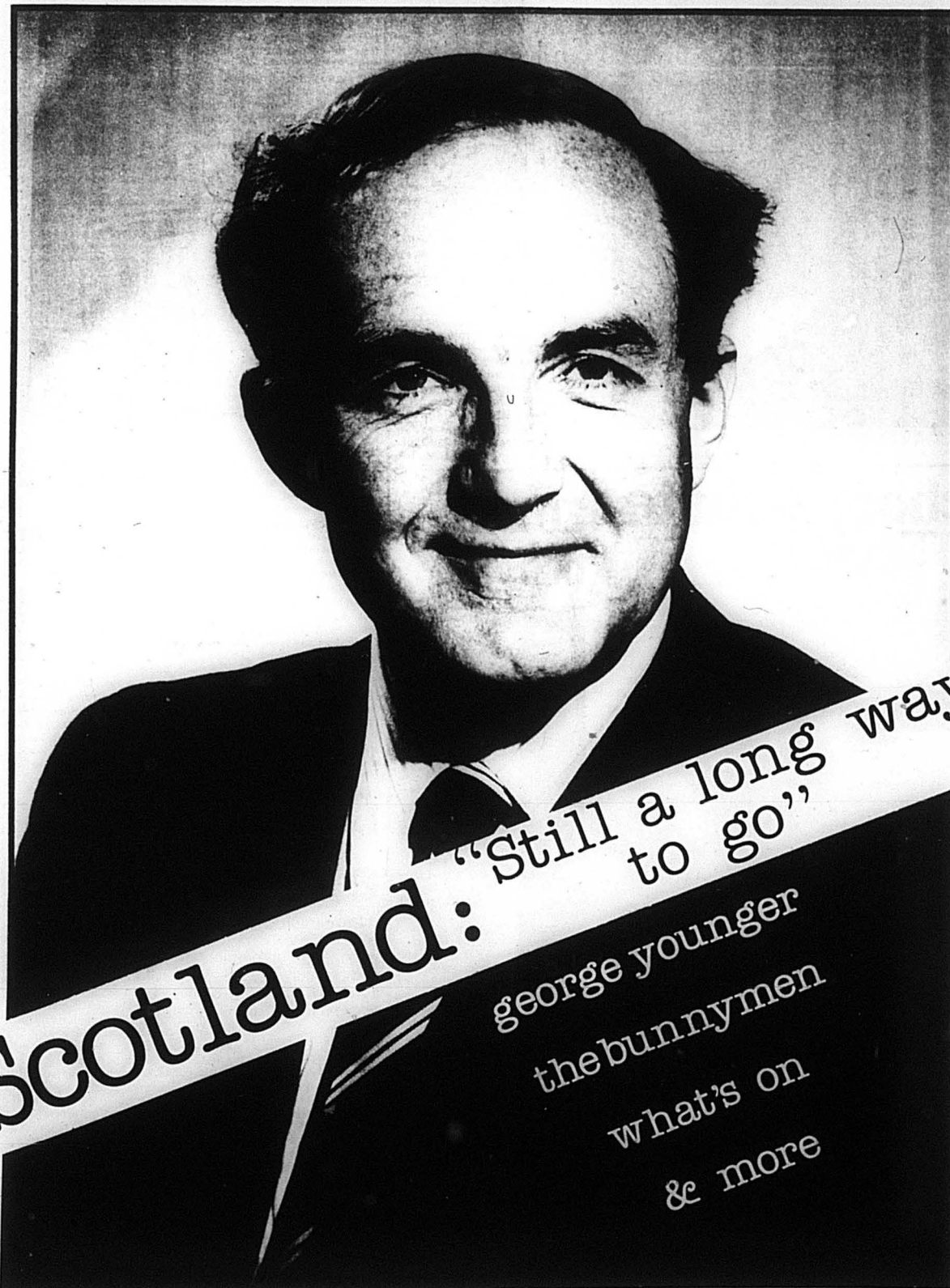


STUDENT

—Edinburgh University Student Newspaper—

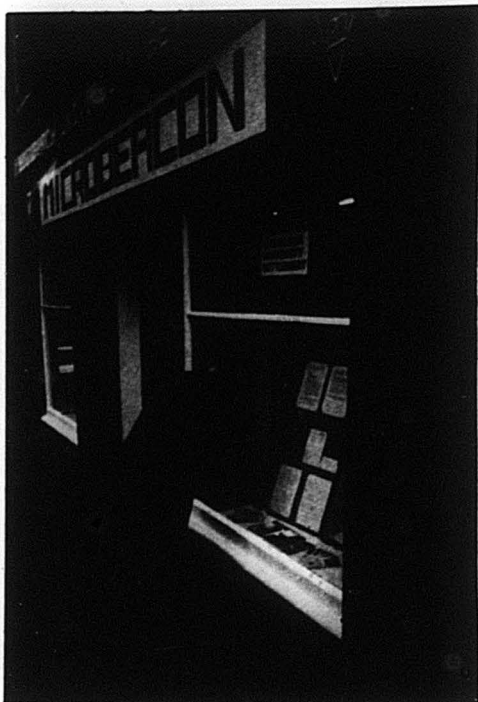


Scotland: "Still a long way
to go"

george younger
thebunnymen
what's on
& more

NEWS

Microchip shop opens



A by-stander prepares to enter the computer age.
Photo by Uonaid Pottock

Microbeacon, the community computer literacy project, was officially opened on Monday morning by the Principal, Dr Burnett.

The project, one of the first of its kind in the country, aims to provide members of the public with an introduction to the operation and application of microcomputers. It hopes to concentrate on the more disadvantaged sections of the community.

The two men behind the project, Angus MacDonald and John Palmer, stress that they are not trying to produce computer programmers. They want their students to acquire a basic computer literacy from the scheme. "It's entirely up to them what they do with it," Mr Palmer explained.

At present the centre runs two computer literacy courses — one beginners and one advanced — for fee-paying students. Supported by Edinburgh University Settlement and the Scottish Adult Basic Education Unit, the project requires further funding to be able to offer its services to the less advantaged.

Groups which have already benefitted include unemployed workers, disabled students, the mentally ill, and students of English as a foreign language.

The most urgent need is for students with some knowledge of computers to volunteer as teachers. For further information contact Microbeacon on 226 3801.

Colin Hancock

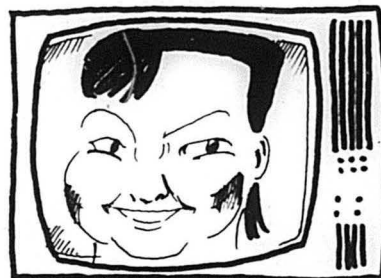
On the box

Hilary O'Neill, Union President to the Students' Association, co-presents the BBC Scotland television show "Open to Question", which appears on Mondays at 7 pm out of Glasgow. Recent criticism centres around the questions of whether this Sabbatical's BBC position detracts from her Union performance, and whether a paid Union President should even have time to co-present a television show. O'Neill asserts emphatically and convincingly that her television position does not impede her performance as Union President, but difficulty in verifying this indicates larger communication problems between Sabbaticals.

schools in Scotland put questions to guests. The show's Researcher, Allan Little, a former Sabbatical himself, states, "we spend a half-day, usually an afternoon, during the week for preparations and then a day of recording on the weekend, usually a Sunday but sometimes Saturday."

"I don't think it's fair to judge Hilary's performance by the amount of time she spends in the office. As for myself, I found that as a Sabbatical I was working flat out. But some of the worst Sabbaticals we had were always in very early in the morning and didn't leave until nine at night."

O'Neill believes, "it's unrealistic to expect that Sabbaticals should be in their offices all the time



"On the surface," O'Neill concedes, "I can see how people would get upset, but they really don't know what's involved."

"First of all," she continues, "I'm not in Glasgow every Monday night. We are pre-recorded. It is really less time consuming than people think. I'm never away from the office all day."

"As for the letter in the *Student* last week, every time a game machine or snooker cue breaks, a delegation isn't required. That's why we have House Committees and a Services Convener in Teviot. If I made every decision, I'd get flack from them, so I have to respect their authority and house structures."

In "Open to Question" an audience comprised of fourteen to eighteen year olds from different

Some people sleep late on Sundays. I've used my free time to do something else. Everybody in Exec. backs me upon on this as well."

In answer to whether John Mannix, Senior President, "backs" O'Neill, he said, "I do think it's an important question that needs to be raised. But I don't know how much of her time the television job is taking up or if it is affecting her work here."

"This is symptomatic of a problem we currently have. The sabbaticals are not spending enough time with each other. We need to sit down and talk about the ways we see the Association going this year, to get a common viewpoint, hopefully within the next two weeks."

Barbara Trautlein

School debate at Teviot

In March 1985, the final of the first ever Bank of Scotland Schools Debating Championships will be held in Teviot Row. This has come about largely due to the hard work and dedication of a young man by the name of Iain McLaughlin.

Originally a *Daily Express* idea which fell through due to lack of sponsorship, a motion was passed the annual general meeting of the Debating Society to try to revive the championships. Having been allocated the job, Iain duly wrote off ten letters to various companies asking for the required sponsorship. The only positive reply came from the headquarters of the Public Affairs Division of the Bank of Scotland.

Iain was then required to prepare a report stating the aims of the championships, and the amount of sponsorship required. The original figure arrived at was £2,000, and with that sum, he was called for an interview with a Mr Stuart Murray, assistant manager of Public Affairs Division, at the bank's head office in Edinburgh.

The figure was rejected on the grounds that the Bank did not feel it to be a sufficient amount. After

reviewing the figures, Iain came up with a sum of £3,885. The bank then offered him £4,000. Truly a friend for life.

With the money safely tucked away, the next thing to do was to invite the participation of all the secondary schools in Scotland. 458 letters were sent off. Due to the current EIS work to rule, only 75 of the schools who expressed a desire to take part were able to do so, although this is still a sizeable percentage.

The debates themselves were to be in the form of a Parliamentary debate, with six or eight schools round the table, of which three (or four) schools proposed a motion, and the remainder opposed. The championships are in knockout form, with a panel of three judges, comprising a representative of the Bank of Scotland, a member of the EU Debates Society, and a representative of the University where the debate is being held.

The final at Teviot is intended to be a lavish affair, and is open to all students to go along and spectate. The prize will be a solid silver miniature lectern, and book tokens for the winning team. It is hoped that Lord Cameron, David Steel (or the new University Rector) and one other leading dignitary will judge the event.

Elaine Preston

EUSPB pull-out



Publications Board Chairperson Christina Moller, who was elected in last May's EUSA elections, is to resign as of November 12th. The post is therefore up for grabs during the SRC bye-elections next Thursday, though with nominations closing this afternoon it seems certain that the new Chairperson will, in time honoured Pubs Board tradition, be returned unopposed.

The central reason for Ms. Moller's resignation is an increased academic workload of which she could not be certain until last Wednesday. In a resignation letter which regrets having to take this decision, Ms. Moller wrote: "I feel bad about not fulfilling election promises, but a worse option would be to do a bad job in order to seem to last the year."

Ms. Moller was elected last year after a contest with the current Pubs Board Business Director, David Shankland, who is rumoured to be a candidate for Chairperson.

Student would like to take this opportunity to wish Ms. Moller every success with her academic commitments.

Iain Cameron

Games fields for sale

HAVE YOU EVER made the long trek out to the Canal Field in Craiglockhart? It's one of the University's two outdoor playing fields (the other being Peffermill) and if you've never been to that particular Mecca then you're almost too late. Last week it was offered for sale — with planning permission — and the University hopes to get a million pounds for

it. The money will be used to improve existing facilities at Peffermill. These will include a new pavilion (with changing accommodation) and a spectator stand overlooking both the all-weather football/hockey pitch, and the main rugby pitch. At Canal Field only the boathouse will be retained by the University.

Devolution not a dead duck

Devolution for Scotland is far from being a "dead issue" in British politics, and is still capable of arousing as much controversy as ever before.

These were the general conclusions reached by the first of this year's Free Public Discussions by the University's Extra-Mural Department. Discussions take place on Saturday mornings at 10.30 am, at 11 Buccleuch Place, and are chaired by Peter Wassall of the department.

There is no controlled agenda, as the group decides the topics themselves, and the informal discussion at the first meeting did prove to be both constructive and informative. Although small, the groups usually have a fair cross-section of views and the devolution issue was no exception.

The interest shown by the group demonstrated, clearly, that

devolution is still a crucially important issue in British politics. The group agreed that "devolution" would effectively involve a partial transfer of political power from central government, in London, to Scotland. The Chairman continued by observing that nowhere in the world did there exist a remotely comparable example of devolution on the scale of Scottish devolution.

Peter Wassall pointed out that the majority of Scots want some sort of self-government, and the first group discussion was concluded by considering the reasons for the cyclic support of the SNP.

Future discussions take place on Saturday's at 10.30 am. On the 20th the topic is "Corruption and Misconduct in British Politics." Discussion is a genuine way of acquiring and examining knowledge. These are not lectures — and are certainly worth going along to even once in a while.

Devin Scoble

Little hope from Ulster MP

Last week's address to the Ulster Unionist Students' Organisation by Mr Harold McCusker, MP for Upper Bann and Deputy Leader of the Official Ulster Unionist Party, was dramatically put into perspective by last Friday's IRA bombing of the Grand Hotel in Brighton, which illustrated that despite the recent escalation of the IRA's electoral pretensions the violence is no nearer an end.

The Unionist determination to preserve the status quo in the face of either violence or negotiation was outlined by Mr McCusker right from the start of his speech. "Clearly," he said, "I welcome the formation of this organisation. Many times in the past my colleagues and I have despaired that young Northern Irish students from Unionist backgrounds, coming to the mainland, have failed to raise a voice against anti-Unionist attacks." These remarks were the hallmark of a discussion which was essentially conservative, and could be said to offer little hope of progress for the province in any direction.

Mr McCusker spoke out against the violence of the IRA, and also denounced what he saw as the sham entry of Sinn Féin into the democratic political arena, responding to a suggestion by a

member of the audience, he further rejected the notion that in the eyes of Ulster Catholics the IRA has a valid defensive role similar to the British Army's protection of the Establishment, and his arguments have surely been borne out by subsequent events.

But Mr McCusker made no attempt to distinguish between attempts on the part of the government of the Republic to negotiate a united Ireland, and the IRA's stated aim of overthrowing both Westminster and Dublin to create an Irish Marxist Republic. Whilst tersely rejecting UVF warnings of armed uprising in response to any attempt to unify Ireland, he went on to say: "If I saw a member of the Garda Síochána in my street, and I had a gun, I would fire, in defence of my rights against what I would regard as an invading force."

Mr McCusker later went on to express his personal admiration for, but political antipathy to, Eire politicians such as Dr Garret Fitzgerald and Mr Dick Spring. Claiming that "everything they do suggests they are partitionists", he found little to encourage hope of co-operation from these sources, he said.

