A controversial proposal by Students' Association Treasurer David Duncan, for EUSA to purchase £250,000 of British Gas shares, has been defeated at a special meeting of the Association's Finance Committee. The issue split the EUSA Executive, with President Cathy Presland and Deputy President Claire McIntosh declaring themselves strongly against it.

The British Gas proposal was also raised during debate over the EUSA Budget at Monday's AGM, which led to a direct negative and a vote against the Budget of 86 to 78.

The suggestion that the Association invest in British Gas was first put forward by David Duncan last week and despite early attempts to keep the matter confidential by Monday a public controversy had erupted.

Speaking to Student, Mr Duncan explained that he was putting forward the proposal for the good of the Students' Association. He outlined the difficulties that the Association might face next year given that its grant from the University will rise by just 2.8% and stated that his successor as Treasurer may "not be able to maintain the level of services and amenities which the Association presently provides".

Mr Duncan added that the Association would not apply "unless we are extremely confident of substantial share allocation and good returns on sale". He went on to condemn the alleged position of the President of EUSA, Cathy Presland, and Deputy President Claire McIntosh, that this decision should not go to the Finance Committee of the Association.

Cathy Presland told Student: "We are a service organisation and we are not into all this wheeling and dealing... it's a lot of money and we need to look at the safety of our investments: this is based on pure speculation." Ms McIntosh added that she felt it was the Subsidiaries' "duty" to take the matter to Finance Committee. Earlier proposals not to have been made when "we were trying to persuade David (Duncan) to drop the proposal".

Ms McIntosh relayed rumours that the split in the Association Executive over the proposals was so severe that she had threatened to resign her subsidiary position or propose a recall motion against David Duncan, should any investment be made. She did, however, confess that she "would find it very difficult to work in an organisation that did such sort of thing."

More open discussion of the British Gas investment proposal arose at Monday's Annual General Meeting when student Malcolm MacLeod proposed a direct negative to the Association's budget for the year, in an appeal to allow the meeting to discuss the issue. In proposing the direct negative, Mr MacLeod was reminded by Cathy Presland, chairing the meeting, that he must object to a specific part of the budget proposals (which did not contain any reference to British Gas).

Mr Duncan added his belief that the meeting was inquorate the budget proposed a direct negative to the Association's budget for the year, in an appeal to allow the meeting to discuss the issue. In proposing the direct negative, Mr MacLeod was reminded by Cathy Presland, chairing the meeting, that he must object to a specific part of the budget proposals (which did not contain any reference to British Gas). Mr MacLeod added his belief that the meeting was inquorate the budget said but what it did not say. He said he felt any investment in British Gas should require the full backing of the Association's highest authority: the General Meeting. He condemned the proposal to make such an investment as "a gamble we cannot afford to lose" and urged the meeting to reject the budget.

Cathy Presland then ruled Mr MacLeod's direct negative to the budget out of order, as the budget did not make any reference to British Gas investment. This ruling was, however, challenged by Mr Adrian McMenamin, and overturned by the meeting. Mr McMenamin described the "attempt to stifle this debate" as "sheer dishonesty." The debate on the budget continued, after some confusion with the chairing of the meeting.

Cathy Presland and Deputy President Claire McIntosh spoke in favour of the budget on the grounds that it did not relate to the British Gas proposals (once again revealing the split in the Executive). Ms Presland did, however, state that "what David is suggesting is that EUSA may actually gamble a quarter of a million pounds worth of EUSA's reserves on unprofessional speculation from the Treasurer".

Other speakers urged the meeting to reject the budget and to "send your message to the Finance Committee, loud and clear."

The budget was defeated by 86 votes to 78. However, since the meeting was inquorate the direct negative to the budget may not go to the Finance Committee. Treasurer David Duncan opened the meeting by outlining his concern that "an investment of this sort would benefit the Association" and reminded Finance representative that "the Association has always invested money."

Strong reservations were voiced by members of the committee. Ordinary member Cheow Lay-Wee said, "I don't regard the Stock Exchange as a safe investment."

AGM inquorate

The Annual General Meeting of the Students' Association, held in the McEwan Hall on Monday evening, saw the debate of ten private members' motions on a diverse range of subjects.

