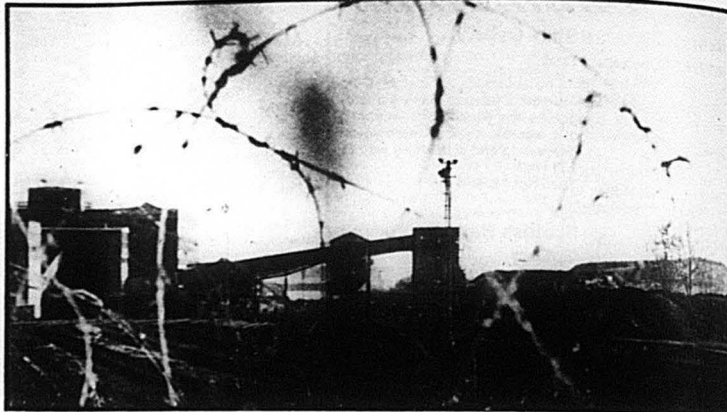
Rule 41 allows for an area strike to take place without a ballot. It differs from Rule 43 which states that a national strike must be supported by a national ballot. Last week Lord Jauncey ruled that this strike is an area strike.

It is thus legal for the NUM to picket at Bilston. Our miner at Bilston said: "I think that if they had a ballot of the Bilston men, we'd stay out. The management is hard enough to work with as it is. If they break the union it's going to be impossible."

## The Establishment

Not surprisingly there has been little analysis of the dispute in the tabloids, and this has served to cloud people's minds. The constant harping on about a national ballot obscures the fact that the strike is legal.

Finally, as a result of hostile press, there is so little public support for Arthur Scargill that Neil Kinnock even refuses to appear on the same platform with



Bilston through the barbed wire

Photo by Matthew Gifford

him for fear of antagonising the electorate. Scargill is depicted as a raving lunatic whose words aren't even worth listening to.

Before the strike, miners in general enjoyed good relations with the police. Now these have deteriorated to such an extent that Ray Diamond thinks they will never recover — not now that miners have seen what the police are really like.

"Anywhere I've been — Bilston, Fife, Monktonhall — when there's a case of someone getting arrested, it's a man who's marked. The police have been going through the photos and say 'Right, we're going to have him'. They don't think twice about throwing you over a fence or shoving you into the road."

The new rules for picketing state that six men are allowed to stand at a gate. At Bilston Glen there is a white line drawn on the road over which other pickets must not transgress. The police close the road — a main road — and pickets are kept behind the white line in no uncertain manner. One miner who crossed this line was promptly

and they are frustrated by other unions who deny them support which, if forthcoming, would soon put an end to the dispute.

The NUM views the loss of jobs as being bad enough in itself. What really angers it is the government's merely token attempt to revitalise areas which have suffered many redundancies. In many areas, when mines close, there is simply NO alternative to life on the dole for whole communities.

We asked Norrie how badly the strike is affecting the welfare of the miners and their families.

"My wife left to go into hospital three weeks ago. We've an 11-week-old bairn. I've filled in the DHSS forms four times. Last time, I stuck a note in to say I didn't want it for me — it was for the bairn. I got a note back saying I wasn't getting anything."

And Norrie says there are far worse than him. Countless examples are detailed in the NUM newspaper *The Miner*. Of course, everybody suffers when they're on strike, but the miners feel they are not only getting a raw deal from

that have gone bankrupt since the outset of the strike in the North-west of England alone. One of the first to go was a firm making safety boots in Liverpool. Ninety-two jobs were lost in an area which already has one of the highest unemployment rates in the country.

There are no massive redundancy pay-offs of £20,000 to £30,000 for workers made redundant from these small firms. There are no collecting boxes for them around the University.

The problem of overmanning was raised. Though miners rightly claim that British coal benefits from the lowest subsidy in Western Europe, they neglect to add that our coal industry is the most severely overmanned.

Also relevant to the Scottish mining industry are the major geological faults in the land which make extracting coal very difficult. Why invest further, when past investment has not paid off? Here, for uneconomic, read unsafe.

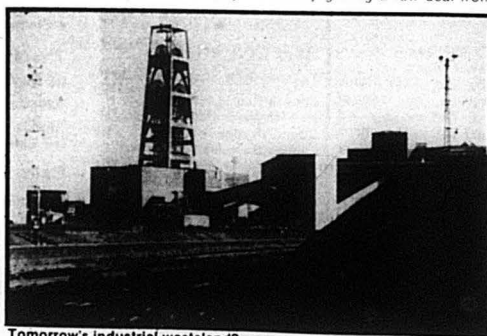
## No Future?

The NCB (read British Taxpayer) has lost billions in lost production. Some pits may never reopen as they have become too unsafe to work. Miners have suffered personal and financial hardships. Related industries and services have also suffered. Any "victory" won in this dispute is going to have to be pyrrhic.

If the NUM — one of the most powerful unions — loses, the whole power-base of the TUC will be undermined. The government will take this "victory" — as they will no doubt term it — as giving them a *carte blanche* for radical and widespread reforms which would severely curtail union power. The long and bitter struggle endured by the striking miners will have been in vain.

Even if the miners "win", as Norrie Dowding thinks is inevitable, the outlook is still bleak. Apart from patching up things with the management and the "scabs", they will have to contend with a new chairman of the Coal Board. The government will not blunder twice. The main contenders for the job — Eton, Mosely and Wheeler are all noted hardliners — more so than McGregor.

Also, what future government is going to want to do battle with the stubborn Arthur Scargill — who will remain President of the NUM for life? A healthy mining industry means thousands of jobs in engineering, transport, and many other industries and services. However, will not any future government, in order to safeguard fuel stocks and industrial relations, want to swap allegiance to nuclear power? President Mitterand of France — a socialist leader — has already decimated the French mining industry. Will our miners fare any better under a future Labour government?



Tomorrow's industrial wasteland?

sacked by an NCB manager for "not wearing a helmet and protective footwear" — outside the pit. He is yet to be reinstated.

The increased powers of the police combine with odd court rulings to make life difficult for pickets. Ray Diamond:

"Our Strike Centre chairman — David Hamilton — he's been held three weeks. They can hold you 110 days before trial. We're pressing for his trial to be brought forward."

"There's a bloke down the street from me. He was done for raping this lassie two doors down from where he stays. Now, I don't know whether he did or not, but he's out on bail. And David Hamilton's inside."

So the NUM appear to be facing trouble from all sides. They blame a government which claims not to be actively involved in the dispute, though it owns the NCB; is responsible for social security and for enforcing law and order, and exerts a certain amount of influence, it has to be said, on the daily press.

The new trade unions legislation is making it difficult for the NUM to effectively orchestrate their strike.

the DHSS but also from other parts of the establishment.

Let us take an obvious example: the Press. The coverage of the strike, both in the papers and on TV, has been such that it has been very difficult for the average man on the street to find out exactly what is happening. The national press, especially, have exaggerated the size of the drift back to work, and placed a disproportionate amount of blame for picket violence on the "thugs" of Scargill. Ray Diamond cited the example of a *Daily Express* reporter who had told them that the pressure "from above" to write anti-NUM articles was immense.

## Alternative Perspective

We did see, however, a totally different side to the strike. We spoke to the managing director of a firm which (normally) makes mining components, but who wished to remain anonymous as he already had "enough troubles". We learned of the 58 companies



## FEATURES

# Ballgowns, bow-ties and booze

Yes, my darlings, the hectic University Social Calendar ground to a halt last Friday to embrace that decadent, capitalist extravaganza, the annual **Presidents' Ball**. *Student's* very own **Dedicated Diarists** braved the bank manager's wrath to report upon the swirl of social luminaries attempting to be private in public.

As a tarted up Tevot Row began to shake under the strain, having forsaken its beerguts for ballgowns your Society Scribes dripped in a socially acceptable hour late. Unfortunately, we were greeted only by the disheartening sight of a handful of the lighting crew under-dressed, over-intoxicated and seemingly under-worked. It soon transpired that they were the only ones to get in free, be provided with free alcohol and get paid for the evening. A handful did put their backs into it, though.