Iain Cameron

Youth united in Edinburgh

1985 is the United Nations International Youth Year, and as such has caught the imagination of the city of Edinburgh. Together with the United National Educational Trust for Scotland (a real household name, if ever there was one) the city has arranged a programme of events in the capital city for young people between 9th and 16th June. This will be known as "The Edinburgh Gathering" and will be a largely informal week of events, sports, and visits within the city.

The aim is to bring together young people up to the age of 25 from all of the 158 member countries within the UN and is likely to attract much media attention. Edinburgh University itself, according to the Principal's office this week, is not taking any part officially — nor is dear old Pollock Halls playing host to the Gathering. But it is hoped that the Students' Association will be able to play some part in the week's events.

Union President Hilary O'Neill tried to explain EUSA's involvement to *Student*. It is planned to hold the finals of the United Nations Annual Debating Competition in Teviot, and (wait for it) BBC Radio intend to broadcast it to the masses. It may also be televised but this is unlikely. It will be the Students' Association's job to organise the actual event and the eventual winners are likely to win a trip to a UN Centre in New York, Paris or Geneva.

The Gathering programme does make it look like an action-packed fun-filled week — with even a planned visit to the *Student* offices and an international ceilidh in Teviot! It should cause a few headaches right in the middle of degree exams, but the Gathering is being organised (by somebody, somewhere, whom we can't quite trace!) and will do a lot to promote a good cause. You should certainly hear a lot more about it by next June.

Devin Scoble

FRESHERS' WEEK 1985

Application forms for the post of Freshers' Week Director 1985 are available from the Association Offices. Applications close Wednesday, 31st October.

Do you want to direct it?

Twenty years of Fraser debauchery

At 4 pm on Saturday the 17th of October 1964, Fraser House was officially declared open by Lady Nina Fraser, wife of the late Principal. Consequently this week is the 20th birthday of Fraser House.

By way of celebration, Fraser JCR have organised a "mega event" for the night of Saturday the 27th of October 1984. Price to residents is 50p and to others £1. For your money you will get a band, disco, food and a penguin-shaped cake (on account of Fraser having adopted such a creature at the zoo).

In its 20 years of existence, Fraser "Animal" House has become notorious among the Pollock residents. It is not, to say the least, the quietest house on the site. No doubt the dark and dingy walls of Fraser could tell many a tale.

Vice and degradation apart, there is a positive side to Fraser. Rumour has it that ESCA are planning to build a shrine to them, in acknowledgement of their outstanding contribution to otherwise badly supported Charities Weeks. Last year alone Fraser won the prize for the largest group contribution, raising some £2,000.

So, if you've always wanted to see the elusive Pollock library, or just want a good booze-up, Fraser is the place to be next Saturday. Ex-Fraseries will be especially welcome.

Elaine Preston and Edward Brindley

EIS action achieves partial success

The Educational Institute of Scotland's work to rule in Scottish schools has been successful in bringing about the setting up of a working party to investigate the "excessive workload" being placed on teachers.

However, it has not heard whether Secretary of State George Younger shall allow the setting up of an independent review of teachers' salaries.

The EIS sees the work to rule as the best hope at the moment of reversing the trend of falling salaries, slower promotion prospects, deteriorating behaviour by pupils, and the new demands on teachers' time brought about by the implementation of Munn and Dunning.

Mr Younger is expected to give his reply to the EIS demand for an independent salary review in the next two or three weeks, and if his reply is positive, then the work to rule shall be called off. If he refuses, however, then, according to the EIS assistant secretary, the work to rule shall continue, "until he says 'yes'".

Meanwhile, the working party on teachers' workloads will report next month and the EIS hopes it will mark the beginning of a new trend in favour of the teachers, whose professional morale is so low at the moment.

Alan Young



A haven for vice and corruption.

Photo by Toby Porter

Canadian club

At least ten students from the Centre of Canadian Studies will have the opportunity to spend their Easter vacation in Canada this year.

Called 'Experience Canada', the programme will include attending undergraduate classes at two Canadian universities. The three-week tour has been sponsored by a £5,500 gift from the Canadian high-technology giant, Northern Telecom.

Dr Ged Martin, the Director of the Centre of Canadian Studies,

explained: "The students will be selected on the basis of their work in Canadian Studies courses. Those who go to Canada will be expected to share their insights with other students." There is the possibility of the number of places being increased if further sponsorship can be found.

Earlier this year, Northern Telecom gave £36,000 in support of the first British-Canadian direct satellite seminar, 'Technology, Innovation and Social Change', to be held on 26th and 27th October.

Colin Hancock

and briefly...

Toilet humour?

Last week a woman from Moray House College was in a Potterrow loo when four men climbed over the walls of her stall. She was understandably upset and remarked that she will not be returning to this University.

Further, the men's toilets in Potterrow have problems with drugs and homosexual advances. Because of their positions, these loos are used as a convenience, especially by down-and-outs.

"The loos in Potterrow are not the most savoury places to go," notes Hilary O'Neill, Union President. "We have no standing policy now, but we are looking into possible reforms. Locking doors, however, is not something we're very likely to do."

Too busy, job hunting?

"The Unemployed Graduates meeting held last Tuesday, the 9th of October, was disappointing due to low attendance," laments Graeme Carter, Vice-President (Court). "It's not disappointing from the standpoint that there aren't a lot of unemployed graduates out there — there are, but these groups work better in places of very high unemployment such as Manchester. But I'm sure there are graduates out there we can help." Carter is sending out letters to unemployed graduates again this week to formalise its structure.

Teviot wine bar

A new kind of entertainment is on its way to Teviot Row. Because of the success of the new, revamped Teviot Restaurant, it will soon be open at night on a regular basis, sporting a "French Café" theme. Opening night will feature a wine company promotion, and inexpensive bottles of wine plus some French piano music will make the evening complete.

Drug money

THE SCOTTISH OFFICE has granted £77,000 to Stirling University over the next two years for a project to train people from a number of agencies to work with those who misuse drugs.

The University is also co-producing a video on the health effects of multi-drug use, and have said that the project comes in response to the dramatic increase in heroin use in Scotland over the past two years.

Centralised left

'LEFT ALIVE' IS *Marxism Today*'s marvellous-fun-for-all-the-family weekend, and will take place from November 2nd-4th. It has something for everyone. "A must for all students," says their press release. How many of you will be able to make it, I can't guess. In line with the Left's policy of decentralisation, *Marxism Today* have decided to hold the event at a provincial, accessible-to-all venue — the City University. And to think KB-ites complain about getting to George Square.

Editor:	Michael Devlin	Features:	Robin Henry John Petrie
Assistant Ed	Eleanor Zeal	Back Page:	Ian Macgregor
News:	Katrina Philip Alan Munro Iain Cameron Mark Percival	Graphics:	Toby Porter Sheila Harde
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Arts:	Eleanor Zeal Paul Quinn Elaine Proctor Julia Morrice	Sport:	Andrew Wyatt Keith Dinnie Richard Mawdsley
Music:	Alastair Dalton Roy Wilkinson Peter Catsoff	Manager:	Tanya Woolf
		Advertising:	Neville Mori



**Is this
YOU ?**
see back P.

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IN THIS ALIEN ENVIRONMENT, SPACE TECHNOLOGY IS OUT OF ITS DEPTH

Inspecting underground gas pipelines for faults may not sound like the ultimate high-tech challenge. But, in fact, the task proved to be beyond the 'state-of-the-art' technologies previously available – even in military and aerospace applications.

PROBLEM:

Design a vehicle which can travel inside the pipe, carrying equipment capable of identifying any significant defect, and pinpointing its position to within a metre in a run of up to a hundred kilometres or more.

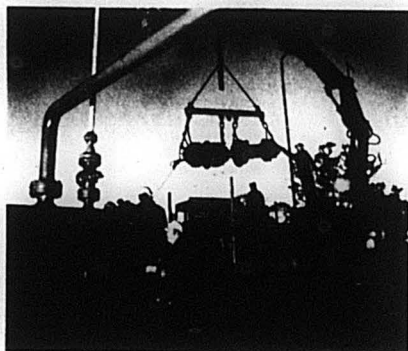
SOLUTION: THE INTELLIGENT PIG

The Intelligent Pig, developed by the gas people, is a vehicle carrying highly advanced sensing, data processing and recording equipment. Driven through the pipe by the gas pressure within it, the Pig can be used without taking the pipe out of service.

What is more, it can not only pinpoint any defect on the inside or outside of a steel pipe, but even describe its nature.

HOW?

Using strong magnetic fields or elastic waves propagated at ultrasonic frequencies, different types of sensors can detect corrosion, cracks, impact damage or distortion of the pipe. But the real challenge lay in processing the hundreds of millions of signals produced by the sensors in an average run.



THERE WASN'T A COMPUTER SMALL ENOUGH AND TOUGH ENOUGH

Many of the pipes to be inspected are less than 305mm in diameter. To fit sufficiently powerful data processing equipment into the tiny space available, hybrid microcircuits incorporating custom-designed silicon chips had to be developed. And since the space restrictions also limit battery size and therefore power, many of these highly advanced electronic components have to operate at the very limits of their specifications. What's more, the environment inside the pipe isn't exactly friendly. All the highly sophisticated equipment carried by the Pig has had to be designed to tolerate or be protected from extreme vibration, mechanical shock, dirt, and gas pressure of up to 70 atmospheres.

A 'TOMORROW'S WORLD' TAPE RECORDER

The sheer volume of data to be stored inspired the development of what is probably the most advanced ultra-miniaturised tape recorder currently in

existence. Making extensive use of sub-miniature hybrid microelectronics, new types of recording heads and ultra-precision mechanical engineering, this little marvel can store up to 500 million readings on a single reel of standard one-inch tape, with an accuracy of better than one-thousandth of one percent!

FROM REEL TO REELS

Once the Pig has finished its run, the next job is to prepare the data for analysis by powerful, advanced computers such as the VAX 11/780. There's so much information in the Pig's tiny recorder that many reels of computer tape are needed to receive it, and many hours of computer time to analyse it.

THE RESULT

Britain's underground gas transmission network is a multi-billion pound asset. And the technical pyrotechnics we've just described have a thoroughly down-to-earth end result – they help the gas people to maintain this asset more efficiently and cost effectively.

WHY THE GAS PEOPLE LIVE IN THE FUTURE

The fact that gas is Britain's most popular domestic fuel – and a powerful and growing force in industry, too – is the result of many years' foresight, planning and massive investment by British Gas scientists and engineers. And they're still working for the future – to meet Britain's energy needs in the next century.

THE GAS PEOPLE - WORKING FOR TOMORROW'S WORLD TODAY

Gas

ARTS

What Comedy?



Does Victor Spinetti know?

Comic Cuts Oct 15-21 King's Theatre

Wildly and wonderfully hysterically funny — BBC Radio 4's *Comic Cuts* has been so successful that those gathered for the opening night of Stephen Mallatratt's *Comic Cuts* at the King's Theatre were privy to a specially decaffeinated version. The suggestion may seem a little odd, but it is an indictment to the fact that the funniest moment in the play is the audience's laughter. It's *Tools* must stay up!

The atmosphere in the bingo hall smells of some third-rate seaside theatre, silver starburst curtains reflect the gaudy nature of the proceedings, unfortunately this feeling seems to settle on the play itself.

Byron's fraudulent acquisition of funds seems about to be discovered unless a play can be put on for the eyes of the visiting inspector. Byron played energetically by Victor Spinetti is helped and hindered by his assorted entourage. Diana Doupland of *Bess This House* fame is *Stacey*, the high-class prostitute whose funniest line, seemingly unknown to her by her reaction to the audience's laughter is *Tools* must stay up!

COMIC CUTS

The script contained sporadic humour but it is an indictment to the fact that the funniest moment in the play is the audience's laughter. It's *Tools* must stay up!

Guy Davis

Medieval Players

'The Nun's Priest's Tale' & 'The Second Shepherd's Tale'

The Medieval Players are a very clever theatre company. Not only do they sing, stilt-walk and juggle with dazzling skill, they can act as well. In *The Nun's Priest's Tale*, they blow the dust off Chaucer and succeed in the almost impossible: they not only make the play comprehensible but very, very funny too. The action opens with Chanticleer the cockerel, hero of the hen-yard in much distress — he has just had a dream which foretells his doom. Should he believe it or not? The conflict between his wife and himself over this is the starting point for a delightful romp which leaps on occasions from the ridiculous to the sublime — have you ever seen a puppet show performed with three potatoes and a bunch of carrots? Amid all the hen-yard hilarity it is still apparent to Chaucer is having a sly poke at human follies such as foolishness and conceit.

In *The Second Shepherd's Tale*, there is a distinctly Glaswegian flavour to the text — which is hardly surprising as it was adapted from the 13th century play text by Edwin Morgan. This however, does not detract but rather enhances the play. Like *The Chanticleer and the Fox*, the plot is basically a farcical situation. On Christmas Eve, Mak, the sheep-thief, steals a sheep from the three shepherds flock. In an effort to hide it from the pursuing shepherds, he disguises it as a baby and hides it in a crib. Nor is the point lost regarding the quality of the farcical antics and the corresponding event of the birth of Christ. Altogether a more low-key humour than *The Chanticleer and the Fox* and in places the dialogue between the shepherds seemed slightly strained. Nevertheless the actors' enthusiasm for their subject conveyed itself to the audience, and an enjoyable evening was had by all.

Ishabel Mattheson



A gyfoure shall hymself biggled be.

THEATRE



THEATRE WORKSHOP

Miners and Other Heroes

'SUSPENSE' —

Suspense by Patrick MacGill, was first performed in 1929. At the time its anti-heroism must have been refreshing, none of the characters are in the least brave, the only character who behaves like a media-winner does so in his own words whilst mad with fear, and also whilst attempting to desert. The characters MacGill portrays are ordinarily acquisitive and ordinarily cowardly.

Unfortunately for MacGill, the plays, films and novels of the sixties and seventies have made anti-heroism profoundly unsurprising and so, despite the play's undoubted quality, and despite the equal quality of the acting, much of the impact of both is lost. Most aspects of the direction were at the very least competent, the increase of tension between the characters being, in particular, very well paced indeed. On the other hand the choice of music was occasionally somewhat hackneyed.

Despite the problems with the play itself, there's certainly nothing wrong with the company that presented it, the Theatre Workshop's own resident company. The performances of Simon Abbott, Andrew Barr and Kenneth Bryans as Corporal

Brown, Scruffy and Lomax respectively were particularly notable. Obviously any production by the Workshop Company will be well worth a visit. And having said all this about the play performed I must admit that any attack on romantic nationalism is always apposite. Particularly under the present government.

Tim Niel



Dead Liberty by Wildcat

From the programmes on sale outside which resembled a newspaper with headlines such as 'McGahey Speaks Out' and 'The Miners Strike', I thought I would be in for another 'politically and socially relevant' play which all intellectual young socialists would be able to understand and I wouldn't. But as, soon as the first well-written song entitled 'Dead Liberty' was performed and David

Anderson stepped up to give his soapbox performance as an intellectual tramp, I prepared myself to sit back and enjoy a highly entertaining yet thought-provoking evening.