However, the meeting was inquorate; it failed to attract the 300 minimum number of students necessary for its decisions to be binding on the Association. As a result, none of the decisions passed will become automatically binding on EUSA, and the SRC will be left to decide how to proceed with each motion.

The meeting opened with a presentation of the Accounts and Budget. The accounts of the Association's limited company, EUSACO, which operates three travel shops; these were approved. This year, for the first time, EUSACO has been budgeted to break even, and may even produce a surplus.

Following the withdrawal of the constitutional amendment on the renaming of Student Centre as the Mandela Centre, which requires a separate meeting to be passed, the meeting moved on to consider the first private member's motion, on rates reform.

The accounts were then approved by the meeting. The Treasurer then went on to present the Budget for the following year. As reported above, a direct negative was proposed to the budget by John MacLeod, from the floor. This was apparently intended as a means for the meeting to express its opinion on the proposal that EUSA invest in British Gas. Despite this, the fact that the meeting was inquorate means that the budget stands as presented. In concluding his presentation,
AGM null and void

Independents who didn't want to see the meeting adjourned proposed a motion calling for the meeting to be adjourned for the day. But this was defeated, and the meeting moved on to consider the motions.

The first motion called for a suspension of the meeting to allow the Independent candidates to meet. This was also defeated.

The next motion called for the Independent candidates to withdraw their candidates from the meeting. This was also defeated.

The final motion called for the Independent candidates to participate in the meeting. This was also defeated.

The meeting then moved on to consider the motions.

Speaking to Student magazine after the meeting, Independent candidate for the Student Representative Council, said that he was disappointed by the outcome of the meeting.

However, the Independent candidates did manage to get some of their demands met. The meeting agreed to set up a committee to look into the issue of political representation, and to consider the possibility of establishing an independent candidate list for the next election.

The Independent candidates also managed to get some of their demands met. They were promised that the meeting would be closed to the public, and that the minutes of the meetings would be made available to the public.

The meeting then adjourned, and the Independent candidates left the meeting room

Gary Duncan
Less money for more students

The Government has announced a projected increase in the number of students attending higher education between now and the year 2000, which, coupled with figures relating to student continuing support, would almost certainly mean a further cut in the value of student grants.

Mr Kenneth Baker, the Education Secretary, announced last Thursday that if planned improvements are to be proved effective, then by the end of the current academic year 1990-91, there will be 232,000 students in higher education where there are now 693,000.

Secondary education changes include the new GCSE exam which is replacing O-levels and CSEs, plus a teacher training course which intends to improve standards. However, the possibility that this year's examinations will be set in higher education is depressed by the increase in student numbers to 900,000 by 1999, there will be a subsequent drop to 616,000 by 1996 followed by a slight rise to 633,000 by the end of the century.

The Department of Education has stated that the figures are based on the assumption that “there will be no effect on student demand as a result of changes in the real value of the grant.”

The full student grant has fallen by 21% in real terms since 1979. The Expenditure White Paper, published last month, also states that there will be a £4 million reduction in the student grants budget next year. Given that numbers of students are expected, by both sets of figures, to rise until 1989, this is likely to mean a further reduction in the real value of the grant next year.

The Government is expected to make an announcement about the terms and implications of the student grant for the coming year next week.

Miranda Chitty

- The National Union of Students and civil servants are this week discussing the terms of next year's grant settlement.

Blues in the red over drink

The alleged financial crisis in the Edinburgh University Tory Club, supposedly at the behest of theCraigmillar Castle dinner on Halver- eston, a President Andrew Hayes assured Student, “purer fic-

The rumours, started by loose Tolly Club tongues on a drunken evening, spoke of huge debts and Presidential Barbaras. However, the President and fellow Tory Club president, Charles Pring- ton, who, the “rumours” said, was gunning for presidency, refute these claims. Both parties

The Annual Government Meeting on Monday, which saw the launch of Action for Grant Week.

The purpose is to inform MPs and the Government that over 80% of Edinburgh University students are against the idea of a loans scheme, and to continue opposition to a loans scheme which was introduced in 1988.

The week consists of a mass letter-writing campaign encouraging students to write to their MPs and tell them how dissatisfied they are with loan suggestions.