**Tuxedos, Taffeta and Trifle**

The lack of a committee member destroying his reputation seemed to be due to the fact that all the hacks — sorry, delegates, of our



My hobbies include speech writing, politics and looking after children and animals. If I win I'd like to be Prime Minister.

Ruling Body plus guests were indulging in an elitist bash behind closed doors with more free vino.

A glance round confirmed that strapless taffeta was the popular choice amongst the ladies, whilst Young's Formal Hire had excelled itself in providing tuxedos. The odd brave soul, having steeled himself against the weather, wore the kilt. An independent survey by an Even More Dedicated Diarist, as to the proportion of *true* Scotsmen will be destroyed once the money has been paid. Thank you.

The meal was organised in the best way possible without a strict seating arrangement, and though begin to feel like we were all sitting at the School Dinner Table, the lovely nosh was far above the standard of school meals.

## The Star Distractions

An unexpected spotting of the *Great Gatsby* on the staircase was later disappointingly identified as **Hon. Sec. Neil 'Midweek Superstar' Dalgleish** hiding under

rather more setting gel than usual. Loved the odd socks. **Neil 'Mr and Mrs David Steel'** wandered about amiably from bar to bar, totally at ease at a gathering which must have seemed as civilised as a chimps tea party or a Parliamentary debate compared to the balls they normally attend. Very welcome, though.

**John 'Zaxxon' Mannix, Senior President**, who had thrown the whole shindig, in name if in nothing else (or was it **Hilary O'Neill, Union President** — nobody knew, nobody cared) — was seen to surface in the Tevot Bar, looking the worse for wear or wine, no doubt mourning the removal of the Invader machines.

## Boogie in the Bordello

With candles-in-bottles and red-checked tablecloths, the Sportsman's Bar made its debut as a dinky French Bistro Wine Bar. Fortunately, as the evening progressed it took on the air of a seedy German brothel, especially as **Victor and Barry**, the excellent Noel Coward cabaret, camped it up for the closet queens, glowing with envy at the ballgowns.



The Midgets Ball gets underway.

In the Park Room all the cool people were putting the Camden Palace to shame and providing an amusing spectacle at the same time. Have you ever watched anyone stomping to the Sex Pistols in a ballgown?

## Hypnotic Hedonism

Space at the bar indicated the next exodus. Another Delegates Do? A Sabbatical stripping on the



Lecherous Irish 'Geologist seduces beautiful innocent maiden. "Come and see my fossils, little girl".

stairway? No, the hypnotist had begun to select his victims, the packed room revealing a very sadistic streak. Despite various macho claims by victims that they were faking, the only substantial claim seems to be that of **Bedlam Thespian Martin Croome**, who acted his little heart out. All this and Matrimony too — well done Martin! As for the others, if you were acting, I take it you enjoyed assaulting various male members of the audience?



Luckily the whole ball had a great atmosphere, only us picky pen-pushers noticing the bad points, and by the time the drunken remnants trailed off in the rain most were well satisfied if out of pocket. So where were you all? Too expensive? Could be. Too pretentious? It's what you make it, though a little more information and publicity would have been desirable. So there it is. Next year? Quack, darlings it's all up to you.

The Decadent Diarists

# An Estonian with SNO on his boots

That once glorious but fast decaying edifice, the Scottish National Orchestra, has been in need of renovation for some time now. When Estonian born conductor **Neeme Jarvi** was appointed this year as its new musical director, orchestra and audiences alike fairly sprang to acknowledge the arrival of no merely competent restorer, but of a master builder.

Although — as Jarvi freely acknowledges — the string sound leaves room for improvement, the results have already been exhilarating, culminating in the inaugural triumphs at this year's Edinburgh Festival, performances of Vaughan Williams and Prokofiev characteristic of the Jarvi style: expansive and flexible yet firmly controlled, demanding of the listener's emotional response.

Neeme Jarvi agreed to meet me less than an hour before his last Usher Hall concert was due to begin — tests with BBC technicians had taken up space — and with fifteen minutes left he still seemed relaxed, insisting that there was time enough. His slightly heavy features, frequently animated, and his abruptness suggest Finn or Russian, he is anxious to explain that is neither, he is Estonian. Succinctly, he declares "I am an Estonian, born, Russian trained and American based conductor, and I'm conducting in Scotland now!"

He explains Estonia's place in the USSR: "It is occupied by Russians — like Afghanistan now is occupied. Estonians like to lead their own cultural life, but it doesn't work very well like that now." He was born in Tallinn, the capital, in 1938 and was nourished on the rich musical tradition — central to which were the choral



Neeme Jarvi, the Scottish National Orchestra's new conductor.

festivals. "Some years ago there was one chorus of 33,000; the audience was 200,000. That's some kind of national feeling, all Estonians singing Estonian songs together."

Tallinn has its own orchestra and opera house, and Jarvi studied percussion and choral conducting at the music school (he used to be a virtuoso xylophonist!) before moving on to his Russian training under **Nicholas Rabinowitch** at the Leningrad State Conservatory. Recalling that all the great Russian composers had studied there, he regards it with awe and respect. In 1963 he returned to conduct all the major Estonian orchestras, and surprised audiences at the Opera House with the Soviet premieres of Strauss' *'Rosenkavalier'* and *'Salome'*. He had his own subscription series of Mozart and Haydn Symphonies in Moscow and Leningrad. Perhaps most significant was his support for the new works of Estonian com-

posers which he has maintained since — Edinburgh audiences may recall the British premiere of Arvo Part's *'Credo'*, a moving statement of political and musical freedom. I asked him about Part, who like Shostakovich and Prokofiev before him suffered persecution for 'formalism' at the hands of Tikhon Khrennikov, Chairman of the Composers' Union.

"His view of things was too much ahead for the authorities, it didn't fit the socialist view — that life is all good, it needs a major tonality, which means you can't discover unusual things in music. Khrennikov didn't like that." Yet Part has never been in favour of the twelve-tone system; the *'Credo'* uses it at one point to argue against it. Jarvi says that Part now writes more simply, and he sees this as a general movement, "major and minor have come back at last."

Both composer and conductor were able to emigrate in 1980 — Part to West Berlin, Jarvi with his

wife Lillia and his three children to America (at the time of the Moscow Olympics, it was easier to do so — though there problems he prefers not to recall). Like Restropovich and other exiles, he is never mentioned in the Soviet Union, any more. He has already had considerable success appearing with many of the major American orchestras, and he conducted Tchaikovsky's *'Eugene Onegin'* at the Met last month.

He feels more of a debt towards Russian and Scandinavian music now that he is in the West, and his formidable programme of recordings — the symphonies of Sibelius and Prokofiev, Tübin and Stenhammer — reflects that concern. Besides, "Brahms and Haydn and Mozart were what I did in Estonia, and everybody's doing that now. Of course, I will too, but now it's a more interesting life for me to show unusual things." Although Jarvi's concerts have already included some monumental readings of the classical

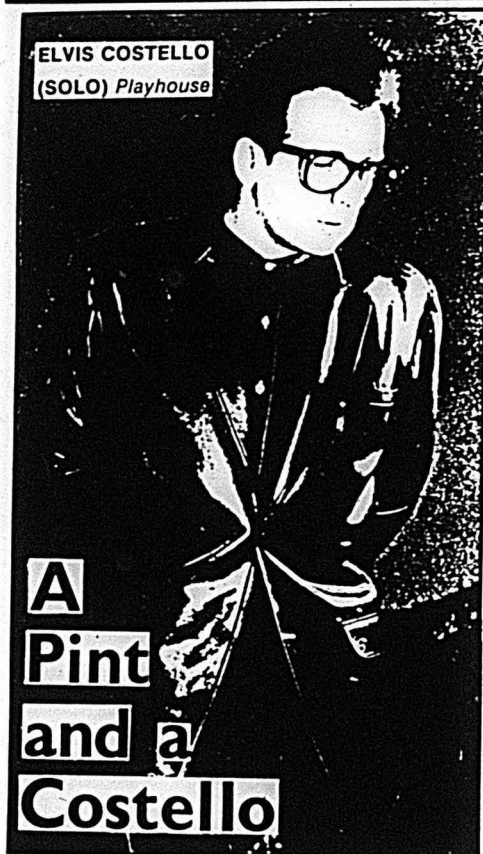
and romantic symphonies and choral works, he feels that he should perhaps be older to do them justice: "Only then can you know what you can ask from these composers. Young conductors like to tackle them, but it doesn't work just to play clean notes. Mozart can be beautiful, clean, rhythmically firm, with good intonation, but of course, that's not enough."