The characters, consisting of a miner, his wife, a journalist, a policeman and an unscrupulous businessman, will give an idea of the issues being raised by the musical. At the beginning of the play we see all our characters as typical, funny and naive youngsters discussing their future careers and we follow their separate lives until fate brings them together in confrontation. David Anderson grabs his worn overcoat several times throughout and offers a lot of satirical humour before jumping back into his role as a miner.

The factual content of the play certainly showed that the writers of the play, David MacLennan and David Anderson, had done their homework and no particular group being represented by the characters received undue criticism. The script and music had been cleverly written and the Wildcat performers added to its credit, achieving a balanced effect of humour and seriousness without overpowering us with any propaganda in support of the miners. I'll certainly look out for any further Wildcat productions.

Margaret Maxwell

Bread, Butter and No Jam Tomorrow

'Bread and Butter' by C. P. Taylor Traverse Theatre

Oct 11-Nov 3

The acting was very good, and if the play wasn't as smooth as we'd like and the climax didn't come on the last page, it was simply because it was all the more accurate a picture of life.

The play, set in Glasgow, follows the lives of two Jewish couples, 1931-65. The effect of the war could be seen clearest in Miriam, Alec's wife, who is totally destabilised by the restriction of her liberties with ration cards, black-out regulations, and tragically becomes paranoid — as shown in an incident over the wage packet 15 years later. 'Freedom to live our lives exactly as we want to' became her phrase. The demolition of their house, with its shared memory of their courtship and the war especially, is an absolute disaster for her.

Morris and Alec offer two very different forms of people. Morris

with his sordid trips to a prostitute, his selfishness, his hypocrisy, his self-deceit, his unromanticism almost seems preferable to Alec's unquestioning acceptance of 'what is'. The simple life may be admirable, but apart from making him vulnerable to Morris' evil influence — the ghastly betrayal of Miriam for example — it gave his life a pointlessness which Morris never had. At least Morris strove to understand the unknown, touring the world in his mind in an effort to find a host for his version of Marxism. He was created too harmless to be treated harshly, a figure of ridicule using non-words such as 'emotionalism', changing into half-baked opinions unashamed by the non-realisation of his prophecies.

Near one of the play's many possible endings, Alec as bachelor sets off to London in search of the 'good life'. But the prostitute he finds — old world facing new — frighteningly, wouldn't look Alec in the eye.

Ben Simm

Bedlam

Lunchtime

The Damnably Exciting Exploits of Curly Withers



If you like comical send-ups of Victorian melodrama and have an even stronger passion for Monty Python then you will have liked this weeks lunchtime theatre at the Bedlam. Anything goes as far as this production is concerned and if you have a wild imagination and a slightly crazy sense of humour then this is just your lunchtime cup of tea.

The hero of this melodrama is Curly Withers, a typical Hoopay Henry who becomes involved in an almost round the world search for a villain raging havoc on England and causing world Bovril shares to drop — confused? There is always a lot of action on stage and if you're not looking in the opposite direction from the people who are speaking then you might just miss a murder or two, or even a sinister black man who leans on a lampost reading a newspaper in the Sahara desert.

The idea for this production was born during one of the Freshers' Week workshops and the continuity of the bizarre ideas running through the comedy is very good. It ends as all true dastardly and exciting melodramas should — to watch out for the next exciting episode of Curly Withers.

Margaret Maxwell



'We'll charge them for bread and butter and give them dripping.'

ARTS



Fantastic Gamble

During the Edinburgh Film Festival, Bill Williamson was fortunate enough to have a chat with Neil Jordan about his latest piece of work, "Company of Wolves", and his future plans. This week *Student* brings that interview with one of the most creative directors of the British film industry.

"I think one terribly depressing thing is that producers and distributors have become terribly manic about bracketing the kind of film it is," remarks Neil Jordan, who admits to some concerns about the commercial prospects of his second feature "Company of Wolves".

His concern is understandable where his brave decision to follow the acclaimed "Angel" with "Company of Wolves" is bound to shock many people as the film represents a radical departure from the social realist orthodoxy of British cinema. That risk, however, Jordan took quite deliberately as "a rebellion against social realism, against the presumption that the main thing in cinema and stories is to say something about life as it is observed and recognisable. That is observed and recognisable to real people. I think the world is more complicated than that."

Also Jordan hoped to reclaim that area of cinema "where you can create things that can only be



Sarah Patterson, the star of Jordan's latest film "Company of Wolves".

seen on the screen", from the "empty" American special effect features "which set up rather unreal paradigms of good and evil".

Whilst a number of critics have discerned the influence of Powell and Pressburger in "Company of Wolves", Jordan maintains that "I haven't seen the fantastic ones. The ones that people actually compare the film to." In fact, whilst the film seems unusual it takes up themes which have long exercised Jordan (the prize winning) novelist. The function of myths and archetypes occupy a central place in his writing whilst the idea of the wolfman appears in his latest novel *The Dream of the Beast* in the image of "something beneath your skin, coming out into the open". This central vision of "a more complicated world existing within people", Jordan has transferred to the screen with great success and at surprisingly little cost (just £2.2m).

Ironically it was such budgetary restrictions which enabled Jordan to create a stunningly visual film with relative ease. "It seems like a massive undertaking but because the budget was so limited we had

to spend a long time preparing it. We had to pre-think the shots and effects very clearly before we built the sets, because we had to make sure that they worked."

Clearly Jordan found the experience enjoyable. "I'm concentrating now on making films (rather than writing novels) because I find that I can do everything in a film that I would want to do in a novel, and a little bit more as well." Also among the screenplays he has completed is a "huge science fiction spectacle, a total fantasy, a very mythological piece of work about issues that concern people nowadays".

Yet the maker of "Angel" has not totally rejected realism. He remains concerned about political, most particularly, Irish questions. He hopes to make a film about Ireland and British imperialism, a screenplay for which he has already completed and which returns to a realistic mode.

For its unusual brilliance, for the courage which its completion required, "Company of Wolves" deserves to bring Neil Jordan the recognition his intelligence and imagination demands.

native and impregnates a Tahitian princess — and the Englar-1/ Tahiti, educated/savage debate runs through the whole film.

However, the problems arise when director Donaldson attempts to turn a well-structured and balanced, and very literate script, into something that is cinematic — a familiar bugbear in wordy British cinema (for this is a British film made with American money) — for he never really injects enough raw power into the proceedings to make them dramatic rather than interesting, and we end up with a film lacking in real bite, no matter how hard the actors try.

Putting this point aside for a moment, it is in the incidentals such as the performances and general production that "The Bounty" is most accomplished. Anthony Hopkins is excellent as Bligh; thankfully restrained in a role which might have given him the opportunity to be his usual hammy self, he played the character as a decent but inflexible man far removed from Charles Laughton's absolute tyrant. Mel Gibson, on the other hand, seems to adhere to the Clark Gable school of acting (and why

not?), relentlessly flashing white teeth and blue eyes for the audience that has come to see him — a shrewd piece of casting by producer Dino de Laurentis, whom I suspect also ensured that much is made of interminably frolicking topless native girls. A big budget has been well spent, including a million-dollar replica of the *Bounty* itself, and the cinematography is beautifully crisp.

Yet, at the end of the day, one is left with the feeling that however handsomely-mounted, well-written and acted it may be, this third version of the *Bounty* story is distinctly unnecessary — particularly since the story itself is not especially cinematic, as the climax, the mutiny, comes about two-thirds of the way through. The last half-hour of the 1984 incarnation slides into boredom as Bligh heads towards land in an open boat, and Christian and the mutineers make for the Pitcairn Islands. One can only hope that this outing will have got the story of the *Bounty* out of film-makers' systems. All in all, interesting, impressive, but not particularly exciting.

Trevor Johnston



"Take your hands off my coconut!"

ART

Handle With Cotton Gloves

The Artists' Collective Gallery, 52-54 High St

Work by Ian Hughes, Terence Quinn and Tina Lappanen Ritchie
Fri 12 Oct-31st Oct

The Collective Gallery was opened in August this year with the aim of establishing an artist-run gallery in the city. It is an especially valuable outlet for lesser known artists who many other galleries would be loath to launch.

Because of their dependence on public funds and support, the Collective describes this exhibition as being on a relatively modest scale.

The exhibition features works by three artists. Local artist Ian Hughes has three works on display at the exhibition. Two of these, "Night Duty I — the Confession" and "Night Duty II — Cigarette at 3 a.m." have been painted especially for the Collective Gallery. Hughes describes these works as being inspired by his experience of night duty at Rosslynlee Psychiatric Hospital. It is a nightmarish world, or as Hughes describes it, "a world of fears, obsessions and pillow-choked crying". He evokes the atmosphere of tension and madness by tortuous colours and shapes.

His other canvas, "De Tulp in Bed with a Fever of 103 deg F", is reminiscent of the work by Francis Bacon. It is much calmer than the indent "Night Duty" works but no less disconcerting. Its eerie, feverish colours and the suggestion of a black hooded figure merging with the patient are particularly unsettling.

The work of Tina Leppanen-Ritchie affords some light relief after this. This work is inspired by the primitive, naive images of schoolchildren. The works include "The Zoo" and "The Infant Teacher in the Winter", the latter image based on the well-established one of the "madonna of Mercy".

The work of Terence Quinn seems to be inspired by that of Picasso. Indeed his black ink drawing of "Man-Eater" distinctly reminds one of the images of a prostitute in "Les Femmes d'Alger".

Incidentally, the gallery warmly welcome members of the public to join the gallery. Membership entitled the member to participate in the running of the gallery and to attend general meetings and receive gallery newsletters and be sent invitations to the opening of each new exhibition.

Elaine Proctor

The Mad and The Naive



British Artists' Books 1970-83
(13 Oct-10 Nov)
Printmakers' Workshop Limited,
23 Union Street,
Edinburgh

This exhibition features a genre of art about which comparatively little is known. It is being held with the aim of enlightening the public's understanding of the "livre d'artiste" and it features many publications including the work of leading Scottish poets and painters, e.g. "30 poems by Hugh MacDiarmid" with 20 lithography by William Johnstone.

The artists have used a wide variety of mediums for their illustrations ranging from pen and ink to silk screen, woodcuts, and photography among others.

One of the most beautiful works (and most expensive) is Tom Philips' "Dante's Inferno". The illustration of Dante at his desk is the work of a true draftsman.

One of the most interesting works is David Davies' "Norfolk Curios" — a work full of social comments. Many of his etchings have the spontaneous character of doodles, e.g. "Alcoholic and Commercial Content". Here, Davies takes a cynical view of the kind of artists he knows. Below the illustration he writes, "will anyone buy him a drink if they listen to him recall how he once met David Hockney (in a kebab take-away in Earl's Court)?"

A particularly poignant image in this book is "Clive Screech — Unemployed of Cromer". The face of this character is hideously distorted and a sense of deep depression pervades the whole illustration. Below we learn he was "beaten up and disfigured by a group of youths under the pier one wet bank Monday in 1968". It is a superb example of the effective combination of word and image.

By the way, the public are provided with cotton gloves at the exhibition so that they are free to handle the works themselves and through this the gallery hopes they will "establish a personal relationship with them".

Elaine Proctor

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THE BRISTO

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Edinburgh's Most Stylish Real Ale Bar

- Belhaven 80/-
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- McEwan's 80/-

Selection of Wines and Bottled Beers

WHAT'S ON

Film



Gordon — a right bit of stuff!

Filmhouse

(228 2688)

The Right Stuff

Thurs Oct. 18th-Sat. Oct. 20th 7 pm
Phil Kaufman's stunning version of Tom Wolfe's book about the American space programme boys in the 50s and 60s. Gritty performance by Sam Shepard, in this 3½ hour epic, as Chuck Yeager moving from the breaking of the sound barrier in the late 40s to the Mercury project — America's first space programme.

Stranger Than Paradise

Sun. Oct. 21st-Sat. Oct. 27th 6.00 & 8.30 excl. Sun. (8.30) & Thurs (6.00)

The film moves deftly from one location to another and explores the experiences of a self-styled New York hipster and his young cousin whom he rescues from her ever-complaining Aunt Lotte and whisks off on a joy-ride to Florida which isn't quite the paradise they expected. Melancholic and hilarious. It's a comedy of near misses ending with an ironic twist guaranteed to "put a spell on you." Shot in B&W.

Benvenuta

Thurs. Oct. 18th-Sat. 20th 6.15 & 8.30

Outstanding film set in Naples, Etna and the ruins of Pompeii, which dwells on the romance of a screenwriter and a novelist. Passionate stuff.

The Gold Diggers

Mon. Oct. 22nd-Tues. Oct. 23 6.40 & 8.40

Intriguing film with Julie Christie and Colette Lafont in a nightmarishly surreal world peopled by waiting watching men and their inconspicuous gold. Their threat of bureaucracy and tedious conformism is evaded by the women with laughter and lightness. Feminist in tone with music by Lindsay Cooper.

Last year in Marienbad

Wed. Oct. 24th 6.40 & 8.40

Marienbad: Characters, events and placed haunted by "last year". Did it exist? Delphine Seyrig says no.

Dominion

(447 2660)

Lady and the Tramp

Until Sat. Oct. 20th 2.15 5.15 8.15

Walt Disney's cutest pedigree spaniel falls foul of two siamese cats and promptly drools over the mongrel who rescues her.

Blame It on Rio

Mon. 22nd Oct.-Sun. 28th 2.15 5.15 8.15

Michael Caine gets off with his best friend's 17 year old daughter whose father bangs a few doors and bodies in anger before everything predictably ends in tears and reconciliations.

FILMHOUSE

PATRON: BELL'S SCOTCH WHISKY 88 LOTHIAN ROAD

Cinema 1

Thu 18-Sat 20 at 7.00 (also 3.00 Sat 20)
Sam Shephard stars in this superb adaptation of Tom Wolfe's book about the astronauts who had

THE RIGHT STUFF (15)

Cinema 1

Sun 21-Sat 27 6.00 (not Sun) and 8.30 (not Thurs)
Winner of the Best First Feature at Cannes 1984

STRANGER THAN PARADISE (15)

Jim Jarmusch's bracingly original black comedy, starring John Lurie.

Cinema 2

Fanny Ardant and Vittorio Gassman in Andre Delvaux's

BENVENUTA (15)

The passionate love story in a scandalous novel becomes emeshed with the romance between the novelist and a visiting screenwriter.

Cinema 2

Mon 22 and Tue 23 6.40/8.40
Sally Potter's radical search

THE GOLD DIGGERS (PG)

In more experimental, in tone feminist and in intention complex. Starring Julie Christie.