John Catto, Secretary of EUSA, believes this will be effective on a national basis and that MPs will not be able to ignore student feeling.

They will be desks set up all day evening.

“Anyone who is in Edinburgh between now and Monday will be able to write a letter.” Photo: Phil Hulme

POLITICAL ANALYSIS

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**STUDENT**

**Ho air over gas shares?**

Treasurer David Duncan claims he is against the principle of privatisation. Yet his recent proposal that the Student Union invest £20,000 — later reduced to £10,000 after consultation with the Association's financial advisers — in British Gas shares seems to contradict this.

Behind the proposal lies the fact that the Government grant to the University will only rise by 2.8 per cent next year. Duncan wishes the Association to remain in the black — this year there were accumulated debts of over £70,000 and the Union has less than £10,000 of the Association's assets on British Gas shares despite less optimistic forecasts in the financial press. He justifies his proposal by claiming that the intention is to retain personal reservations about privatisation. In any case he also feels he is somehow subverting the Government's intention of establishing a powerful minority of shareholders by retaking a proportion of the shares. This, however, rather smacks of having your cake and eating it.

Is it worth compromising your political beliefs for an amount believed to be in the region of only £2,000—£5,000? For it is unlikely that British Gas shares will prove to be as great a money-spinner as the TSB ones. Apart from creating a politically dangerous precedent for the S.U. to invest “too much” in stock markets... Duncan's proposal demonstrates implicit support for the Government policies of both privatisation and the principle of profit.

Still, perhaps David Duncan deserved some sort of award for making the budget debate the most interesting part of the AGM, for once. He was duly rewarded on Tuesday night with a slap on the wrists by the Finance Committee, who rejected his proposal by 7 votes to 3.

This, together with the partial success of the direct negative to the budget at Monday's AGM, demonstrates that students are not so keen on the idea of being sold something they already own. The way to protest against privatisation is simply not to buy the shares.

**ANC Scholarship support**

Dear Editor,

I think it is excellent that an initiative is underway to establish a scholarship for black students from Namibia and South Africa by the Dadoo-Naicke Co-operative. It is, however, rather disappointing that the Dadoo-Naicke Co-operative should be billing this as a “black student scholarship”.

Mr. A. B. Xuma, also studied at Edinburgh University and which found Glasgow University to be one of Labour's strongest student bases. He referred to the fact that Mr. Jenkins would have increased his majority by 11,000 on the basis of the Knowsley North by-election result. Yet, Alliance support in Scotland has declined from 25% to 15% since 1983 and in the local elections in 1984 and 1985 the Alliance fared disappointingly in Hillhead. Roy Jenkins could well retain the seat on a personal vote but the utilitarianism of Mr Davies will do nothing to ensure that the Alliance retain Hillhead.

As far as Edinburgh South is concerned, Mr. Davies' example was an unrepresentative one.

**Tully Bullies**

Richt grammart Scots

Dear Sir,

Ab uisae as wee hic at yer Minnie Student magazine, an abo the tea mak, wh't's as this English daicn here. Embro in this say thi far hel i Student nac scrievi, i. Scots. It's abo the feat thit i embro universy i anither playen fur the original spakon, loond mouthi, a richt geeck thit i bide witth anither o' the specks. Matthew Fitz PS: nac replae thit abo, thit shou'd be consider as literate, unless addressit i richt grammart Scots.

**Student greens**

Student welcomes letters from readers, but in order for our writers and the editor to ensure the best presentation of their work, letters may be edited for length and clarity. Your feedback is important to us, and we welcome your thoughts and suggestions on how we can improve the publication. Please include your address and phone number in case we need to contact you (these will not be printed). Letters published in Student do not necessarily correspond with the opinion of the editor.

**Alliance bias**

Dear Sir,

Mr. Davies attempt to disc­

Christianity in this country is no longer a way of life. Indeed, it has been replaced by a consumeristic society which values material wealth and success above spiritual concerns.

The present government is currently engaged in a war against terrorism. This is a war of values, and we need to support those who are fighting to preserve our way of life. We must also work to promote a better understanding of other cultures and religions, to prevent the spread of fundamentalism and extremism.

In conclusion, I ask that all readers consider the importance of supporting those who are working to protect our way of life. Let us stand together to defend our values and protect our way of life.