How, then, would he like to have these works played? Does he 'over-romanticise' Mozart, as one critic claims, 'in the Russian way'? Jarvi's romantic tradition would not appear to be a Russian one. "I would like to play it as Bruno Walter did — more slower moving, pulling back and ahead. You must be very free, to make the phrases. The classical style is not written in the notes — he illustrates from a radio review he had of recordings of Haydn's *'Surprise'* Symphony: first, of all the latest digital recordings, all "so clean and beautiful. Musically one's quicker, one's slower, but — empty. Then, listen. There's Beecham, there's Furtwangler and you feel, that's Music making. I — I'm waiting. But I'm getting there. When I'm older, I'm going to do that."

It may be bad news for the authentic, early-instrument Mozart fans, but it is a typically individual approach (likewise he refuses to contemplate many 'Takes' in the recording studio). Meanwhile he continues to conduct the SNO and the Gothenburg Symphony Orchestra, now the Swedish National Orchestra, and his American engagements increase with his reputation. Though he laments the Glasgow City Hall (that is no hall at all!) he is happy with his Scots players. They are indeed 'getting there' together.

David Nice

# MUSIC



## LORDS OF THE NEW CHURCH WALL OF VOODOO Caley Palais

With the sound of Ronald Reagan's 'landslide' still ringing in our ears the Caley Palais provided an instructional show last Thursday which featured two more echoes of the dark heart of America.

Wall of Voodoo come on like a collision between interwar German cabaret and synthesised country and western. Their spiky and surprising music contrasts a superficially lighthearted approach with the undertow of a much darker impulse. The songs cross the badlands of the American dream, evoking most dustbowls and cheap motels than jazzclubs or skyscrapers. Berthold Brecht would have loved them.

There is nothing impersonal about their electronic gadgetry —

the Roland keyboard had been customised to read 'OkieLand' — its purpose is to build up a gritty and disturbing backdrop for their songs. A good case in point is their chilling version of Johnny Cash's *Ring of Fire*, structured round the grinding pulse of a sequencer alternating between the speaker

I don't know if Elvis Costello wants to be treated like a Dean Martin or a Frank Sinatra, and perhaps this question is irrelevant as long as his audience insists on treating him like one. Whatever, he didn't appear to object to the uncritically delirious response the audience gave him on Saturday night: the polite pattering of applause as each song was recognised, the constant baying for the oldest, must sugary songs in his repertoire, like *Alison*, (which baying I am afraid to say, he eventually gave into).

This is, of course, the first large scale tour Elvis has made without *The Attractions*, and the novelty of seeing the man himself, alone on stage, free from all the over-elaborate arrangements with which his band have been smothering him of late, certainly took a long time to wear off. (And for most of the audience who seemed to enjoy the concert unreservedly, it obviously never wore off). The beauty and strength of such songs as *The Only Flame* became apparent for the first time in Elvis' simple and uncluttered performances of them. And it was more obvious than ever that the man is blessed with an extraordinary voice, technically good and, more importantly, unparalleled for its subtle expressiveness and soul in the contemporary scene.

Eventually, however, the weaknesses of Costello as a solo performer start to emerge. First of all, his guitar playing has never been more than basic, and his skills at the keyboard are rudimentary, to say the least. I'd be the last person to place musical virtuosity high on a list of desirable qualities in a rock musician, but the unrelieved strumming did

begin to get monotonous after a while.

A more serious complaint, though, is about the sameness of style with which he performed all his songs. With a very few exceptions like *Worthless Thing* and *New Amsterdam*, every song from every stage of his recording career, and the new songs too, tended to merge towards a slow, melancholy, vaguely countrified norm. So everything from *Luxembourg to Shipbuilding* to *The World and his Wife* ended up sounding like *Good Year for the Roses*. There is nothing wrong with that kind of song in itself, of course, but a set consisting solely of songs of that type does leave a final impression of paceslessness, and even monotony. Some variation of tempo and mood would do a lot to make the set more interesting.

During one of his generous encores, Elvis was joined on stage by 'support artiste' T-Bone Burnett, who had earlier given us some excellent satirical songs and some first-class buffoonery. The duet, sarcastically announced as the *Caleb Brothers Reunion Tour*, played several country/sixties standards, in a lighthearted kind of way. Elvis was even seen to smile once or twice. Without suggesting that this kind of thing is in any way the future of rock 'n' roll, or that it is any more 'worthwhile' than what Elvis did by himself, I do think that Costello should push himself a little more in that direction. Lately he seems to have been taking himself rather too seriously, and though he does the world of heartbreak routine very well, I would prefer him to get a bit happier just occasionally.

Duncan McLean

## Icons of Filth



stacks. Their new singer was confident and suitably eclectic, and the band bravely concentrated on new material, only reviving the classic *Mexican Radio* at the end. The disturbing thing about this

vocalist, though, was that he both looked and sounded uncannily like *Lux Interior of The Cramps*. Well, maybe he was.

*Lords of the New Church* are the closest thing to a punk rock supergroup. *Stiv Bators*, vocalist with *The Deadboys*, joined *Sham 69* bassist *Dave Tregannia* to form

black ruffles and longer hair (*Bators*, in fact, looks like a changeling left in place of *Mark Almond* by particularly vicious furies). Living up to their decadent image, they are suitably sarcastic, raunchy and loud, and, unlike many bands who affect an aggressive, 'dangerous' image, they keep their good humour when the audience cheerfully responds to their taunting in kind.

Despite being three-quarters British, they are engulfed in the American rock 'n' roll tradition. In banding together, they have been swamped by their influences, losing sight of what made each of them distinctive in the first place. Songs like *Holy War* and *Russian Roulette* make gestures at protest, but their driving back-beat masks little more than comic-strip millennialism dressed up as invective.

Oh well, at least they played *Route 66*.

Andrew J. Wilson

## Speaking in Drums

### TALKING DRUMS Moray House

Dragged one dank and dismal Thursday eve to Moray House — where else — for musical stimulation and a spanking pint of Weston's scrump. As it turned out the cider was off, so we got drunk on *Talking Drums* instead.

A Glaswegian five-piece, and an intoxicating brew. Right from the outset, the twin diminutive singers soar headily over a sublime soundscape, created in the man by the man to their left who twitches like a prat. Leaving the main melodies to the girls, he deftly explores rhythm and harmony with his guitar as his body jerks erratically. Meanwhile the fretless bassist tires of thudding ineffectually in the mix and decides to whop up the volume.

The sound gains body and solidity, now pulsating vibrantly.

Never having heard of *Talking Drums*, I don't think I have been so pleasantly surprised by a group for a long time. Their songs are so various, original and gutsy, that even the relative heavy-handedness of the drummer pales into significance.

It turned out to be quite a liggers' night. Autumn 1984's drummer was getting down, along with both of *Kitsch* and the *Nights* — checking out the competition. Yet even these famous names were upstaged around midnight, when the door opened to an icy blast of Cool, and in swaggery *The Lords of the New Church* (and quite possibly some *Wall of Voodoo*) in search of some excitement after their Caley gig earlier on in the evening.

Was that a new-look Bobby 'Bondage' Bluebell, I was asked of one leathery individual as he cavorted in an excessively sexual manner, with his doxy on the dance-floor? Meanwhile *Kitsch* man *Paul Hullah* stabbed jealous stares at his visually stunning, if over-dressed, contemporaries.

Despite, or more probably because of their image, *The Lords* came over as loud, artless twats as they shouted 'Crab' after some of the songs. However, they did stay for the richly deserved encore, and one or two of them could be heard discussing the merits of the groups songs furtively *sotto voce*. If their own set had been a quarter as good as *Talking Drums* then it would have been worth missing *Top of the Pops* for.

Peter Carroll

## Curse Laid To Rest

Last Saturday Moray House got it right again; hosting the eminently attractive package of *The Higsons* while our own University's languid 'Ents' scheme presented another round of 'bop till you drop' etc where the highlights of any evening is the happy hour.