Cinema 2

Wed 24 6.40/8.40
Themes of Time and Memory — The Cinema of Alain Resnais

LAST YEAR IN MARIENBAD (U)

BOX OFFICE INFORMATION 228-2688
CONCESSIONS AVAILABLE FOR FULL TIME STUDENTS
(REMEMBER TO BRING YOUR STUDENT CARD)

Indiana Jones and The Temple of Doom

Fri. Oct. 19th onwards
2.00 5.00 8.00

Fast, furious and entertaining stuff from Harrison Ford although apparently he didn't do all his own stunts this time.

Romancing the Stone

Fri. 19th Oct.-26th 2.30 5.30 8.20

Adequately spun yarn from Spielberg school. Novelist Joan Wilder's dreary life becomes quite fun as she tumbles in and out of danger and Jack Colton's manly arms.

Odeon

(667 7331)

Company of Wolves and Jazzin' for Blue Jean

Fri. Oct. 19th-Fri. Oct. 26th 2.30 5.40 8.20

David Bowie makes fun of his own myth playing the Lad wanting to woo the beautiful girl and pretending he is friendly with the star. The song follows in this 20 min. film.

In 'Company of Wolves' an adolescent girl sees young men turning into werewolves on the prowl. Go along if nothing else to do.

The Sword in the Stone

Fri. Oct. 19th-Fri. Oct. 26th

2.15 5.15 7.40

Walt Disney with a magical touch as the wart pulls the sword out of the stone and then plays around with Merlin and co.

The Natural

Fri. Oct. 19th-Fri. Oct. 26th

2.00 5.00 8.00

Redford is back. Looking distinctly older than 'Sundance', he plays a baseball player making a comeback after 15 years to fulfil his ambition shattered earlier on US-critic, Gene Siskel, called the film "part Rocky" and part "Stars Wars". Robert Duval co-stars.

Film Society

The Human Factor

Fri. 19th Oct. 6.45 GST

The film, based on the Graham Greene novel, deals with the consequences of an innocent man in the Foreign Office suspected of being a more. All quite topical stuff back in '79 but the film, despite its cast (Gielgud, Jacobi, Attenborough, Morley) deteriorates into rather drab scenes of diplomatic chess.

Annie Hall

Fri. Oct. 19th 8.50 GST

Woody Allen's unique view of growing up in Brooklyn: chit-chatting with strangers, awkward family visits, lobsters in the kitchen, spiders in the bathroom and the inevitable romance.

The film supposedly mirrored the real life affair of the two stars (Allen and Keaton) although the two separated before its release. (Keaton's family name being Hall).

Design for Living

Sun. Oct. 21st GST 6.45

Gary Cooper stars in this 1933 version of Coward's play about two friends, both in love with and loved by the same worldly woman, setting up home together. Somewhat disappointing.

Another Way

Sun. Oct. 21st 8.30 GST

Two female journalists on Budapest newsweekly eventually become lovers with tragic consequences. All set in aftermath of 1956 Hungarian uprising.

Messidor

Wed. Oct. 24th 6.45 GST

Visually magnificent (Switzerland) and occasionally amusing film about two female hitch-hikers. The filming and humour more than compensate for the melodramatic climax.

Music

Queen's Hall

(668 2117)

Thursday 18th October, 8 pm

Contemporary Chamber Orchestra

Peter Nelson: Serissen...! (world premiere); Gilles Tremblay: Envoi (UK premiere); Anton Webern: Symphony Op. 21.
Students £1.50.

Friday 19th October, 10 pm

Jazz—OM2

Jazz/rock/free music from Switzerland.

Saturday 20th October, 7.45 pm

Scottish Chamber Orchestra

Mozart: Symphony No. 34 in C major; Poulenc: Concert Champetre for harpsichord and orchestra; Ravel: Le Tombeau de Couperin; Mozart: symphony No. 35 in D major.

Sunday 21st October, 7.30 pm

Song Recital

Cynthia Buchan: mezzo-soprano.

Monday 22nd October, 8 pm

Clanad: Tickets £4 from Ripping Records.

Tuesday 23rd October, 8 pm

Peruvian Clinic

Including Mel Gaynor from Simple Minds.

McEwan Hall

Friday 19th October, 1.10 pm

Herrick Bunney (Organ)

Mozart, J. S. Bach
Admission free.

Usher Hall

(228 1155)

Friday 19th October, 7.30 pm

Schubert: Symphony No. 8

Elliott Carter: Piano Concerto
Dvorak: Symphony No. 9
Scottish National Orchestra
Student stand-by tickets: £1.80 at door.

Saturday 20th October

J. Strauss Gala

Theatre Workshop

Naomi Littlebear Morena

Saturday 20th October 7 pm
Mexican-American feminist composer and singer. Naomi is the composer of the peace anthem 'You can't kill the spirit', and it is her first visit to Britain.

Friday 19th October 7.30 pm

Voice Workshop

Naomi Littlebear Morena is holding a Women's Voice Workshop, teaching her own songs and harmonic skills.

Queen Margaret

College

(339 1990)

Friday 19th October

Avalon

Moray House

(556 5184)

Saturday 20th October

A Certain Ratio

The Swissmakers

Wed. Oct. 24th 8.55 GST

Amusing satirical comedy presumably with more than a home territory.

The Caley

(229 7670)

Police Academy

Fri. Oct. 19th-Thurs. Oct. 26th (Please check times)

A comic (at times hilarious) at Police trainees being through the academy. Fortunately, the level of humour is not sustained and the last hour is pure rubbish. Resonant spoof, however, in the pinching "Carry On" vein.

ABC

(229 3030)

Comfort and Joy

Fri. 19th Oct.-Fri. 26th 2.20 & 7.50

The clear plot, neat ending. Mark Knopfler music makes Bill Forwyth film about Glasgow ice-cream trade both a comedy and a joy.

Top Secret

Fri. Oct. 19th-Fri. Oct. 26th 5.05 8.45

Like 'Airplane', the film has much as the successful humour of "MAD" magazine. Amazingly stupid jokes and numerous cultural references abound.

The Bounty

Fri. Oct. 19th-Fri. Oct. 26th 4.40 7.40

Mel Gibson in role of headed Fletcher Christian (previously held by Brando Gable) and leading mutiny against an excellent Anthony Hopkins. Bligh. Long-awaited third of the "true story" of the 18th century mutiny.

Note: Films by Ant

Depêche Mode

Playhouse

(557 2590)

Thursday 18th October

Depeche Mode

Saturday 20th October

Int'l Illman!

(Folk music from Chile)

Sunday 22nd October

The Drifters

Wednesday 24th October

Sade (sold out)

Sade (sold out)

Sade (sold out)

Sade (sold out)

Sade (sold out)

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WHAT'S ON

Theatre



If music be the food of love, play on!

Traverse Theatre
 (226 2633)

Bread and Butter

11th Oct-3rd Nov, 8 pm.
 C. P. Taylor's optimistic play of the Gorbals between 1931 and 1965, focusing on the lives of two Glaswegian couples. Witty commentary on the way four different personalities adapt to the changing circumstances around them.

Theatre Workshop Co.
 (226 5425)

Foodstuff
 Fri 18th, 8 pm.
 TIE show. Public performance.
 Cafe open all day, bar in evening.
 Good food — worth a visit.

King's Theatre
 (229 1201)

Comic Cuts

15th-20th Oct, 7.30 pm.
 Victor Spinetto and Diana Coupland star in this hysterically funny comedy, which takes a somewhat cynical look at cuts in the theatre.

Master Class

22nd-26th Oct, 7.30 pm.
 (Sat 27th Oct, 5 pm & 8 pm)
 An impressive play, set in 1948, in which Stalin (Anthony Bate) is determined to teach Russia's leading musicians how to compose 'real music'. A play certainly not lacking in satirical humour.

Netherbow Theatre
 (556 9579)

Helen of Troy
 17th-20th Oct.
 Please check times.
 The somewhat sizeable story of Troy.

Fugue

23rd-27th Oct.
 Rona Munro's account of a young woman's life in Scotland today. Performed by the Focus Theatre Co.

TRAVERSE THEATRE
Bread and Butter

by C. P. TAYLOR

11 October-3 November

 8 pm Tuesday-Saturday;
 (3 pm Sunday)

A sharp, witty, commentary about life in the Gorbals between 1931-1965.

Traverse economy membership still only £3.

 Bar, restaurant open lunchtime & evenings —
 Live music at weekends.

Traverse Theatre, 112 West Bow, Grassmarket. Box Office Tel. 226 2633

Exhibitions

City Art Centre

Aqua Lupis
 Cloth sculptures by Nancy Hemenway from America. Till 17th November.

The Jean F. Watson Bequest Fund

Ten years of collecting.

Miners' Support Groups

From 12th October-10th November. Mon-Sat 10-5. 2 Market Street.

National Library of Scotland

For the Scottish Muse and Nation: **Scotia Review**
Poet and Painter: Allan Ramsay
Father and Son

Mon-Fri, 9.30 am-5.00 pm; Sat 9.30-1.00. On George IV Bridge.

Royal Scottish Museum
Treasures from the Smithsonian Institution

Mon-Sat, 10.00-5 pm; Sun 2-5. Admission Free.

Calton Gallery

British and Continental 19th and early 20th century oils, watercolours and drawings. Throughout October.

The Scottish Gallery

Sir Ninian Buchan-Hepburn: Venice, Logan and the Western Isles.

The Earl Haig

New paintings of the Borders and Italy. Mon-Fri, 9 am-5.30 pm. Sat 9 am-1 pm. 94 George Street.

The Collective Gallery

12th-27th oct.

New Gallery showing varied and influential work by local artists. Present exhibition comprises work by Ian Hughes, Terry Quinn and Tina Leppar-Ritchie.

National Museum of Antiquities
The Spirit of Adventure and Discovery

This looks at a century of achievement through exploration, illustrating it with relief medels, maps and charts.

Edinburgh Displayed

The growth of the Scottish capital is shown with a selection of maps, plans and early views.

Both exhibitions have been mounted by the Royal Scottish Geographical Society, now in its centenary year.

Edinburgh University Library
Blistups in Edinburgh

Blistups is an Iron Age village discovered about 50 years ago, having been covered by the waters of a lake. Many of the objects of the community have been brought to Edinburgh, including weapons, jewellery, pottery, and decorative goods, in a touring exhibition which is at the library until 26th October, Mon-Fri, 10 am-5 pm.

The Fruitmarket Gallery

Richard Deacon: Sculpture 1981-1984. 1965-1972: when attitudes became form. Tues-Sat, 10-5.30. 29 Market Street.

BOX OFFICE 031-557 2590

Tickets also available through TOXIA

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October 21st Drifters £5, £4, £3	October 28th, 29th Every Brothers £10, £8, £6	November 2nd Motorhead £4.50	November 3rd Grandmaster and Melle Mel and The Furious Five £5, £4
November 4th Alison Moyet £5, £4.50	November 7th, 8th Shirley Bassey £10, £8, £4.50, £3.50	November 10th Elvis Costello £5	November 11th Meatloaf £7.50, £6.50, £5.50
November 14th Nolans £5, £4, £3	November 20th-24th Scottish Opera £2-£10	November 21st Tom Robinson & The Crew £5	December 1st Moody Blues £8, £7, £6, £5
December 2nd Gary Numan £5, £4.50	December 3rd & 4th Kool & The Gang £10, £8, £7.50	December 7th UB40 £5.50, £4.50	
December 14th Tony Bennett £8, £7, £6, £5	December 22nd Lena Martell £5, £4, £3 (Half price to OAPs and Children)	January 7th Hits of the 60's £5, £4, £3	February 8th Commodores £4.50, £3.50, £2.50 (Please note new dates)

Why not become a Club Card Holder, giving you priority booking on new concert dates. For more information send an SAE to Edinburgh Playhouse, 18, 22 Greenside Place or phone 031-557 2590

Lam
 Unusually Exciting Exploits
 by Curly Withers

Lyceum
 (297)

Light
 7.45 pm.
 Opportunity to see the wild
 the pompous Malvolio,
 Olivia and Co. in the un-
 der setting of the Medi-
 in the 1930s. In general,
 production, and hilariously

Univents

ay 18th Oct

Students Society
 General Meeting: Post-
 Students' Functions
 members please attend!

Sessions in the Park
 Viot Row House. (Bring
 piano/flute etc., etc.)
ours in Student Centre
 6.30-7.30 pm and
 Street House, 8.00-9.00

World First Society

ng gives a talk on the
 al project in Bangla-
 ch is to be supported by
 ty through a sponsored
 end of October. Details
 ast will be given at the

NIST SOCIETY

every Thursday 1.00,
 ville Room,
 sance.

ober
 to agree on and organise
 me for the remainder of

hetime talk, sixth level
 Room JCMB 1.10 pm.
 g One's Way into the Past'
 Naomi Mitchison,

19th Oct
Community Action

rs needed for the Royal
 th Hospital (Long-term)
 tric Patients Visiting
 If interested, please
 Ross P. Hughes, tel. 031-
 6, and/or come to a
 at IFL, 3 Bernard Terrace
 th Clerk Street), Friday
 ober, 7.30 pm.

Friday Disco in Potterrow.
 k's live band is Writers
 5.0p. Happy Hour from
 pm.

to in Chambers Street
 the licence.

e, in Teviot Row House,
 2 am. Happy Hour from
 0 pm.

on the more brutal and
 te of apartheid — the
 and oppression 1.00 pm
 a Lab DHT.

Saturday 20th Oct

Saturday Night on the Upbeat,
 Chambers Street House, 80p.
 Happy Hour from 9-10.00 pm in
 the Library Bar. Licensed until 1
 am.

Saturday Night at the Classic Late
 Night shows 11 pm. This week
 'Woodstock' EUFS. Members
 cheap £1.50, £2.50 for others.

Sunday 21st Oct

Have a civilised Sunday Lunch in
 Teviot Row House Carvery. Hot
 food served from 12.30 pm-6.30
 pm. Happy Hour from 8.00-9.00
 pm.

Methsoc Meeting

Speaker — Danus Skeane on
 'World Poverty'. Nicolson Square
 Church 7.30 pm.

Kirk of Greyfriars — University
 Chaplaincy Room/Parish Service
 'A Faith for Today' — Jesus,
 Unique and Universal. Bishop
 Lesslie Newbigin 11 am.

Monday 22nd Oct

Third World First Society
 Film: 'The Living City', about
 people in Calcutta and their efforts
 to create a better future for them-
 selves. King's buildings, 1 pm.
 JCMB Lecture Theatre. Also:
 Ochil Room, The Pleasance, 7.30
 pm.

Awakening Faith in the Mind
 (The use of Meditation in Psycho-
 therapy) by David Brazier.
 Buddhist Society, Pleasance
 Theatre, 7.30 pm.

EU Project for Animal Welfare
 Annual General Meeting to elect
 office-bears and discuss future
 events. Executive room, the
 Pleasance, 8 pm Members and non
 members welcome.

Poetry Society Ron Butlin, the
 university's new Writer in
 Residence, will give a reading of
 some of his poetry and prose in
 Conference Room DHT 7.15 pm.
 Admission free! Wine.