Yours faithfully,

Matthew Smith

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Yours faithfully,
THE COMMUNARDS

Playhouse

Enough has been written about Jimmy Somerville's voice without my adding to it; you've all heard it and know how good it is. I can happily report that the live version is just as good, if not even better.

Based on the show I attended, Jimmy Somerville was anything but. Every wiggle of his bum was greeted with mass hysteria and every silence filled with strident chants of "Jimmie! Jimmie!"

Well, you know what he said about forbidden fruit.

Andy Shearer

SUZANNE VEGA

Usher Hall

A diminutive Suzanne Vega played in front of a tiny Usher Hall full of cadavers. Or so it seemed. The only reactions induced were uniform claps and hoots after each song and the heckling of the floor, wadders shifting rollers of fat (and some McDonald's). Fat man, fat face, pig eye sunk in lard bath! Cash register brain clicks over fingers the wad in his pocket.

"Why should I let you in? You won't make me money!"

A whole load of sixties, hard-hearts, old and balding and frayed at the edges - a bit like the audience. Plucked from the latter-day obscurity of the cabaret circuit, to cash in on the nostalgic boom. Pop music ain't art, just business!

。”

Andrew Tully

THE SHRUBS

The Onion Cellar

There's something strange growing at the bottom of the garden! It goes TWANG! TWANG! BANG! CRASH! (pause) BANG! BANG!

The Shrubs, all the way from Leeds, to play in front of about a dozen people. But I had a good time! Two escapes from the Time Bandits on bass and guitar - one, a loan from The Creepers, the other, Angus Young, in long trousers! The singer looks like Rowan Atkinson impersonating Ian Curtis singing like David Byrne!

"Can we substitute the flashing lights for unfashing lights? They're so distracting!"

Andrew Tully

feedback

Feedback doesn't have much to offer this week. I'm afraid. Tonight there's Got a Fuzzbox and We're Gonna Use It in Coasters. If you can't stomach all that giri-lie fun, however, stay in and tune into the new series of Bilko on BBC 2.

Tomorrow'sTube at 5.30 pm on C4 features The Housemartins, Alison Moyet, The Human League, Grace Jones and Felix Batis.

On Sunday, Van Morrison is raving on in The Playhouse. Monday sees Chris Rea on the same stage, and on Tuesday and Wednesday UB40 are performing the concerts they postponed from October in The Playhouse. If you bought tickets in October, they are still valid.

Friday night's jazz at the Queen's Hall is Tal Farlow, special £2 student reduction.

Andrew Tully
THE FALL: BEND SINISTER BEGGARS BANQUET

Where would we be today if Andy Warhol had instead chosen to paint an apple? At such times of utter bewildermend, we need something concrete: something we can rely on. And it lies here. The Fall, the biscuit-base in the cheesecake of life.

Bend Sinister is undeniably one of 1986's best LPs. But then, The Fall are a unique phenomenon. No other band can play one note and call it a tune. This record will grind its way into your subconscious; hearing it becomes a necessity. Opening with the whirling, compulsive Realm of Dusk, Bend Sinister, with its joyous disregard for precision, twists its way through chaotic diversity, not to mention a romp through the much-loved Mr Pharmacist. This is rock 'n' roll with very few hits missing. Admirably simplistic, it manages to avoid the macho pose, and gives an album that perfectly captures last month was hellish, it and Deporting Sinister sounds like it was recorded in the underbelly, and all the better for it.

The Fall remain as uncompromising as ever. John Peel reckons that they make more good records in a year than most bands make in a lifetime. Bend Sinister proves it. Ding, ding!

Alun Graves

BIG AUDIO DYNAMITE: UPPING STREET

Americanised excesses leave me cold. No. for precision, twists its way through diversity, not to mention a romp through the much-loved Mr Pharmacist. This is rock 'n' roll with very few hits missing. Admirably simplistic, it manages to avoid the macho pose, and gives an album that perfectly captures.

BIG AUDIO DYNAMITE: "UPPING STREET"

BAD's more subtle moment is more low key and exploits Jones’ trumpet on two EPs. The overwhelming thing you say, it hits you straight a few bits missing. Admirably simplistic, it manages to avoid the macho pose, and gives an album that perfectly captures.