Back in 1981 *The Higsons* were coerced for parts in two contrasting pop motifs: firstly the moribund theoreticians 'Great White Funk Explosion' and secondly John Peel's quixotic attempt to establish Norwich as some burgeoning musical Athens. In 1984 both schemes have long since died away leaving *The Higsons* to play the dance driven brand of English whimsy free from any constricting, masterplan. They've just released their debut album, *The Curse of the Higsons*, and seem set for some concerted effort after a somewhat sporadic past.

When they finally appear the four band members plus three

person brass section fairly fill the diminutive stage. Sporting a repulsive assortment of 'marble effect' shirts they waste no time as they bound into the insistent *Run Me Down*. From then on its a rapid run through their back catalogue of tea-towel funk. It's nothing terrible new or innovative: a fairly standard funk backing, which has been tightened up and given a harder edge since I saw them last, with catchy brass over the top. We get material ranging from the Norwich student days of *Where have all the club a GoGos gone* and *We will never grow old* to more recent stuff such as *Hangway* and *Light a fire*. A highlight is their cover of *Andy Williams Music to Watch Girls By*. The instantly familiar brass chorus sounds marvellously incongruous coming from these youngsters. It seems Andy was well pleased with their version and sent them a copy of his new album along with his thanks. Perhaps this is the entry into cabaret that they have been

looking for.

*The Higsons* are a very well mannered bunch of lads and their eagerness to please is apparent, with Switch's unaffected humour keeping things moving between songs. As the set draws to a close most of the audience have been infected with their insistent, unrelenting beat. You can't really make a dramatic exit from the stage at Moray House, as there's nowhere to go except into the heaving throng. However the problem doesn't really arise here as they are hauled back for an encore before they can even contemplate the problem.

More of the same really but nonetheless enjoyable for that. The set closes with oldie *Put the Punk back in the Funk*. This is intended as a scathing indictment of the staleness of the Brit. pop scene; it doesn't really come off but the dancing continues apace. Last night of the tour completed, they retire as hopeful as ever.

Roy Wilkinson

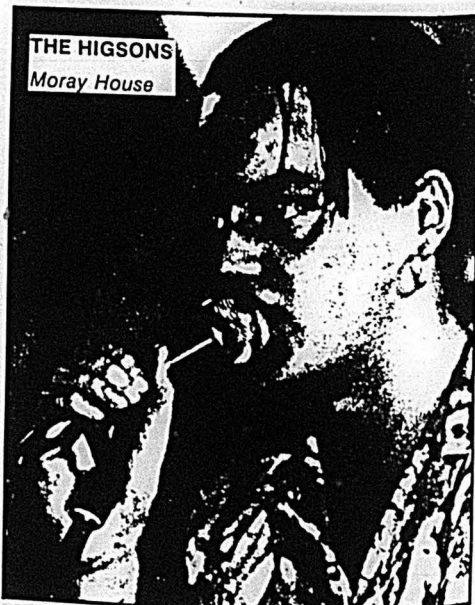


Photo: Blake Smith



# Violin Supreme

SNO/Brahms  
Usher Hall

Last Friday the Usher Hall audience was treated to a concert of the highest quality given by the SNO and relatively unknown violinist Yuzoko Horigome in a performance of Brahms' Violin Concerto in D, Op. 77 and his First Symphony in C minor, Op. 68.

The orchestra's controlled, atmospheric performance of the Violin Concerto enhanced the contrast between lighter moments and the more sombre dramatic passages. The particularly lengthy but spectacular first movement gave the soloist ample opportunity to exhibit her flawless technique



SNO conductor Neemi Jarvi in rehearsal.

and sensitive interpretation of the work, no more so than in the beautifully expressed cadenza where she sailed through difficult double-stopping passages with ease, as she guided her instrument through each mood. A simple, clear aboe melody announced the tranquility which was to pervade the *Adagio*. The *Allegro Giocoso* began with a lively Hungarian dance and the tension of the first movement was satisfactorily resolved in a rousing climax. A deservedly appreciative audience reception highlighted the undisputed virtuosity of Ms.

Horigome, who will certainly be ranked alongside the violin greats before very long.

The dreamy lyricism of the *Andante Sostituto* in the *First Symphony* provided a complete contrast to the turmoil of the first movement. Featherly pizzicato building to a confident statement of the theme in the third movement included allusions to Beethoven, as did the *Adagio*, which included recognisable phrases from the *Ode to Joy*. The work finished in triumphant flourish in C major, a fitting end for such an enjoyable evening's entertainment.

Suzanne Senior

# te Kanawa Shines

SCO/MOZART  
Usher Hall

The SCO's all-Mozart programme at the Usher Hall on Saturday opened with a performance of the *Symphony No. 30* which was tight and disciplined but unnecessarily restrained by the 'classical' straitjacket that is Mozart's music. Technically it was impressive, but the mood was sadly sterile. Just a little feeling could have raised this from a mechanical performance into a vibrant tour-de-force. It was nice. Too nice, in fact!

But the capacity crowd was there to hear Kiri le Kanawa and they were not to be disappointed. Her voice was incredible, her stage presence remarkable, and her three first-half arias were marred only by the regrettable restraint of the orchestra. Her two second-half arias from *The Marriage of Figaro*, particularly the magnificent *Dove Sons*, were carried off with the consummate style that has made her internationally acclaimed, especially since the orchestra had by now been enticed out of its shell. The combined effect was both entrancing and overwhelming and the thunderous

applause which followed both the main programme and the stunning encore was deservedly prolonged.

After that, the *Symphony No. 36*: Linz was inevitably something of an anti-climax. The orchestra's emancipation continued, to a certain extent, aided and abetted by conductor Gustav Kuhn, making for a more meticulously crafted and moving performance than in the opening work. Nevertheless, the night belonged to Kiri le Kanawa, and surely no one who was there could begrudge her that.

Roderick Manson



Graphic: Shian Corley

## THE SCREAMING NOBODIES THE JUGGERNAUTS Hoochie Coochie Club

"We've only come to see *The Juggernauts*," said someone to me almost as soon as I had walked in; I should have believed them and gone home to bed as soon as the aforementioned had finished their set, and before *The Screaming Nobodies* came on and proved uncannily true to their name.

To leave the best until last, the 'main' band (the *Nobodies*) walked on in good style and even the first few robust rockabilly riffs sounded quite promising, but then the

vocals came in and that was the end of any great hopes I had. To be fair, some of the songs were not at all bad but the attitude of the band and particularly the pathetic antics of one of the band's two lead singers made up for this. My theory is that he thought he was Nick Cave — the only trouble being firstly that he was not, and secondly, that he could not sing. The result was a boring mess, punctuated by supposedly psychotic but in truth forced and totally ineffective screams leaving the audience in their seats or at the bar unmoved.

*The Juggernauts* had been considerably more inspiring — not

taking themselves over seriously, nor throwing tantrums, but still playing a tight and interesting set of strong rockabilly songs. They had the headstart, if only in terms of the amount of attention people payed them, of having Paul Haig on lead guitar; there were three others — drummer, rhythm guitar/vocals and stand-up bass and vocals — simple, but effective. Particularly good was a somewhat upbeat version of a song which some of you might have heard before — *Rockabilly Juggernaut*. They were fun to watch and played lively, danceable music: definitely worth looking out for.

Charles Le Quesne

## Fact or Fiction

1. The Presidents' Ball was a packed occasion, which featured well-organised and appreciated live music.

???

2. The EUSA Entertainments Convener is alive and well, and working at Moray House College.

???

3. A student at Edinburgh University recently applied to join the Moray House Entertainments Committee.

???

## Singles Latest

• A Popular History of Signs: *Body and Soul*

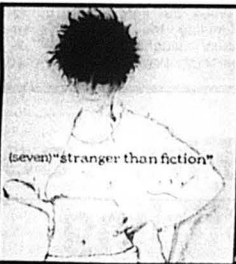
This Edinburgh band was last seen supporting *Shriekback* at the Caley last month, but some said that their set was better than that of the main band. Their latest single, *Body and Soul*, is an exciting and memorable track, with its quivering synth beat, and expansive vocal from Andy Jarman. The chorus line, "Keeps my body and soul together" haunts the song with its insistent repetition. One to listen out for.