Free Rock Disco, Chambers Street
 House. Happy Hour in Potterrow,
 6.30-7.30 pm.

Tuesday 23rd Oct

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.

Chaplaincy Centre 1.10 pm
 'Focus on South Africa' Why
 Bother? Jim Wilkie.

At Labour Club, Val Wise
 Chairperson of the GLC Women's
 Committee. Middle Reading
 Room. Teviot Row Union 1 pm.

Norma Jones Edinburgh District
 Council Women's Committee.
 Seminar Room 2, Chaplaincy
 Centre 5.15 pm.

Wednesday 24th Oct

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.

Support the Miners: Communist
 Party public meeting, 7.30,
 Highland Room, The Pleasance.
 With George Bolton, Vice-
 President Scottish NUM, and
 Joyce Coultis, Dalkeith Women's
 Support Committee (both in
 personal capacities). All welcome.

Midweek Service, Chaplaincy
 Centre, the Way of God's People:
 Anger against God. Rev. David
 Boag from St. Aidan's Episcopal
 Church 1.45 pm.

One World Week 21-28th Oct.
 The theme is 'Life Matters' —
 events and meetings in the city
 and university all week.

Wed, 24th Oct 12-1.45 pm
 Open air event in Bristo Square.
 Games, Dancing, Stalls.

Thurs 25th October 6.30 pm
 One World Meal in Chaplaincy
 Centre followed by film
 discussion, worship.

MUSIC

Bunnymen live!

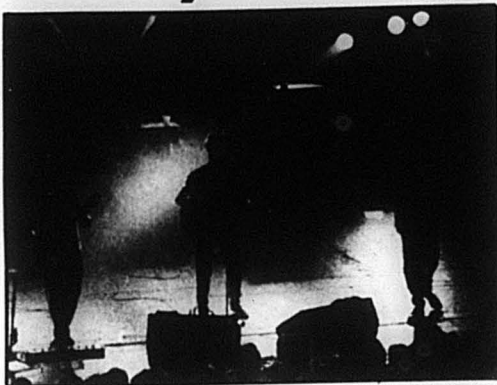


Photo: Hugh Godsal

Crocodiles: precocious. **Heaven Up Here:** immediately brilliant, retrospectively dull. **Porcupine:** Oh so serious, oh so overblown. **Ocean Rain:** the precocity is realised with the blossoming of the new fab four. Fruition

Echo and the Bunnymen, a collection of Ciphers and the group that has perfected the ability to produce the single that is guaranteed to reach no higher than number 15. Last Friday they reached Edinburgh's Playhouse.

Supporting tonight were American combo, **Lets Active.** A pleasant enough bunch, but far too innocuous to leave any impression when they left the stage.

Enter the Bunnies.

When the lights go low and the curtain rises, a quite stunningly simple backdrop is revealed. Strips of white cloth criss-cross in an airy lattice work and spashes of luminous paint glare out. The effect is so startling that you almost miss the entry of the Bunnymen.

Without further ado they start into **Nocturnal Me.** Mr Laconic himself, **Ian McCulloch** imposes a casual authority. His much recounted arrogance is tempered by less than perfect health as he splutters his thanks for the inevitably warm response.

The pace is established by the third number **Angels and Devils.** Then it's a mystery tour through their now extensive catalogue. The songs are played well enough and for the main part are underpinned adequately with

keyboards from the "fifth man" **Jake Brockman** (roadie extraordinaire). However, technical problems abound with snapping guitar strings and some prats taking audience participation too literally and jumping on stage mid song to knock over microphones and drum kits. More serious than these ephemera was the failure of the new quadrophonic sound system. **Will Seargent's** guitar sound is near perfect when he uses the acoustic but when he picks up his old Telecaster, it's consistently awful. He doesn't seem too perturbed by this and is quite happy to ram home with brute force what he once achieved with his own Verlaineque subtlety. **Ocean Rain** which could have been a climax in any set was spoiled by a ridiculously piercing keyboard sound. Still it's at least partially saved by Mac's soaring intonations. He is one of the most inspiring singers in pop music and should be reminded that it is his voice and not his face which is his greatest asset.

Towards the end of the set some of what's been missing finally materialises, and on **Heaven Up Here** Mac almost remembers how to twitch like he used to when he was young.

We get two encores including, of course, the usual Singalong with Mac, where he does his impression of a malfunctioning jukebox, providing snatches of any song that comes into his head. Tonight we get **Sex Machine**, **When I Fall in Love** and the obligatory **Light My Fire**.

In the end they're well worth your money, still one of the best around. It must be old age that leaves me thinking, "Little disappointing, wasn't it, not a patch on the early days." Then I stop to think who could do any better and can't think of anyone. Little bit sad really.

Roy Wilkinson

Coming Soon



Blake Smith previews The Gun Club

The Hoochie Coochie Club shoots right between the eyes with this Saturday 21st gig.

The Gun Club are on after midnight, a rare appearance for these drunken, evangelist preachers of RB and if the mood takes hold, a night for the booze to flow.

Jeffrey Lee Pierce delivers his wailing vocals over a hybrid punk-blues thrashing of guitars with a feel for the "deep south" that covers ground even **The Cramps** fear to tread — and without the ghoulish paraphernalia.

Coinciding with the release of their critically acclaimed new single, the band are heading out from hell for a short tour. How Pierce will cope with Edinburgh's notoriously "cool" crowd should be worth seeing as he preaches and caterwauls to the non-converts on Saturday night fun crowd.

So if you feel like a Wallow in their tortured covers of black folk tradition and in their own dark, obsessive songs exposing the sleazier slice of life, a visit could be worthwhile. But if nihilism isn't your religion, go along just for the excitement and verve generated by this raucous, trashy band as you might find yourself stomping along to the post-punk, rockabilly blues.

Lindisfarne at the Caley

I thought that Lindisfarne had passed into history some time ago, but they raised their head, albeit balding and wrinkled, to grace the boards at the Caley Palais last Sunday night.

It wasn't until we'd gotten rid of **Mr Plus Support**, a comedian whose brain dimensions were inversely proportional to those of his beer gut, that the troupe themselves came on. They opened with a new song, **Moving House**, which had the normal drums being supplemented by an extra percussionist bipping away on those synthesized octagonal plates. For me, Lindisfarne and modern electro-muck go together like peaches and shit and I was getting worried that were in for a

night of this when he mercifully stopped and switched to singing and playing the mandolin for the rest of the evening. But while the group have thankfully not got dicky hairdos and excesses of black eye-liner, neither do they sit in rocking chairs and strum acoustics. Their new material was fast and meaty, managing to Kick the audience into life, and by the third song, **I'm a Lover**, we were singing along merrily.

Lindisfarne did not, however, have any illusions about why they had filled the Caley Palais, and it wasn't too long until front man **Alan Hull** was switching to acoustic guitar to treat both the younger elements of the audience and the pre-historic hippies with chipped-up Rizla packets to the catalogue of classics that most people associate with the group. Anybody that wasn't on their feet by **lady Eleanor** was unsticking

their underpants by the time **Stormy Weather** was properly underway. **Meet Me At The Corner** was next, followed by Lindisfarne's last major hit, **Run for Home**. We were given **Fog on the Tyne** at breakneck speed and then any sulky buggers who had not yet been caught up in the general euphoria could not resist the sing-a-long, swing-a-long charms of **We Can Swing Together** and **Clear White Light**, both of which had the audience contributing as much as the band. They finished their set on this high note, but were pulled back for an encore, a rock 'n' roll song which had everybody joyfully shaking their bums.

It was an excellent occasion for getting drunk, having the beery burps bounce forth and letting Lindisfarne make your hands clap and your toes tap. A great night was had by all and stonedry.

Conall Morrison

Inti-Ililmani

Inti Ililmani's visit to the Playhouse on Sunday evening is a rare opportunity to hear the leading exponents of South American folk music play live, on behalf of the people of Chile.

The concert is being staged as part of a nationwide tour to benefit the Human Rights Committees of Chile, as well as of El Salvador, Guatemala and Nicaragua, and will feature Scottish folk group **The Whistlebinkies** as support.

Inti Ililmani's music reflects the folk tradition of Chile, and in particular the people of the Andes, and they use traditional Andean instruments. These include the quena, a vertical flute, the

zampona (Pan pipes) and the charango, a tiny guitar made from an armadillo shell.

The group were formed in 1966, of seven students at the State Technical University in Santiago, and quickly became part of Chile's New Song Movement, alongside others such as the murdered **Victor Jara**. They campaigned actively for the election of Salvador Allende in 1970 and subsequently worked full time, performing in factories, schools and community centres.

However, the elected government of Popular Unity was overthrown by an American-backed coup in September 1973. Inti Ililmani, giving a concert in Rome, found themselves unable to return home as fascist hatred quickly focused on artists whose music had accompanied the

Chilean people in their efforts to build a new and more just society. The songs, music, costume and instruments of the New Song Movement was banned.

Inti Ililmani have thus become symbols of the solidarity of the people of Chile while under the continuing military dictatorship. However, the group are more interested in music as a form of intense human communication than as political propaganda. This is vividly illustrated by their theme music for BBC Television's **Flight of the Condor**, a composition of timeless, almost unearthly beauty.

Their first Scottish concert, at last year's Festival Fringe, was packed out. Their return to Edinburgh, at 7.30 pm this Sunday at the Playhouse, is to be highly recommended. Tickets for students are only £2.

Alastair Dalton



The Fall.Oct.25th

Hopefully, The Fall's frequent line-up changes will be kept at bay long enough for Mark E. Smith to lead his five chums onto the Caley stage next Thursday, with the intention of treating us to an evening of their rasping Mancunian paranoia.

Always at the forefront of the alternative scene since their formation seven years ago, The Fall are well-established faves of Uncle John Peel, and their influence has been considerable, not least on current bands such as **The Nightingales** and **The Three Johns**.

As alive prospect, Citizen Smith and co. are particularly exciting

due principally to twin drummers backing the distinctive garage-band guitar sound. On vinyl, a pattern has emerged between fiery singles (notably **Totally Wired** and **U2 Dream**) and more tortuous LPs of which the epic **Endurotion Hour** shows the band at their very finest.

1984 saw The Fall sign to a major label for the first time, arousing fears of a musical compromise. Please the new accountants. Certainly, the recent singles of **Brother and CREEP** displayed the most accessible Fall to date. With Smith's harangues still well in the fore, both the new LP — **The Wonderful and Frightening World of...** — and the gig are definite musts.

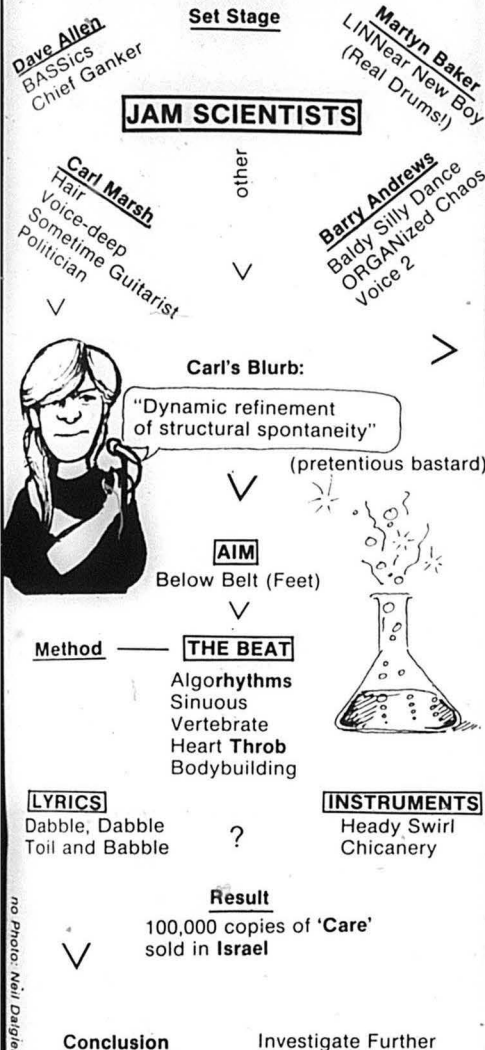
The Fall are the biggest contrast to Wham! possible; what better recommendation is there?

Keith Camm

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The Shriekback Experiment....



Orchestral Manoeuvres

The beauty and vitality of Tchaikovsky's music has made him one of the most popular composers of all time. On Saturday night at the Usher hall. Under the dominant patron of Doron Saloman, the SCO introduced their repertoire with the ever popular Italian Caprice.

This lively and coloured performance delighted me. Especially impressive was the opening cavalry-call, thrilling the atmosphere and setting the tone of the accompanying dancing melodies.

It has always intrigued me how one who has the misfortune to resemble a dippy man and shuffle about like a clumsy toddler can make the piano keys dance with emotion and reach depths of feeling beyond comprehension. Such as man is John Ogdan.

His rendition of the less well known Piano Concerto No. 2 in G major was superb. The first and last movements were less memorable than the middle

section — Andante non troppo — Within this section the concerto becomes almost a triple concerto, the solo piano accompanied by a solo cello and violin. John Tunnel, the leader of the SCO and William Conway, first cellist, deserve credit for their moving tender solos. John Ogdan's performance was, however the highlight of my evening — such skill, such strength, such ecstasy!

The interval was followed by the much loved Swan Lake — Ballet Suite. Tchaikovsky's music succeeds best at its most free and rhapsodic; perhaps this is why his Ballet music reaches such heights. The SCO gave a charming performance of this favourite.

Building up to an explosive crescendo, swelled by the Royal Scots Military Band, full percussion, bells and even synthesized canon effects, the Usher Hall trembled with the sound of the 1812 Overture. The 1812 has never appealed to me, but the thrill and excitement of its live performance was an apt way to end the evening, in a frenzy of thunderous music.

Jane Humphries

The Style Council filled the Playhouse with under-17's on Sunday night. And filled their set with 60's style Soul, played an aggressive, almost punk, pace. So time got warped a bit.

With such a packed, and adoring audience, you can't go far wrong. They even felt secure enough to play three instrumentals, and five new songs. In fact, that almost felt too cocky, like a boxer dancing around his opponent.

They did their duty in dispatching the singles quickly, so that we wouldn't have to start screaming for them. In fact, a lot of the standard concert rituals were omitted. The energy generated was enough to keep things going.

The Style Council

We had Tracey supporting. She's ordinary, in a hyped up sort of way. She doesn't attempt to be flashy, or to exploit herself. I like that. She threw in the odd soul classic, and everyone enjoyed it, even though the majority of those who were there wouldn't have heard the originals from their cradles.

The Style Council "meeting", as they call it, had "honorary members" composed of an extra keyboard player, a drummer, a bassist, a double bassist, a horn section of three, a percussionist (playing tom-toms etc) and a member of the road crew, it must have been, who came on to play

the maracas for one song. There was also D. C. Lee, a Diana Ross look-alike and sound-alike, who sang a very prominent backing vocal, and took the lead on *Paris Match*. Paul Weller, was particularly aggressive. Mutterings of "not as good as The Jam" are irrelevant here, because I didn't buy my ticket for a Jam concert. Taken by itself, The Style Council, is just good — if more ambitious than most pop. Mick Taylor (formerly of the Merton Parkas) is the less well-known half. Weller emphasised Taylor's importance by leaving the stage altogether for one or two songs, such as *Me Ship Come In* a boppy Salsa number that I enjoyed.

It seemed at times like they were trying to fit in as many different musical styles as possible. The subtle *Long Hot Summer* would never have worked in its normal form, so they funk it up a bit. I suppose you could only get away with this kind of academic exercise in front of a young audience.

The saddest thing, for me, about the demise of The Jam, was that the Style Council had dropped that "angry young man" image. But it was there at the gig. Paul Weller announced a meeting of the NUM to be held soon, and dedicated *The Whole Point Of No Return* to the miners. Money Go Round had all the ill-feeling of any Jam stuff. I suppose that was a surprise.

Another surprise was that two new songs were chosen for the first encore. These, together with three others played already, mean that most of the writing for a new album (due in March) has been done. I also thought it was a bit too cheeky. But a second encore was duly begged for. We got *One Nation Under A Groove*. Perhaps they were lucky to have good, new material available, when *Cafe Bleu* (the album) was so awful.

Toby Porter

SNO

Finns Paavo Berglund and Sibelius have at least one thing in common, Simon Rattle tells us: they stop abruptly when they have nothing more to say. The combination was a formidable and even a forbidding one in Sibelius' more terse and desolate work, the Fourth Symphony.

The composer understated when he said that there was "nothing of the circus about it"; beside Berglund, every other conductor I have heard plays the ringmaster in an attempt to tame the unacceptable. For the first time the Fourth seemed entirely a drama of a consciousness upon which outward events make little impression. The drained and pallid strings in the first movement hardly paid any attention to the brass's distant visions of hope, sinking deeper into a slough of despond by the end or the scherzo, nearly — but not quite — giving expression to their grief in the largo.

The final movement was Berglund's crowning masterpiece. Where it usually seems that the clouds are lifted (which makes the final collapse inexplicable), this performance frighteningly heralded disaster in every bar, distorting each moment of joy as Munch and his lady in the black dress do at the Wedding Dance.

If the SNO had sounded thin in the first half of the concert it had been no less appropriate effect. In Mendelssohn's *Midsummer Night's Dream* music the strings made very ragged and angular fairies, although woodwind and horns acted Puck and (authentic) Moonshine respectively rather better. I liked, too, the Fuseli shadows flitting over the Paton canvas in the overture.

David Nice

The Magic Flute

In this often amusing performance of Mozart's Egyptian fairytale, three spirits trundle around on what looks like a supermarket trolley, the dashing young prince seemed more a paunchy 35 and a good deal of the acting was as wooden as a Nile palm tree.

Yet, for an amateur company obviously restricted by its budget, the result was something of which to be reasonably proud. Barely anything in the performance approached top quality, but the combination of a down-to-earth approach and an unpretentious, workmanlike attention to orchestral and vocal basics saved the night and provided an essentially enjoyable (and sometimes comic) experience.

The Magic Flute's dialogue and libretto, as is so often the case in the operas of the composer's time, are silly and idiotic. The Sinfonia Opera rather cleverly (I think intentionally) overcame this problem by treating the whole work as an exercise in farce. Perhaps that's why the prince clearly wasn't handsome or young, and why quite solemn occasions seemed like something out of Monty Python.

Of the music and singing it is possible to be more categorical. The blending of brass and strings was as good here as in quite a few professional orchestras, and was accompanied by lilting arias and recitatives from several performers, the most notable of whom were Ian Langdale-Brown as Sarastro and Alex Weaver as Papageno. The major figures, unfortunately, never shone quite as brightly as one might have hoped.

Fred Price

MUSIC

LATEST!

• Singles Review



Syndicate: Golden Boy
One of two new singles released on Hoochie Coochie manager Allan Campbell's own label, **Supreme International Editions**, *Golden Boy* is the vinyl debut of Edinburgh band Syndicate, who have been together just six months. It carries much of the hallmark of its producer, Jo Callis of The Human League, with a propulsive synth beat and guitar line that make amends for **Jamo Stewart's** rather grating vocal. Syndicate's line-up is completed by **Robert Anderson** on keyboards and **Breave** on bass.

Their set at the Hoochie Coochie Club last Sunday was hampered by technical problems and the infrequency with which they have played live. *Golden Key* was unfortunately rather out of key, and they didn't play its catchy B side, *Bodyheat*. However, evidence of more substantial songwriting came in other tracks such as *The Family*, while their cover of Bowie's *DJ* was competent, if surprising.



The Juggernauts: Come Throw Yourself (Under the Monstrous Wheels of the Rock and Roll Bandwagon as it Approaches Destruction)

The Juggernauts are a three-piece geetar 'n' drums, kinda rockabilly outfit. At least that's what *Come Throw Yourself* consists of, as this band is also known under other names, such as **The Indian Givers**. This track features special guest **Paul Hagg** on lead guitar, but it's otherwise worth a listen for mayhem lyrics and breakneck delivery.

Alastair Dalton
Both singles are available at Ripping Records, 91 South Bridge, and elsewhere.

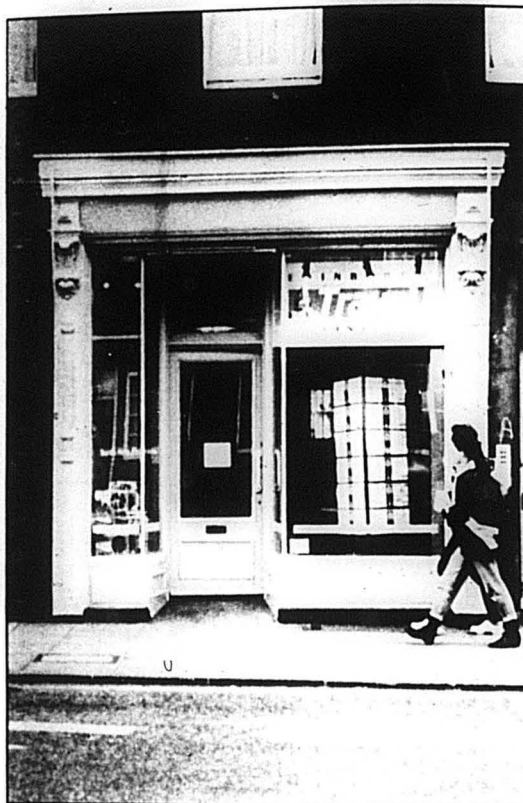


• Television Latest

Next Tuesday sees the return of *Whistle Test*, at the new time of 7.30-8.30 pm. On the programme will be the **Violet Femmes** and film of **Castle Donnington '84** (AC/DC and Van Halen). **Everything But the Girl** and Bruce Springsteen will be on the following week (30 Oct.)

From Pollock to Penang?

A ski-ing holiday in the Alps over Christmas? A tour of India in July? Or just a train ticket to Thurso? All these travel services will be available from the second city branch of the Edinburgh Travel Centre which was inaugurated with a modest reception last Tuesday.



almost a year ago the Travel Centre had recognised that with the acquisition of an Association of British Travel Agencies licence, which would enable it to sell, amongst other things, package holidays, there would be a pressing need for additional display and sales space. The Bristo Square office had for some time experienced crowding during busy pre-holiday periods. The Travel Centre therefore began looking for a relatively small office near the central area of the University which would serve as an extension to the "head office" in the Student Centre.

The site in South Clerk Street was ideal for this purpose. Located in the busy traffic artery connecting the southern residential sections of the city with the new town, on the familiar route from Pollock Halls to Bristo Square, the branch is just around the corner from the Dick Vet College in the heart of "student flat land". Even more conveniently the branch will be open until 6 o'clock on weekday evenings, enabling students to drop in after their last lecture, as well as on Saturday mornings. A major publicity campaign is planned in the near future to make Pollock residents aware of the new agency.

As shareholders of EUSACO, the limited company owned by the Students' Association which controls the Travel Centre,



Lesley Wilson, branch manager (right), and Lesley Mackenzie in the new travel shop.

students should feel the confidence that they are walking into a travel agency they own. Friendly, personal service is provided by Lesley Wilson, the branch manager, and Lesley Mackenzie, who between them have eight years of experience in the travel business and with a profound understanding of the needs and limitations of students wishing to travel or go on a holiday.

The small size of the branch with its intimate and relaxed atmosphere does not mean of course that the range of services

available is in any way limited. On the contrary. The staff point out that in addition to all the services available in any High Street travel agency, the Edinburgh Travel Centre have access to holiday operators specialising in travel for students and young people. Bookings have already begun for winter sports holidays over Christmas and the New Year. Of particular interest to overseas students might be cheap sightseeing tours of Europe.

The South Clerk Street branch hopes to do £250,000 worth of business in its first year. Although the city clientele is important, the success of the branch will depend ultimately on students living in the area taking advantage of their own Travel Centre.

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Ken Shoji

Younger's Tartan Special

George Younger has now been Secretary of State for Scotland for over five years and has proved himself a tireless worker for Thatcherism north of the border. Bill Williamson talked to him about his past record and his vision of Scotland in the future.

How far do you consider yourself Scottish as opposed to British?

Well, I'm entirely Scottish. I've always been Scottish. I was born in Scotland and so on. But I don't think there's any difference between being Scottish and British. There wouldn't be such a thing as British if it wasn't for the Scots because Britain is the mixture of Scotland, England and Wales, so I regard myself as British and Scottish as well.

So you don't see any question of a Scot's identity which might involve different ties of loyalty?

Well, I certainly do see a Scots identity as a very strong Scottish identity. And that is what we do try and reflect in the way in which Scottish policy differs from English and the Cabinet has been extremely helpful and understanding and has given me a pretty free hand in doing that sort of thing. We've been able to run totally different types of policy up here with the firm approval of the Cabinet, which has been rather interesting.

It's difficult to see how Scottish policies do differ. Could you expand on that?

There are several fields which I could give as instances.

First of all, law and order: we have moved miles ahead of England in the introduction of the new Criminal Justice Act, which we introduced four years ago. They're just beginning to think of it now.

We're miles ahead in dealing with football hooliganism which they haven't dealt with and we have been most successful by banning alcohol from matches. These changes have been to the benefit of both the accused person and the public generally.

Look at local government. Our system of local government finance has been, and still is, very different. Different sorts of method and different calculations, and everything's done very differently. For instance, we don't have any targets and grant-related expenditure like they have in England. We've had selective action which we've been able to take against local authorities and they haven't.

How difficult do you find any clash of loyalties in cases like that of Invergordon, Ravenscraig and Bathgate?

Well there isn't a clash of loyalties because any decision that's taken is taken by the government as a whole. My job is to make sure that the Scottish interest is well to the fore and well represented in Cabinet. If there is a Bathgate, or a Ravenscraig, I'm the person who goes to the Cabinet

with the most intimate knowledge and tells them how it is, and in all these cases they have been extremely helpful. It was a Cabinet decision, not mine, to keep Ravenscraig open. Obviously I put Ravenscraig's case to them but it was their decision and it was willingly taken by them, not me.

With Invergordon the same took place. We had a very difficult case to put and a very difficult situation at Invergordon and the Cabinet was prepared, not just to try and help, but to offer a subsidy of £20m pa for five years for any company which would take it over. Now I couldn't have asked for anything more general than that but even then there wasn't anyone prepared to do it.

So I think that my job is to see that Scotland's point of view is powerfully represented in Cabinet and then it's up to my Cabinet colleagues and I to decide what happens in Scotland and, by and large, they've been pretty helpful. Why then do you, as a member of a party committed to the centrally administered unity of Great Britain, think there is any more need for a Scottish Office than for a Yorkshire or Cornish Office?



George Younger, your very own Viceroy.

Rt. Hon. George Younger MP

Born: 22 September 1931. Eldest son and heir of the 3rd Viscount Younger of Leckie.
Educated: Cargillfield School, Edinburgh; Winchester College; New College, Oxford.
1950: Commissioned, Argyll and Sutherland Highlanders.
1951: Served in BAOR and Korea.
1964: Elected MP for Ayr.
1965-7: Scottish Chief Whip.
1970-4: Parliamentary Under-Secretary of State for Development, Scottish Office.
1974: Minister of State for Defence.
1979: Secretary of State for Scotland.

Well, I've often wondered about that, but there is a very good reason and that is that Scotland joined with England to form the United Kingdom in 1707 but in so doing we kept our own legal system, our own church, and our own identity, and we have our own media, organs of public affairs such as the Scottish CBI, our own Chambers of Commerce, own TUC etc. So we are still a very clearly defined nation in Scotland but we're part of Britain. So as I see it there is a need for an opportunity to do things somewhat differently in Scotland while within the UK context as a whole. And this system, which I think is quite remarkable, enables that to be done.

That leads us nicely into the next point. A recent newspaper report claimed that Alcan's Falkirk aluminium finishing plant now imports more foreign aluminium than the Invergordon smelter produced before it closed. Surely there is a case for the Government supporting industries through slumps in demand — is it not preferable to have losses in 1985, and our own aluminium, steel, coal, lorries and ships in 1990, than to have profits in 1985 and imports in 1990?

Yes, there is a very good case for trying to help industries through depressions. But what you can't do is help every industry through the depression. There just aren't the resources to do it and because of that being a very important thing to do we have poured millions into steel to keep it going through the recession. It's costing us hundreds of millions of pounds a year to keep steel going. Leyland's cost us well over a billion pounds to keep going and they're now coming towards profitability. The Coal Board is still costing nearly £1bn pa to keep going, and there are the railways and others too. So what you say is

right. But you can't do everything and we certainly couldn't have supported all those industries such as aluminium.

In the case of aluminium, the Falkirk finishing plant had a year's further life than it would have done had not the government rescued British aluminium when the smelter closed. It was because we enabled that to be done relatively painlessly that we didn't have the whole of British aluminium going

sell off BNOC?

Well, the exploitation of North Sea oil was overwhelmingly a private operation. Apart from BNOC all the people involved were private companies and, in fact, I think the exploitation of North Sea oil has been a triumph for private enterprise and a perfect example of how private capital can flood into a new opportunity and exploit it. And it's been of immense benefit to Scotland, we've had 100,000 jobs out of it and of all the developments downstream which are getting put up, well over 70% of what goes into these is locally purchased. So it's big business, great news... and I think it's a very good story of private enterprise.

The particular needs of Scotland in the disposal of oil revenues? Well that is a vexed question because it assumes that oil revenues are being kept separate whereas oil revenues are being used to help British public expenditure and without the billions that oil revenues provide one would have to make simply colossal cuts in public expenditure and that would hit Scotland just as much as England or Wales. So oil revenues are now being used to help keep public expenditure up.