• Prefab Sprout: *When Love Breaks Down*

While *The Kane Gang's* current tour reaches the Caley tonight, their former *Kitchenware* stablemates, *Prefab Sprout* have just produced the first new material since their almost-a-hit debut LP, *Swoon*. *When Love Breaks Down* is an atmospheric, airy melody that drifts along to pleasant but growlingly challenging effect. It's a sad, anguished song that shows a directness and purpose new to the band.

• The Redskins: *Keep On Keepin' On*

Alright comrades, this is the one! For the uninformed, *The Redskins* are what *The Jam* could have been if Weller's ideas hadn't been so confused, and this song is a magnificent brassy anthem to workers' unity and determination. More eloquent than a thousand *Scargills*, this is real soul music and just what *Top of the Pops* needs, so buy it now — together we will win!



• Seven: *Stranger Than Fiction*

Edinburgh band *Seven's* latest release is a catchy up-tempo number, with its feverish synth/vocal intro launching a propulsive, well structured song. *Martin Rushent's* production has obviously helped, but the energetic vocals of Tracy Stewart give the song a bold chorus line, backed by some competent bass and percussion. See *Seven* this Sunday at the *Hoochie Coochie* club, West Tollcross.

• Scritti Politti: *Hypnotise*

Utter garbage, bereft of a tune and with *Green's* voice now assuming Pinky and Perky-like qualities. The contrast between this and *The Sweetest Girl*, one of 1981's finest singles, is quite astonishing. And we all know the reason for this amazing transformation, don't we children? Why, money of course.

• Strawberry Switchblade: *Since Yesterday*

A bit disappointing when you consider it's been over a year since their sublime debut, *Trees and Flowers*. *Rose* and *Jill* sing as delightfully as ever, but the song itself sounds weak, as if they were trying just a bit too hard. Good cover of *Lou Reed's Sunday Morning* on the 12 inch, though.

Reviews compiled by Keith Cameron and Alastair Dalton.

## Tom Robinson Preview

Tom Robinson has recently made a welcome return to these shores after his self-imposed exile in East Germany. On the 27th November he returns to Edinburgh, somewhere he knows well from the Festival, to set up stall at the Playhouse.

From his rousing youth anthems, through his championing of gay rights, anti-fascism and most other solid socialist causes to his sojourn in Germany, Tom has always been a colourful character.



He was persuaded to return to live in England by the unexpected success of the *War Baby* single. He's just started up his own record company, *Castaway*, and is bringing out his new album *Hope and Glory*, a record reflecting Tom's views on the Falklands War.

The Student Television music team is presenting a special feature on the concert. (Watch out for it in the *Teviot Salad Bar*, 1.15 pm, November 29th) which is also being broadcast by Radio Forth. So all in all it's a multi-media spectacular and one not to miss.

Roy Wilkinson

## Television Latest

On *The Tube* tomorrow (5.30, Channel 4) will be ABC, King, Helen Terry, The Three Johns, and Pete Murphy and Mick Kam talking about their new venture, *Dali's Car*.

*Rock 'n' America*, on Saturday (6.30, Channel 4), features videos by Styx, Kid Creole, Tom Waits, Elvin Costello and Dead or Alive. Meanwhile, next Tuesday's *Whistle Test* (7.30, BBC 2) includes dancer Michael Clark performing to live music by The Fall, while REM will be performing live too.

## Radio Latest

More people should be aware of the work Colin Somerville does for local music, through his programmes on *Radio Forth*. Listen to *Scottish Waveband* on Mondays, 11 pm-2 am, and *Forth Street* on Tuesdays, 10-11 pm.

## Reviewers Latest

The Music Pages are still interested in hearing from new reviewers. We are especially looking for people interested in folk, university classical music, local bands and doing record reviews. If you would like to become involved with the Music Pages, please come to the editorial meetings at 1 pm on Fridays, in the basement of 1 Buccleuch Place, and ask for the Music Editor, Alastair Dalton.



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Joe Cool

LA..... LIVE  
SORBONNE MUSIC  
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OPEN  
TILL  
LATE

Scotland's Next Big Thing:  
Jesse Rae. Details soon in *Student*.

# MUSIC / SPORT



Photo: John Lindsay

**FIRST PRIORITY**  
**MARCH VIOLETS**  
Caley Palais

## The Front

First Priority was the local band. Despite the precocious name, they were a par-for-the-course support band, with very little to offer. The vocalist, in spite of his preposterous strutting around and hysterical ranting, strove desperately to achieve an intensity that simply was not possible with a band like theirs. The rhythms and melodies were far too safe and predictable, his voice far too nondescript, and the overall performance far too polished and conventional. The vocalist's rather ridiculous pomposity — we had the lot, legs astride, hands on hips, a glower at the audience, and all the other pseudo Jim Morrison posturing — wasted a rather unique atmosphere at the Caley that would have worked to their advantage. The absence of aggressive gorillas manhandling everyone who dared step out of line, and a general feeling of geniality promoted a possibility for an increased sense of communication between audience and performers, the essence.

it seems, of good popular music. After all, they are one of us. Their rather childish sense of cockerel pomposity wasted that opportunity — and as they sauntered nonchalantly off, I could imagine their disappointment in the dressing room when they didn't hear the encore they were hoping to refuse.

So, after an interval of suitably incongruous disco music, the lights went down to herald the eventual arrival of the **March Violets**. Through the swirling dry ice, shad ovy figures appeared, and the long slow howl of a guitar gathered intensity. The song was announced: *Love in a Nightmare*. Having never heard the **March Violets**, I anticipated another **Cocteau Twins** spin-off, reveling in a sort of pseudo-gothic mysticism with jangling guitars and a powerful backdrop of drums and bass.

When the lights came up to illuminate the stage fully, an almost laughable mixture of characters presented themselves.

On the left was a guitar player, a lanky, short-haired **Edwin Collins** type. Next to him was a large ogre of a vocalist, who looked as if he'd missed the last bus home from Woodstock and beside him was a sly, menacing punkette who sneered rather unconvincingly. Finally, the bass player had long hair and a **Status Quo**-type frilly shirt. All presenting I hear you surmise, a similarly fascinating mixture of diversity and range in their music? Not a bit of it, I'm afraid. Perhaps just one seductive beat, a catchy bass line, an interesting guitar effect (the vocals were inaudible) to make the set memorable. Each song plodded on in a predictable and dull way, until it eventually petered out, the vocalist having wrapped himself around the mike stand in his self-induced passion. (He didn't induce any passion anywhere else, any way.) I found myself at the end limply applauding to a stunningly ordinary performance.

Siward Atkins

**STELLA'S BABY**  
**THE ABSENTEES**  
Chambers St.

If Chambers Street on Friday night was the alternative to the **Presidents Ball**, then the converse theory of logic would suggest that it was the social non-event of the year, which would be roughly correct.

**Stella's Baby** were playing downstairs and it was about as exciting as watching a plank warp. The duo did a few really nice cover versions of **Bowie**, **Lou Reed**, **The Cure** etc, but there was a distinct lack of variation on a central theme, ie, the 'I-think-I-am-David-Bowie' syndrome. The acoustic guitar playing was accomplished and a little electronic box did some pretty groovy things to the sound, but all in all I have seen more energy and dynamism in a junior aspirin.

Meanwhile upstairs **The Absentees** were tuning up. When they played support to **Sophisticated Boom Boom** during **Freshers' Week** they sacrificed artistic merit for general appeal and went down well playing wild cover versions and forcing people to dance. However, they were disappointing on Friday night. **Postman Pat** really doesn't turn me on. The lead singer ('I swear I'm NOT a pop star') was hyping their single *If You Don't Want Me* which was on sale for 75 pence. Rip-off.

Perhaps the most worthwhile aspect to Friday night was that all proceeds are going to **Cancer Research**.