If we look at Scotland the use of public expenditure is higher per head on almost every subject than it is in England. Therefore we are getting a more than proportionate share and all the benefits of being part of the UK. So I really think that the one thing which would be very clearly disastrous for Scotland is the thing that some people in the SNP have called for. It would be disastrous to cut Scotland off from the 'UK Ltd' and UK markets and say 'Well, they've got the oil revenues and tell them to shut up and get out of our hair. Then we wouldn't be able to afford the level of services we have now.'

Finally BNOC. Well, BNOC we did well out of as we have the headquarters of BNOC here and Britoil also. So we have got the bulk of the previously state-owned part of British oil in Scotland. I think we've come out of this quite well. The Scottish Labour Party is now committed to devolution. Given the local election results (which suggest that Scotland retains its distinct political character) and that the original referendum was not conducted satisfactorily, do you not feel that the issue should be resurrected officially?

Well I think that devolution is a perpetual question in Scotland. We always think about it, we practice it, and we will always debate it. But I do not think that there is any substantial wish in Scotland for anything along the lines of the old Scotland Act, the Scottish Assembly etc. I think there is 'certainly a massive disinterest in the subject, in spite of all the efforts of people to stir it up. I see no signs that it's a big issue, it's certainly practically never raised with me.'

So I don't think that's likely, and I think the reason is that that scheme was destroyed in argument, it was argued out of existence and that's why the referendum didn't overwhelmingly endorse what many people thought it would. I think it was because the scheme was a flawed scheme because it tried to put Scotland out on a limb within the UK. People saw that Scottish MPs would be in a hopeless position because they would be unable to influence things at home, as that would be done by a Scottish Assembly, and they would be busy influencing details of things like housing and education in England by their votes in the Commons. That was never going to be allowed to last for long and was going to be disastrous from a Scottish viewpoint.

So I think that's why and I think that one of the reasons that devolution has not become an issue again, and the Assembly rearing its head in any serious form, is that nobody tackled that basic flaw, and until they do I don't believe the business is running.

Finally, Margaret Thatcher seems to mix abstract, idealistic rhetoric about the future with stern talk of realism and practically in an instinctive, often contradictory, way. Do you have a personal vision of a future ideal Scotland, or do you believe definitions of ideal future to be irrelevant and possibly dangerous?

No, I don't think they're irrelevant or dangerous. I think we all need a picture of what our ideal future is, and perhaps we all recognise that life being what it is, the ideal that we have will probably never come as we hope, although we strive towards it.

What is my ideal for Scotland? Well, my ideal has made considerable strides in recent years towards the way in which I would like to see it. I would like to see Scotland thoroughly individual and different from England and Wales, which it is. I would like to see Scotland's economy much more broadly based than it was in the past. I don't want to go back to being dependent on a few heavy industries. I want to be dependent on a large number of high technology industries.

Therefore my ideal for Scotland is that we become one of the centres for high-technology in Western Europe, and that, at the same time, we develop our tourism and the cultural side of things and that we become a very attractive country to live in, with a very soundly and broadly based economy. I think that's where we're beginning to go, though we've still got a very long way to go.

Interview by Bill Williamson. Questions set by Bill Williamson and James Meek.

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FEATURES

Return of the Condor

You may have watched the BBC's highly acclaimed documentary 'The Flight of the Condor' which was broadcast in early 1982: or you may have seen it repeated last year.

Either way you will probably have been struck by something other than the breathtaking photography — the music. It was released, on a BBC record and went silver — 100,000 copies sold.

But though you'll almost certainly have heard the music somewhere, you probably won't be too familiar with the group who recorded it. They're a Chilean folk group called Inti Illimani — the name means 'sun in the mountains' — who are currently in Britain on tour. They're at the Playhouse on Saturday (October 20th) supported by some of the best of Scotland's own, the Whistlebinkies.

Inti Illimani have been in Britain several times before, most recently in March when they were in London. They've been up to Edinburgh too where they played at the Assembly Hall in last year's Edinburgh Festival. Thanks not only to the BBC but also to the music they provided for the Ballet Rambert's recent and critically successful Ghost Dances, they have acquired a considerable following in Britain.

Their instruments are those of the peasants and Indians of the Andes, such as the gampana, which we know as the pan pipes, the quena, which is a type of flute, and a type of mandolin made from an armadillo shell, called the charango. Musically, however, they aim at more than just straightforward folk music. 'We don't want our music to be stuck in time,' explains Jorge Cuello, one of the seven members of the group. 'We want to achieve a Latin Andean Indian music. We want to look at African roots in Latin American music, and from our years in Europe we want to incorporate Stravinsky and the wonderful peasant music of the Balkans.' Accompanied by the Gaelic strengths of the Whistlebinkies, they promise an evening of wide and varied folk culture.

However, there's a lot more to Inti Illimani than just music. They were formed in 1966 at the State Technical University in Chile, and all shared a common interest other than music — a belief in socialism. During the election campaign of 1970 they campaigned actively for Salvador Allende, the head of a coalition formed by left-wing parties to form a substantial opposition to the right wing — the Popular Unity Party.

Allende was elected and Inti Illimani gave up their engineering careers to work for the Communi-



Inti Illimani rocking against the dark tide of Chile's fascism.

cations Department of the university, becoming actively involved in Allende's attempts to build a new, free and just society. They travelled the country singing in schools, factories, community

Many of those who were with Inti Illimani, part of the revival of folk culture and connoisseurs, were arrested, interned, tortured and murdered. The group themselves were out of the country at the time



centres, political meetings and the like.

South American politics hasn't a reputation for peace or, for that matter, justice and democracy. There was growing opposition from (amongst others) big business, as trade unionism and support for the Popular Unity increased. In September 1973, the military seized power and Allende was killed in a bomb attack on the presidential palace.

In the swift clampdown which followed, trade unionism was banned, an estimated 40,000 politically active left-wingers killed, and one million emigrated

and unable to return for fear of similar punishment. Only recently two members of the group attempted to return to Chile, but because of their opposition to the repressive regime, were immediately deported.

Since then, Inti Illimani have continued their championing of freedom of justice and of peace, even though they are unable to return to their native country. Their concerts, including the ten-day tour in Britain, of which their Edinburgh date is a part, are in aid of human rights committees not only for Chile, but for other Latin American countries in similar situations, namely Guatemala, El Salvador and Nicaragua.

These Human Rights Committees do not advocate violence or terrorism. They 'adopt' political prisoners, though their main function is largely educational, ensuring that people in democratic countries such as Britain — and whatever your political opinion — Britain is a democracy in comparison to Latin America — are aware of the plight of millions of ordinary people in South America.

On Saturday, Inti Illimani bring to the Playhouse music that is not only a richly traditional source of folk music, but in the words of one of the four organisers 'a living expression of Chile's struggle against the dark tide of fascism that sought to silence its people'.

Jenny Dunn
(thanks to Andy Brown)

S.A.S.

Accommodation Hassles

It's traumatic enough being a fresher at Edinburgh University without having to worry about accommodation. An incensed Ishbel Matheson takes a look into the bureaucracy that is the Student Accommodation Service.

No 30 Buccleuch Place is a depressing experience. Distinguished by a continuous stream of worried-looking first years, it is the nerve centre of the EU Student Accommodation Service. Downstairs in the waiting room, anxiety is palpable, students clutch forms and wait for ten-minute appoint-

On the Pollock complex, no places are available to first-year students in self-catering facilities, which is paradoxical, because student houses and flats are options which first-years are increasingly encouraged to consider.

Of those student not housed in University-controlled residences, the prospect of bed-sits or lodgings beckons. The official line from the SAS is that there is no proof students in lodgings find a more difficult to adjust to student life. Nevertheless, it is obvious that in the initial, and probably critical first few weeks, there is a much greater degree of difficulty involved in socialising and meeting people for the student in lodgings than there is for one accommodated in Pollock. In addition to this, digs can be of varying



ments. Upstairs, tranquility prevails; the director sits in his cosy office, explaining in honeyed tones the policies of the SAS. To many, especially first-years who have just had their first encounter with this particular institution, this begs the question, what policies? What method is there in their madness?

Of all prospective first-years, 88% apply for halls — of these 65% get into University-controlled accommodation, not necessarily



halls, but also student houses and flats. It is difficult to ascertain what precisely the SAS's criteria for allocating places are, and it appears that selection is more or less a random process. No preference is given to students who live further away. This means, and it frequently happens, that first-year students from Glasgow are just as likely to be accommodated as those coming up from the South of England or Northern Ireland. In Pollock, 55% of full-board places must be given to first-years, 35% is available to other students. The philosophy behind this? 'To achieve a reasonably balanced community.' A noble intention, nevertheless it is open to argument whether an increase in the number of first-years accommodated would disturb this 'reasonable balance'.



standards, as the SAS only inspects individual premises once every two years, and even the conveniently pre-warns the owner of their visit.

So — is this system fair? Not just.

Unfortunately, the majority of first-years who are happily accommodated in halls adopt a bovine-like complacent attitude of 'I'm alright Jack'. The others are peaceable, law-abiding souls and accept the lot doled out to them. However, if you are desperately



unhappy about the accommodation allocated to you, the general opinion is that although the SAS presents a visage of benign the proverbial brick-wall, if you keep on bashing your head off it hard enough, and frequently enough, you will probably succeed in getting what you want.

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GRANGEMOUTH RFC 12 pts

Before the match began it was evident that playing conditions would be far from best, with sporadic rainstorms and a strong wind. Despite having the edge in their favour during the first half, the University made an early start and were almost immediately three points behind. At first Edinburgh were played in both lineout and scrums, and it took fully 20 minutes for the forwards to provide sufficiently good ball for backs to mount a threatening attack. A fine drop goal and a penalty by stand-off Hunter gave both the result of immediate yard play. A good push in the scrum after half an hour gave Grangemouth the chance to spring for conversion. Hunter then slotting over conversion.

Nevertheless they must have been disappointed to reach half-time with nine points ahead. Grangemouth immediately used the point of using the scrum by hoisting a high kick which landed deep into Edinburgh territory. The panic and disarray caused in their defence was owing to those few Edinburgh players who were prepared to go out on such an arctic afternoon.



David Yarrow

The situation was eased however by a marvellous set-piece move, in which lock Ian Stevens sliced his way through the opposition pack, handed the ball onto Captain Leckie who timed his pass to Hannaford perfectly, enabling him to score in the corner. Once more seven points behind, an increasing sense of despair entered Grangemouth's play, and remarks such as "that's bloody stupid Grangemouth were commonplace. Hannaford's try marked the start of a period of

domination by Edinburgh, whose pack took total control, leading to more effective use of the back division. A late penalty by Grangemouth aroused thoughts of an exciting finish, though in the event the University were never again threatened. The match as a whole was scrappy and often dull, except for the intervention of various canine characters, and the occasional flare up between the players, though the captain would not wish me to divulge who!

Jon Zilkhe

Hurricane fails to deter University

AFC 2

RAIGROYSTON 2

The hurricane that hit Peffermill about 3pm on Saturday, quickly polished adjacent blocks of flats and factories, however such rural disasters were far from the city's minds as they took the lead, linked by a sturdy rope, to the might of Raigroyston. The said team, thankfully for the honour of this piece, without the known psychopath taxi-driver, McKinnon (licence no. 1335). Skip Fraser showed a basic lack of commitment by losing the ball and the varsity lined up with the wind in the first half. Playing on it proved to be a decided advantage as the merest caress of the ball sent it soaring in only one direction at speeds of over 110 mph.

Mark Dickson marked his return

by scoring a nice goal early on, however it proved to be the only high point for 'burgh in the first half and we were lucky to go in at half time at 1-1.

'Wee Tam' our new coach, decided to alter his coaching tactics from hypnotic encouragement (soft words spoken to team whilst lying on backs), to gratuitous violence. We limped back onto the park with new resolve.

Yours truly scored early on with ridiculous ease after a great pass from 'Smiler' and we continued to dominate for the rest of the game. Nick Dee quickly demoralised his opposing defender who was later substituted for crying (lack of love in early years). Unfortunately, 'Craigie' equalised in the dying moments. It was a 'scrappy affair' (see Sunday Post fitba' cliches) with the ref. choosing to ignore an attempted homicide on Andy George. All in all a bit disappointing but then, you don't need a weatherman to know which way the wind blows (you people read too much into my lyrics — man).

Dougie Hardie

SHINTY

EDINBURGH UNIV. O
TAYFORTH 5

The Shinty Club began the new season with a spirited though somewhat unrewarding friendly against their more experienced Tayforth rivals. Right from the start they found themselves boarded by constant Tayforth pressure which resulted in a Tayforth goal after little more than 90 seconds. After a good build up down the right wing, the Tayforth centre-forward was on the end of a fine cross pass to give the University goal-keeper no chance. Tayforth then missed several good chances before Martin Longstaff put them two up after some very scrappy goalmouth play.

At this stage the University forwards were getting very cold and wet in the damp blustery conditions due to the lack of service from their defence. Consequently, it was no surprise when just before half-time they went 3-0 down.

The second-half saw Tayforth continue in the same vein with two quick goals giving them a five goal cushion. However, the courage and never-say-die attitude of the University team then began to shine through as several of the Tayforth veterans began to tire. Midway through the second-half the University created their first real chance when Tom Maguire hit a blistering drive narrowly wide from 20 yards. Then one of the more enthusiastic tackles from the University defence resulted in Martin Longstaff having to leave the field to receive treatment of a bad but on his forehead.

Towards the end Andy Mackay began to assert his superiority in midfield and created several chances which the forwards squandered. Derek Woods, at the heart of the defence, deserves special mention for a determined display while Tom Maguire's qualities of motivation together with his previous hurling experience make him one to look out for in the future. On the day however, the much more experienced Tayforth men made light work of the inexperienced but spirited University novices.

John Walters

Footnote: The Club are having a disco in Sinatra's on Wednesday 24th October. Everyone welcome.

MEN'S HOCKEY

SCOTTISH CUP

Stepps 0
Edinburgh Univ. 1

The hockey season came to life in Glasgow on Saturday when the University surprisingly moved into the last sixteen of the Scottish Cup.

On a wet, slippery pitch, Syd Reid — had he shown more manliness, would have pulled off the day's most accurate imitation of Jane Torvill on an off day. However, he failed to impress the judges, but did provide the highlights of a hard fought but very scrappy first half, which deserves little mention.

At half-time, Captain Pete Fowlie seemed to confuse hockey with chess as he gave different positions to several be-mused looking team-mates "Genius or Arsehole?" — they whispered amongst themselves. The answer arrived only minutes into the second half when Ashley Whittome the newly positioned centre-forward skillfully put Edinburgh into the lead.

The Glasgow side responded well to this setback and the game opened up with chances going begging at both ends.

Then, just as it seemed Edinburgh had held out, Lindsay Rainey in goal used his height to the worst of his ability and needlessly gave away penalty flick. However, mutterings of "Little Irish Bastard" from his team mates were hurriedly replaced by "Jolly well done old chap" as he brilliantly redeemed himself with a superb diving save.