Suzanne Doran

**MR E & THE GREAT BEYOND**  
Potterrow

Friday night at the Potterrow, Mr E and the Great Beyond. The most apparent thing about this particular band was the fact that no clear comparisons could be made and this I found very refreshing. The overall sound is strictly guitar based, with an uptempo rock/pop feel, which nowadays is hard to find. They kicked off with the appropriate but rather anonymous *Ladies and Gentlemen*, but served well as an aperitif. Quickly followed with *I Will Explode* where the prominent bass made its first appearance, and was to stay for the rest of the set. Here seemed to be the paradox — whereas the band as a whole didn't sound like any other, fragments did — the bass sound was very reminiscent of **The Stranglers**. The vocals of **Ian Ferguson** came to their climax in *Sons of the New Kingdom*, definitely the highlight of the set. Soaring guitar and melancholic, intricate vocals making their comment on the Hitler regime, and Arian principles.

**Mr E and the Great Beyond** appeared to be a sampler of musical influences — the guitar and drumming verging on 60's rock and the vocals not unlike **Morrissey's** ramblings at times. The set was over too soon, not helped by the absence of support, and perhaps limited material. But altogether they were a very interesting and competent group of musicians, who were clearly enjoying their music, and didn't feel the need for gimmicks.

Sarah Turberville

## FOOTBALL

# Freshers Fire Too Hot For Stirling

Stirling 2 Edinburgh 4

On Sunday last, after a heavy night on the town (Teviot Row playing chess), the Freshers met at the ridiculously early hour of 11.30 am for the journey to Stirling in the final of the Scottish Universities Freshers Tournament. Keeping up the club tradition inaugurated by Scott Fraser we set out for Stirling only 25 minutes late! This being totally irrelevant to the game, we will now get down to the business.

The Freshers spent the first 15 minutes warming up and recovering from the after-effects of the night before (wine, women and chess) — at least this is the excuse which Rory I haven't got a nickname for him yet McCrimmon cites for scoring an own goal. This resulted in Dougie Graham (our mentor) promising for the first person to score — Gary Connor duly obliged. After some good work down the left flank by 'Shergar' Walters, he found Neil 'Track and field' Morrison in the penalty area who was brought down and a penalty awarded. This brought the absurd cry from OJ Annot: 'WISE UP REF — IT WAS IN THE BOX'.

And so, up stepped Gary Connor who, despite the fact that he wasn't wearing his 'Davv



Crockett 'furry boots', still managed to slot it home (the least we could expect from the cool, calm and collected cowboy from Geordieland). This really brought the Uni, to life and just before half-time Howard 'Sniffer' Fairhurst added a second.

The Uni, started the second half in the same vein in which they finished the first and in the 52nd minute Milan 'Cheddar' Govan (we call him Cheddar because of his cheesy smile) scored a screamer from a free kick and celebrated continental style. At this stage, the Uni were sparked up due mainly to the motivation of the rather aggressive Andy Woods ('did his mother really feed him raw-meat at the weekend?'). As you may have noticed, Stirling were not in the game at all at this stage.

In the 66th minute, further Univ pressure resulted in a corner on

the left flank which Calum 'Pope' Rae floated in beautifully for Milan Govan to nod on to Niall Morrison who hammered it home from two inches. 4-1 to Edinburgh. By the way, Milan Govan is posing a very serious threat to Kenny 'Falkirk FC' Jameson as the pin-up boy of the football club. However, at this stage Henry 'Cool' Winter looks as if he'll steal in and depose both. Current odds on offer from William Hill are: 7-4 Kenny; 2-1 Milan; and 5-2 Henry — as you can see a very close three horse race. They also offer the 'dark horse' Kojak Crawford at 100-1 but report very little ante-post support at this stage.

Meanwhile back at the ranch, sorry Stirling, the Uni pace decreased from lightning to breath-taking and feeling sorry for the Stirling plebs, we allowed one of their forwards to waltz through four defenders and score past an outstanding Dave Gear in goal. At this late stage some frustrated Stirling fans began to barrack the Uni, left-back John 'Shergar' Walters who responded by playing a one-two off their noses, two required treatment and one was in such a state of shock that he said he would vote Tory at the next election!

The last incident of an action-packed match occurred when Andy 'Tiger' Woods hit a 40 yarder (from 40 yards) which just glanced the cross-bar. Shortly after, the final whistle went and despite the injury which he sustained to shirt and tie, James 'OAP' More was able to lift the trophy on behalf of the successful Uni team before going off to the local post office to draw his pension and buy the first round. In the end, the flamboyance, skill, courage, dedication, panache... (I could go on all night) of the Freshers combined with the vociferous support of Dougie 'King' Graham, Stuart Miller, O. J. Annot and the coach driver won the day.

John 'Shergar' Walters (with a few, sorry many, irrelevant comments from 'Panda' and the King as well as Mick 'Cautious' Gaffney who came in late)

## Who Needs Matringo?



If you'd placed £1 on each of Sir Lester's selections this term a clear profit of £40.12 would be yours! So don't miss out again. Look for **Townley Stone** in the 2.30 at Ascot on Friday. Half an hour earlier, **Brave George** should have won the 2.00. At Newcastle, also on Friday, don't miss **Another City** a brave front runner who should lead from pillar to post in the 1.45. One of last Saturday's selections **Abu Kadra** strolled home in the November Handicap at 25-1.

## Motor Club

Don't forget club meetings on Tuesday evenings in the Pleasance bar from 8.30 onwards. If you haven't joined the club and you want to find out more about it, come along to any of the meetings.

## INTRA-MURAL SPORT

The sports editors realise that a lot of people participate in Intra-Mural Sports and so there is interest in what is happening in them. Therefore, they would be happy to receive any articles on aspects of Intra-Mural sport for printing in the paper. If anyone wishes to send in articles or advertise forthcoming events please hand them in to the Student Office, 1 Buccleuch Place preferably on Monday morning and if not by Tuesday morning. RM

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# University Brownd Off by H.P.

Edinburgh Univ. 2nd XI 0  
Hewlett Packard 2

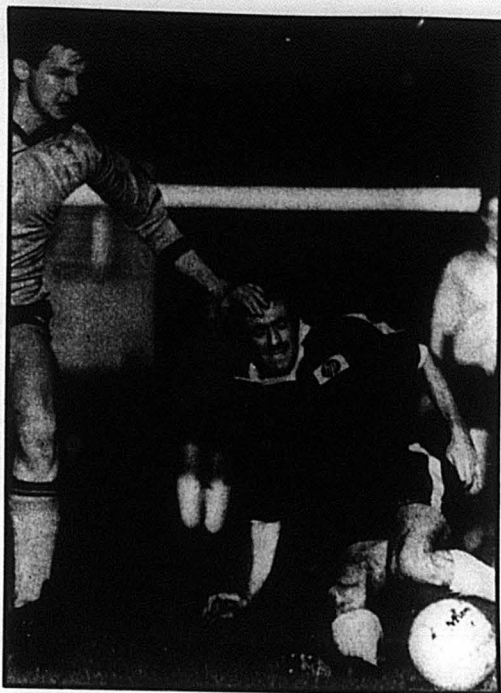
It's been a strange week. Charlton Heston had declared his intentions to run for presidency in 1988, and some Celtic supporters didn't even bother to collect the deposit off their wives empty milk bottles.

Indeed at Peffermill on Saturday, the University team suggested to the referee that it was about time that their Queensferry opponents also gave up acting. Nevertheless they could not deny that Hewlett Packard had that little extra bottle.

With the 1st XI's match cancelled, their massed legions of supporters, along with a strong contingent of continental spies, flocked to the football paradise of Peffermill, where its thought that it was no coincidence that God made the world in the shape of a 'fiba'!

Henry Winter's boys started well, hitting the crossbar after five minutes, but gradually they lost the initiative in midfield and their defence was put under considerable pressure. Indeed the University had goalie Ward Brooks to thank for keeping the scoresheet blank with a brave smother save in 18 minutes. A pattern soon emerged of good possession football on both sides, spoiled somewhat by loose final passes around the penalty area.

With Mark Dickson squandering an opening just before half time, the interval came with the score excitingly balanced at 0-0. Eight minutes after the restart however Hewlett Packard got the crowd buzzing and the flock of scouts



Winter closing in

David Yarrow

fumbling for their pencils, with a goal coming from a cross which the University should really have cleared.

This spurred our heroes into more constructive attacking and Alan Woods, that bustling centre forward should have done better when put through, with half an hour left, and again 15 minutes later when left with a free header at goal.