This signalled the end of Stepps' brave resistance and left Edinburgh contemplating fame, fortune (but probably a ten-nil thrashing) in the next round.

Squatt

Judo League

Last Saturday marked the beginning of another autumn term Scottish Universities Judo League.

Both the men's team and the ladies team performed well, winning all their matches convincingly to take an early lead in both leagues. Clearly the clever tactical selection of fighting order (out of a hat!) had the hosts and auld enemy Glasgow baffled, and rather fooled Strathclyde who turned up two men short — and completely outwitted the might of St. Andrews who didn't turn up at all.

Finally, a message of congratulations to the ladies Patricia (C), Gillian, and Fiona for whitewashing Glasgow 3-0; and to debutants Peter Armstrong and to Joachim "yes I have passed my driving test" Manners, saving the honour of the day to our Mexican import Eduardo Morales with the "throw of the day" in his first fight, contributing to the early defeat of league rivals Glasgow University.

Colin "Earthy" Wilson
Judo Club Captain

Victorious Freshers

Edinburgh University freshers' football team went to Strathclyde on Sunday to take part in the annual Freshers' Tournament, viz. the occasion where pulled muscles, blisters and cramp show you how unfit you really are. The Edinburgh side, urged on by some of the EUAFC old guard, won their first two matches against Strathclyde and Glasgow. Then came the crunch match against Heriot-Watt. Both teams unbeaten, but Edinburgh having a superior goal difference. A goalless draw in this match thus was enough to give Edinburgh the title (well, it would have, had there been a title). Not even the coach driver's choice of music could detract from what was a very enjoyable afternoon for all concerned.

Keith Dinnie

WATCH WHERE YOU'RE PUTTING THAT!

To you proletariat out there, the game of lacrosse might only be familiar in a vague Enid Blyton, jolly lacrosse sticks sort of way.

To this particular member of the masses enlightenment was slow in coming. Quick as a flash I produced my trusty Pear's Encyclopaedia to find out what it's all about.

In laywoman's terms (men are welcomed too) the stick with the net on (still with me?) is called the crosse. Each team has twelve players, and the ball is chucked around from crosse to crosse until a goal is scored. Simple, eh?

Now you might well be saying, "Oh, yeah! Sounds great for the yaks, Sloanes and assorted aristocracy, but it's not my cup of cold Potterrow tea, thank you very much."

Well, that's where you're wrong. After all, you've nothing to lose but

your dignity (possibly your head if you're unlucky) and seemingly plenty to gain.

The club is not packed out with the Cheltenham Ladies' College first team. The two teams and Intra-Mural section provide scope for all abilities, from expert to Sunday afternoon slasher.

What's more, there is travel to all manner of exotic places, including Aberdeen.

If interested in spectating go along to Peffermill on 11th November at 1 pm and see the Intra-Mural team in action, or enquire at the Sports Union offices for a fixture list.

If a potential player: (1) keep your crosse under cover; (2) contact the secretary, Miranda Cole, c/o Sports Union office, tel. 667 1011 ext 4469.

Kenneth Addly



Two non-runners on Saturday and it was left to Opale to carry flag in the Irish St. Leger. A fine short-head victory means profit so far rose to a massive 5. This week inhabitants of College should not miss Law Day in the Dewhurst Stakes (day) along with Valuable (even) in the Cesarewitch on Sunday. Free Guest is also worth a last pound in the Champion Stakes the same day.

One: Drawing-room of Rodney Parnaby-overs somewhere in Andas Street. Enter a flustered hard Fortescue.

Excitedly: I say old boy, you'll guess what... it's simply... wouldn't have thought blighters had it in them!

(puzzled): Dickie, what are

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The Hicksville Massacre

Since this scenario began, several words ago, there has been no mention of any violence. So much for the preliminaries. For the record, Johnny was having a bath. Mary and Bill were in the kitchen fixing supper and Ellen was in her bedroom on the second floor reading a book. Sound effects of joyful college banter. The kids are happy, fresh-faced, and about to be slaughtered (you can tell by the camera angles).

Flashback shot: the same house five years previously, on a stormy night. The occupants, a farming family, are hacked to death by the head of the household, Joss, in a fit of pique. Next scene: the flashing red lights of the police as they arrive on the scene. Many shots of shocked faces of police officers, mopping their brows with handkerchiefs. "Thirty years on the beat and I'll swear I never saw nothin' like this," forensic jargon (optional) for technical effect, e.g. "It looks as though they're dead, Captain."

Flashback shot of Joss watching the police through the bushes turns into a shot of Joss watching the kids through the bushes.

Joss sneaks up to the house and enters through the unlocked front door. No one hears him. He walks through the hall to the bathroom and kicks down the door. Johnny freezes in terror. Joss wraps a cheesewire around Johnny's neck and tightens it so that Johnny's head flies clean off, bounces against the wall and into the w.c.

Shot of the water in the bath turning red and then the head



bobbing up and down in the bowl. This murder is a dramatic device to let us know that time has not withered Joss's sense of fun. Joss runs through to the kitchen and picks up a knife. Bill advances to tackle him and they tussle briefly on the floor before Joss plunges the knife into Bill's groin. Bill squeals but continues to fight, grabbing Joss around the neck in an effort to strangle him. Meanwhile Mary is screaming in stereotypical female fashion; she is standing beside the phone but has not thought to use it. Back to the action, Joss hacks at the arm around his neck with the knife, puncturing his own throat several times in the process, but this does not stop him and soon he has chopped Bill's right arm off at the elbow. Bill fights on; he picks up a hammer that he and Mary just happened to be using to break eggs prior to making an omelette. Bill and Joss circle each other like two men locked in mortal combat. This is appropriate because it conveys the fact of the matter to the less alert members of the audience, namely that they are locked in mortal combat. Joss lunges at Bill, but Bill reads the move, sells Joss a feint to the left, dummies right, and stays where he is. Joss trips up over a mouldy fragment of Edam knocked to the floor during round one. "Hard cheese," says Bill, delivering a

lethal hammer blow to Joss's temple. Joss falls against the wall, just managing to avoid a second lethal blow from Bill. Lethal blows are being distributed with gay abandon by all and sundry, but shortages in casting dictate that not all are as lethal as they seem. Joss gathers his strength and once more lunges at Bill, this time Bill misreads the move, looking at the script, he thought it said "Joss lunges" and so he has paused, stock-still in the middle of the room, waiting for Joss to get his sandwiches out. He is destined to wait forever, since Joss does not miss his chance. Joss dives at Bill in slow motion, the knife held in front of him in both hands.

Shot from the side: profile of Joss in mid-air, then the knife disappearing into Bill's abdomen.

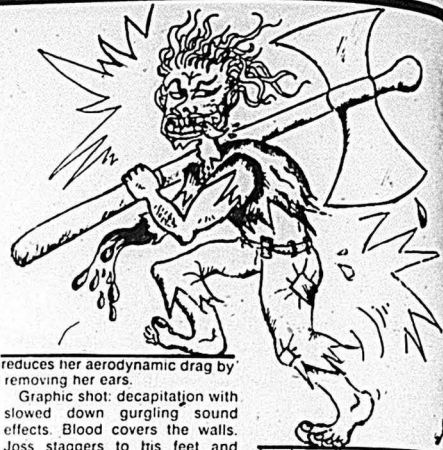
Shot from behind Bill: the knife, and then Joss's bloody arms, emerging through Bill's back.

Shot of Bill's face: displaying much angst.

Bill falls to the floor. Joss dis-entangles himself from Bill's intestines, muttering something about dry-cleaning expenses, and spies Mary. Mary, at last realising the gravity of the situation, has started trying to use the phone, although even the operator is telling her that she hasn't got the time. Her efforts are not helped by Joss, who rips the phone off the wall as though it was just another bit of flesh. Mary gives up and runs into the hall, but Joss has sneaked a look at her copy of the script and so he has anticipated this move. He is waiting for her, armed with an electric saw.

Mary tries to run past Joss to the door but he grabs her and throws her roughly to the ground.

Shot from Mary's point of view: Joss's haggard face looming into focus, wild-eyed, bloody and drooping at the mouth. He raises the saw above his head. Mary struggles as the icy fingers clamp around her neck; she reaches out for a glass ornament and smashes it in Joss's face, but Joss merely shrugs, as if to say "days like today is it really worth the effort?" and then he sets to with the saw. He amputates all four limbs, carries out crude appendectomy, and



reduces her aerodynamic drag by removing her ears.

Graphic shot: decapitation with slowed down gurgling sound effects. Blood covers the walls. Joss staggers to his feet and realises with horror that in the melee he has amputated one of his own arms. Such an unstylish error may prove a severe handicap but it is now much too late to call for a postponement of the fixture.

Shot from the darkened landing, looking down the stairs: Joss is standing over Mary's, well, "bits" seems as good a word as any. His head turns slowly to look up the stairs. A female voice speaks, "Hello, is there anybody down there?" It is Ellen.

There is a short intermission during which Ellen is presented with an award for the Most Blindingly Stupid Question of the Year. Well done Ellen.

Meanwhile, Joss snorts like a minotaur, or at least how he imagines a minotaur would snort, but you have to allow him quite a bit of creative licence if you are to be fully convinced. He starts to walk up the stairs, carrying a short, double-bladed Elin axe left over from the filming of "The Hobbit". Ellen is under the impression that a minotaur is in the house and so she has locked herself in the upstairs bathroom, paradoxically the only room from which there is no chance of escape by the window, since it is too high and too small. Refuge in a dead end: such is the delicate irony with which this type of scenario is deeply imbued.

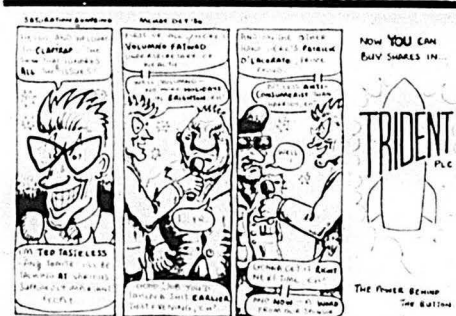
Joss stumbles, towards the bathroom door. He shakes it. Mary shakes it. Everybody shakes it: it was that kind of party. Then Joss attacks the door with his axe, splintering the wood and eventually breaking open the lock. Maniacal laughter from all concerned.

Shot, from behind Joss: he is standing in the doorway, in front of him the shower is on and the curtain closed. Joss steps forward and tears down the curtain. Too

late he realises that Ellen was in the shower. He turns round a time to see her darling out of the door and he throws his axe. This is a thud and then a splat as the axe bounces off Ellen's head back into Joss's face. Joss mutters something about this being the last time he uses a damn pine Elin axe, and then grunts all the way to the top of the stairs which Ellen has conveniently fallen down. She is lying at the bottom, unconscious as Joss closes the door in time she wakes up but is so groggy, Joss tries to fall on her but she rolls away, climbs to her feet and sways into the kitchen. Joss follows. Their movements have taken on the gliding beauty of Nureyev and Fontein. Joss lases out wildly with a cheese-grater, hewing chunks of flesh the size of hamburgers out of Ellen, but she defends herself gallantly, with a dishcloth which she employs in the fashion of a matador. Cunningly, Ellen manoeuvres around the kitchen until one blow from Joss passes through the cloth and into a food blender. Ellen has switched on Joss's stomach mesmerised as his fingers, hand and arm dissolve into an ectoplasmic mush. Ellen peels behind him and pushes progressively more of his shoulder, head, neck and trunk disappear, and she stops only when the blender is overflowing with ectoplasmic mush (it is a large blender).

Ellen slumps to the ground, breathing heavily. Soft tinkling music. Final shot: blender in foreground, Ellen behind. After a minute, perhaps something moves in the blender, perhaps it doesn't, but it sure looked like Freeze frame, credits roll. The End.

John Hodge



McKAY is interested in starting a regular xeroxed cartoon and comment magazine — anyone interested in contributing (bearing in mind the above's political views) should contact him on 556 2188, or via the Student offices.

A load of absolute crap

Talking nonsense is not, strange to say, confined to politicians and intellectuals. It is one of the most enduring, entertaining and enterprising human traits.

Let's take a few examples, such as umbrella sellers. "Oh yes, these umbrellas are great on windy days," they'll say, just before you walk around the corner and the thing caves in on you. Musicians are the same. "Ooh, it's terribly easy to play the piano," they say with a smirk after 15 years of tortuous tuition at the hands of old hags. "It just takes time." An especially annoying brand of culprit is the amateur parachutist. "Oh, it's nothing," he says, as he climbs aboard the 1930s Dakota. "They pull the wires for you, and the next thing you know you're floating on air." The next thing you know, actually, is a ' tragic accident' sort of headline in the tabloid papers.

All these examples are but symptoms, mere offshoots of our unique ability to talk guff. A great stock nonsense word is 'upset', as used by people at peak television

time. Politicians and sportsmen are very good at this. "I am very upset," said the Cabinet Minister (on the nine o'clock news) "that the opposition should see fit to indulge in politics." This is only bettered when, at football time, you see the star who's just been transferred. "Terribly upset, I am, terribly," he says, pocketing the cheque. "Just when I felt the fans understood me."

All this is very healthy for us. I think that in speech, as in art, literalism is damaging. Every great work of art, every great play and every great book has always been befallingly nonsensical. What's *Moby Dick* about? Anything from race relations to Thomism, as far as I can work out. What about *Hamlet*? There are at least 20 or 30 different explanations to this and all of them. I am quite positive, are mere driftwood when set against the text. It's too good to be discussed.

We should realise that human speech, in reality, is as baffling as stimulating literature. Attempts at conversation devalue the true beauty and the aesthetic worth of words. When you look at a Rubens, do you immediately scribble your impressions of Princess Anne and stick it up

alongside as an addition, as a sort of artistic complement? Of course not. You just admire it. So it should be with words.

I think that we should stop talking to each other. Just as grunts once gave way to speech, now I feel it is time for conversation to give way to soliloquies. Never again will two human beings enter upon a discourse. Instead, using the free government secretaries that come with packets of cornflakes, every single human being in the world will have his or her words taken down verbatim. The finished product will then be typeset, framed and hung in the National Museum of Word Processing. Things like use of language and grammar will be forgotten as will, of course, any pretence of sense, understanding, communications o logic. Humanity will thus stand truly triumphant. Not one man or woman or gurgling child will be shouted down by hairy left-wingers or stern professors. The whole world will at last be made to realise not that everything uttered has a value, but that anything NOT uttered has a spirit and a sanctity eons beyond human comprehension.

Fred Price

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rules

1. The matriculation number will be selected at random by the editor and his decision will be final.
2. £10 will be awarded to the winning student.
3. The winning student must come to the Student offices before 5 pm on the Friday immediately after publication.

4. If the winning student fails to collect his prize before the deadline then the £10 will be added to the following week's total.
5. Members of the Student editorial staff are not eligible.

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Lucy: Meet me in the Meadow Bar Saturday night, upstairs lounge very convivial. — Nat

Joe Cool

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