The importance of such misses was emphasised when with eleven minutes left, that five year old Norman Brown, one of the four Browns in the Queensferry outfit put the visitors into a two-nil lead.

The University agony was made complete when with minutes remaining, Milne Govan saw his effort brilliantly saved by the HP goalie.

Best for the University were Ward Brooks, the goalie; the captain himself, Henry Winter who bears some resemblance to those Kilmarnock central defenders of bygone days; it was rumoured that they could tackle everything but Ayr fish supper. Milne Govan also showed control and class in midfield. All is not lost.

D. Yarrow

## Cut And Thrust In Aberdeen

The Scottish University fencing championships took place this weekend in Aberdeen, with four men's and three ladies foil teams competing on the Saturday. The ladies "A" finished 3rd after an exciting victory over Glasgow "A".

The men fenced exceptionally well; with a beginner's team reaching the second round (a tribute to the club's coach), the "A" and "B" teams left little chance of medals for the other Universities, taking gold and bronze respectively.

Sunday saw Edinburgh sweep the boards again; winning both the Epee and Sabre events convincingly. Unfortunately the "B" team drew the "A" team in the Sabre semifinal precluding their appearance in the final.

These results were more than sufficient to ensure the retention of the aggregate trophy (awarded to the best overall University) for the third successive year.

Mark Donaldson

## Women's Hockey Results

Edinburgh University 0

DCPE 3

It was a busy weekend for the 1st XI with two important league games. The Saturday game was unexpectedly on (that'll teach Spag to go home on wet Friday nights and marry to arrange shopping expeditions with her sister!) The team managed to get down for 2 pm (Some closer than others — eh Christa!) and a closely contested game commenced. We conceded an unfortunate (pathetic) early goal and missed a couple of clear cut chances in the first half leaving ourselves one nil down at half time. The second half was much faster with both teams playing goo hockey. Unfortunately we failed to capitalise on our chances while they scored two more goals. Towards the end of the match we missed a penalty flick. I feel it would be unfair to reveal the identity of the unfortunate player (but whatever

Edinburgh University 1

Hillhead 1

you do don't mention it to Lil). The final whistle went leaving the score at 3-0; but the days worst disaster was still to come — Spag made the tea! Of course the tea bags were off Spag!

Undeterred we left for Glasgow on Sunday morning. The game was on blaze and therefore very fast. The first half ended with the teams on equal terms. Half way through the second we conceded a suspect (illegal) goal. We kept pushing forward and it finally paid off when Lynn Manson (that's how you told me to spell it — isn't it Lynn?) converted a penalty corner to become equal second highest scorer (with one goal). We were unlucky not to score a few more. The highlight of the day was when Alison Boyle announced that she was going TT from Sunday onwards after a particularly heavy weekend. We believe you Alison!

## SHINTY

Edin. Univ. 4 St. Andrews Univ. 1

Edinburgh University Shinty team won their third game in as many weeks on Saturday when they travelled to the mecca of golf, St. Andrews.

Having worked out their tactics the night before at 'Sluggers' Samuel's palatial residence, the team was full of confidence as they set off for their second away fixture of the 1984/85 season. Arriving at St. Andrews with time to kill, the team took time out, from playing Scotland's national game, to wish happy birthday to one of their most devoted fans who lived in St. Andrews, nine year old Peter Nis.

From the throw-up the revamped St. Andrews side took the offensive, and with the sun and wind behind them, were soon pressurising the Edinburgh defence. With uncharacteristic bad marking, Edinburgh's international defence line was soon breached and St. Andrews opened the scoring in the 12th minute, with a well taken (if rather lucky) shot from just outside the box. 'Smokey-Joe' Lowe, Edinburgh's goalkeeper had no chance, as he bravely dived to save the ball. Although deeply shocked by being one down (Edinburgh had beaten St. Andrews 7-0 two weeks previously) the Edinburgh side, with their usual 'never-say-die' attitude fought back bravely and just before half-time 'Jam-Shaver' Kinghorn battled his way through four defenders and rocketed a shot past the sprawling St. Andrews keeper. Special mention in the first half must go to 'Scarface' Blake who played on despite having his thumb-nail unceremoniously ripped off just after Edinburgh's equaliser. Blake's record of injuries this season continues and questions are being asked by the Comanche Association whether his kamakaze tackling is technically correct.

With the sun and wind behind them in the second half Edinburgh soon showed their superior skill and fitness when 'Mauler' Millar scythed through the St. Andrews defence and blasted the ball over the line in the first 10 minutes. Within minutes Millar had again displayed his goal-grabbing skills

when he coolly shot the ball into the net from five yards. Frustrated by their lack of skill St. Andrews soon resorted to vicious tackling. Eventually the referee recognised that these tackles might not be altogether legal and awarded Edinburgh a penalty. 'Golly' Grant stepped up to take the shot but with remarkable agility the St. Andrews keeper managed to get his fingertips to the ball and pushed it over the bar. Edinburgh, however, were not to be chatted out of a fourth goal. Kinghorn 'The Barbarian' showing all his former rugby league skills, scored his second goal of the day with a brilliantly taken 35 yard net-breaking shot.

Thus Edinburgh had won their third game of the season and are confident of victory next week when they return to St. Andrews for the second round of the Little John Vale competition.

Anyone wishing to come along and support the brave lads contact 'Plonker' Young (phone no. 229 6233) as there will be spare seats on the bus.

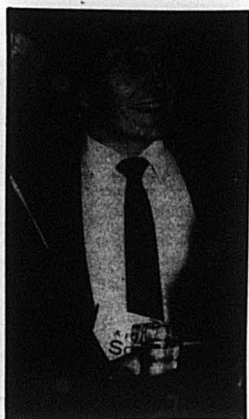
Rhurig Mheadmion Jnr

## Rugby from the horses' mouth

James' Thin Bookshops on South Bridge were privileged to play host to a glittering array of Scottish international rugby players, both past and present in order to celebrate the publishing of Allan Massie's new book "A Portrait Of Scottish Rugby". The book describes in detail the fluctuating fortunes of Scots rugby during this century, culminating in the grand slam triumph of last season.

Among those present were grand slam coach Jim Telfer, stand-off John Rutherford, and full-backs Andy Irvine, all of whom were willing to talk to us (despite Telfer's fear of being misquoted!) Between them they made it clear that Scotland's chances of repeating last year's success were very slim. Telfer blames it on "the players being a year older" on the basis that "a year is a long time in rugby." Rutherford was more pessimistic still, claiming that "injuries will make the campaign for this year difficult." Half of last year's international side are currently sidelined for various reasons, and with a pool of about 25, he says their options will be limited. What then of Irvine that great stalwart of Scottish rugby over the last decade? He is resigned to never representing Scotland again and found not being part of the grand slam side frustrating. With typical honesty, he said "the brain is a little wiser, but the legs have lost a yard in pace!"

On the lighter note of England's fortunes the experts found unanimity. Telfer described them



simply as "very poor at the moment" especially in the light of the thrashing they received on Saturday at the hands of Australia. Rutherford backed this up with a consolatory "I feel sorry for the players" with respect to selection and management. It is clear that they regard the match against Australia on December 8th at Murrayfield as a stern test of their rugby skill, and they all expressed a respect for the talented Australian backs. On the domestic scene it seems that Wales and France are the teams to fear — Rutherford confessed that "winning in Paris is never easy — though as sassenachs we cannot help feeling that England will rise again.

Andrew Wyatt  
Jon Zilkie

## WATER POLO

We need a team for an inter-University competition on Sunday 25th November at Dundee (10 am start). We have a good chance of winning so if anyone is interested in playing then turn up at training at Warrender Baths, Thirlestoun Road, on either Mondays or Fridays at 9 pm. Alternatively contact me on 447 7922.

After the tournament a squad will be picked for the Scottish Universities team for BUSF.

Ian MacCallum

(Team Captain)

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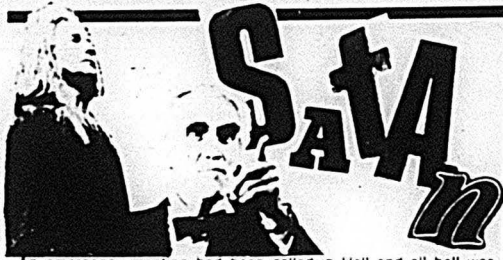
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An emergency meeting had been called in Hell and all hell was breaking out in the boardroom. "Alright, alright, now let's get down to business," cried Satan. He thumped his fist on the table and turned to Beelzebub. "OK, what's first on the agenda?" Beelzebub stood up.

"The most immediate concern at present is the serious heat loss we've been suffering recently." He sat down again. Satan pointed at a fiend at the opposite end of the table. "Mephistopheles, you're in charge of energy. What's the reason for this?"

"Well, your unholyness, the fact is we still run the heating system on coal as we haven't fully switched over to nuclear power yet. The gates are being picketed by striking miners."

"How long do you think the dispute will last?" inquired Satan hopefully.

"Could be forever."

"Damn!" retorted Satan. "Can't we shift them somehow?"

"I'm afraid not," replied Mephistopheles. "We may be devils, but we're nothing like the Tories' trade union laws."

"I suppose you're right," sighed Satan. "What else have we got to discuss?"

"We really must do something about the air conditioning," said another demon. "The place stinks of sulphur. Anyone would think we were living next to a Re-Chem plant."

"OK. I'll put someone on to that. What are the tourist figures like?"

"Pretty disappointing," replied Beelzebub. "In spite of all our efforts the publicity drive appears to have failed. We thought that people might be attracted by all the expenses paid trip to the lake of burning fire. Seems they still prefer forking out for the pleasure of getting roasted to a crisp on Spanish beaches."

"What's the advertising budget like?" inquired Satan expectantly.

"We've enough for a classified in the Auchtermuchty Gazette," sighed Mephistopheles sadly. Satan was getting more and more upset. "Even the intake of souls is down. It wouldn't be quite so bad if I occasionally got the odd juicy one like a Cabinet Minister."

"No point," said Beelzebub. "They haven't got souls."

"It's not fair," wailed Satan. "The reason nobody wants to come here is because of our awful reputation. We've been getting bad press for centuries. First the Bible, then Milton. How can we get people to view us in a better light?" A despondent gloom had descended on the boardroom. The scene was more reminiscent of a Labour Party election campaign meeting than an infernal gathering. The fiends mumbled quietly to themselves and all seemed lost when suddenly Mephistopheles leapt up with a broad smile. "I've got it!" he cried. "What we need is some outside help to brighten up our jaundiced public image."

"But where will we get that?" asked Satan quizzically.

"From Saatchi and Saatchi, of course."

Satan sat pondering on the suggestion for a few minutes before his previously worried visage was replaced by a happy grin.

"You know, I never thought about it like that. If it works for the Tories, it's bound to work for us. Britain's run like hell anyway!" With a demonic cackle he adjourned the meeting.

Andrew Smith

## MARY'S VISION

Those eyes, the same eyes which had haunted her, dominated her every vision reeled through the smoke as she walked through the door, beckoning, luring her. What were they? She peered into the dingy bar, looking searchingly, but seeing nothing familiar but the vivid, luminous blue, lined by thinning lashes, staring unblinkingly on and on.

She was old, her gnarled body portrayed the signs of a hard life. Dressed in her one coat, the one she had worn ceaselessly for the past 20 years of her life. It was yellow and black, a glaring artificial contrast to the ragged, unkempt hair, which hung loosely, framing her youthful face. Thin lips, brightly painted, shone from the sad waste of a face, rather like lights in the depths of a deep and endless pit rays of light, I suppose, remnants almost, of what had once been.

Hobbling to the bar a whisper emerges as she mutters "The usual" to the waiter. A glass is proffered which she painfully

raises to her mouth, and then, once more, she sees them looking at her, piercing blue, in the depths of the yellow liquor. She starts, but no one notices, for no one really cares. It is only 'old Mary', the worn out glamour girl from days past and forgotten. So she sits as she always does, dragging on the fumes of her cigarette, and staring in her accustomed way at nothing and nobody; but still those eyes watch her.

Last orders. Bar closes. Out she goes, into the bleak and hopeless night of loneliness and cold. Still she moves unnoticed, uncared for, mechanically, just as she always does, but she still sees those eyes. Who can help her? Who will believe? She's just 'old Mary'. So on she plods, weighed down and bent, protected by her gaudy coat and haunted by those eyes.

She sits on a bench, her accustomed haven, staring unblinkingly back at those eyes: unblinking. People pass: lovers, youths, other lonely comrades who are linked to her only in

common despair, but she does not see them; she cannot, for now her whole vision is blocked, cut off from her sad world by those eyes, which still stare. She puzzles for a while, whose are they? Does she know them? She shuts her eyes, but even her dreams, distant and forgotten cannot emerge. She is lost, overpowered, engulfed by a vision in time. Then they close - slowly, slowly. One heavy lid dropping followed by the other. The glazed blue dimming, disappearing into oblivion its over, finished.

The next day a boisterous crowd clusters around her bench in an aura of morbid curiosity. There sits Mary, still in her old colourful coat; upright and composed, noticed for the first time in years, but life has gone out of her. Her heart is stilled, her dreams and memories gone with her as they carry her away, one more lonely soul seduced and beckoned from a life of dreariness.

Cathy Rigby

In reply to Wystan Curnow ("Clanjamfrie")

where's the humour get your home  
in a tumor a carcinoma

by Wystan Curnow

by John Petrie

find the answer where's the joke  
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by John Hodge

by Claire McLintock

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This term 'Les Escogrilles' are performing *Phédre* by Jean Racine in Adam House Theatre, Chambers St. on 21-24 November at 7.30 pm.

Essential viewing for all French students!

## Backlash

In the same week as 72 Barbie dolls arrived in London for the "Miss World" contest, four established beauties - Sophia Loren, Raquel Welch, Victoria Principal and our own Jan Leeming - published their beauty secrets to give lesser mortals a chance.

None of these books offer instant results. "Being beautiful takes work," says Ms Principal, who lives with a top US plastic surgeon but has declined to let technology have a look in on nature.

The so-called beauty secrets are mostly about keeping clean, living on a fat-free diet and taking exercise. It will cost you around £10 to have everything your mother advised at hand. I envy them their nerve. I also envy them their eyes, hair and legs.

What is more comforting is that these Cinderellas do tell their ugly sisters about their own shortcomings. Sophia Loren is bored by aerobics and has flabby forearms; the young Victoria Principal was worried about her round face until she discovered cream contouring. It's nice to know that their mirrors don't always kiss them back.

When Raquel Welch was recently interviewed by John Mortimer on her status as "everyman's fantasy", she complained: "You can feel real terror. Like it's a joke they're playing on you and you can't live up to it."

Throughout the interview, one is aware of her perception in understanding the role of the sex symbol. One is also aware that she considers herself to have moved beyond it. Raquel Welch has been a Broadway hit and will be

### An alternative comment

remembered as a talented comic actress after even Jan Leeming has ceased to be newsworthy.

Her comment that "when they made me a sex symbol they gave me nothing sexy to do. It was sort of foreplay and no orgasm" applies very well to this week's "Miss World" contest.

The competition has long been equated to a cattle market: girls bodies mean no more than well-shaped meat and muscle, their personalities are reduced to wide grins.

Moreover there is old-fashioned teasing quality about the contest which is a hangover from the Bunny Girls of the 40s and 50s. After all, what full-blooded male is excited by the "all legs and no tits" format when he can go the whole way by buying any pornographic magazine?

In no way can I condone female exploitation, but "Miss World" is an anachronism. It is about as relative to today's concept of sexuality as the Eurovision Song Contest is to the music world.

Physical perfection now stems from sweat-inducing, brow-mopping body-building. The body becomes a finely tuned instrument - not merely a coathanger for swimsuits, evening wear and all the other female paraphernalia which surrounds "Miss World". In body building, at least, the two sexes can be considered equal, not as one ogling at the other.

There is only one favourable aspect of the "Miss World" contest: it is the only international competition into which politics do not enter. But then, that's light entertainment for you.

Jacqueline Brown

### REMINDER

Student is always hoping for more articles ideas. Please come down on Friday at 1 pm with any suggestions