DEBBIE HARRY: ROCKBIRD (CRYSTALIS)

Side one of the new solo album opens well with the energetic and catchy I Want You, followed by the sensuous single release, French Kissin’, and is undoubtedly the better side, with plenty of pace and rhythm. Side two starts disappointingly, Debbie Harry's voice being barely audible in You Got Me In Trouble. Fortunately, the very smooth and pleasant Free To Fall gives her a chance to show off her full vocal range. Beyond the Limit reminded me of Howard Jones. A pretty lightweight album, getting a trifle repetitive by the end, but it has its moments nevertheless.

Jane Bowie

SHOP ASSISTANTS: SHOP ASSISTANTS (CRYSTALIS)

I was a worried man. The Shop Assistants' Cous­ ters show last month was hellish, it and subsequent interviews seemed wracked with tension that did not augur well for the band's future. Was major status too much too soon and would the much-delayed album reflect this?

I am now a happy man. I have heard the album and it is great. It carefully avoids the monotony that can permeate even a good Shop Assistants gig by simple yet effective variation.

Thomas Lappin

and humanity, (I suspect a lot of credit for these must be given to Joe Strummer's collaboration with his old songwriting partner.) Two songs in particular give BAD a greater resonance than previously. Beyond the Pale is reminiscent of the international politics of the later Clash, and features a good old-fashioned rockist guitar solo. V Thieves is more low key and exploits Jones’ trumpet on two EPs. The overwhelming thing you

Furniture

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Jane Bowie

SHOP ASSISTANTS: SHOP ASSISTANTS (CRYSTALIS)

I was a worried man. The Shop Assistants' Cousins show last month was hellish, it and subsequent interviews seemed wracked with tension that did not augur well for the band's future. Was major status too much too soon and would the much-delayed album reflect this?

I am now a happy man. I have heard the album and it is great. It carefully avoids the monotony that can permeate even a good Shop Assistants gig by simple yet effective variation.

Thomas Lappin

LONE JUSTICE: SHELTER (GEFFEN)

Ooh yeah, rock it babe. The ubiquitous Jimmy Levine shows another side to his voice. This is another Stevie Nicks album. Eh? What do you mean, it's not Stevie Nicks but it sure as hell sounds like it. Oh well, Maria McKeen does an admirable Stevie Nicks impersonation and gives an album that perfectly blends C&W with rock and pop. Okay, so there's nothing fresh and innovative here, but what Lone Justice do best are nice wee tunes, be they out-and-out rockers (I Found Love), especially on the older songs, particularly the trumpet on Nature Lover. However, it's on the new material that they really shine, showing far more subtlety and originality than on their first two EPs. Train from Kansas City is pure magic and After Dark isn't far behind. Another victory for the new pop. Check it out! (That's a wee joke.)

Andy Sherar

FURNITURE: THE WRONG PEOPLE (STIFF)

Yes, yes, yes, yes! Yes! This record is really good, and I don't care what anybody says, not if you all hate it, not even what the NME says; I love this record, hopefully and unashamedly.

But then, this is a good record. Live, Furniture stimulate greater atmosphere and their sound is faultless. The Wrong People has captured this — Shake Like Andy Says and People's Fight typify the group. Then there's Brilliant Mind, what else needs to be said?

By the way, contrary to popular belief, this isn't their debut album. A mini-album, When The Boom Was On (1982/83), and The Lovemongers full album (1986) make a total of three new records to add to your collections!

Finlay Wilson

THE TRAVES THEATRE COMPANY presents THE SILVER SPRIG a musical midwinter fantasy for all ages by IAIN SUTHERLAND Performance at the Traverse Theatre Nov 28-Dec 21 at 7.30 (Sat & Sun matinees at 2.30) £6.50, £5, £4, £3, £2.50 DROP INTO REAL FOODS 27 Broughton St. or 8 Broughton St. 557 1911 Tolcross	

WE'LL HELP YOU FEEL AT HOME

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REAL FOODS Why the best selection of natural foods in town. Everything you could want plus things you never heard of! Try some organically grown wine — thirty (!) wines with Japanese foods — largest importer in the UK — simple vegetable bags, enjoy our own brand Occhioli and organically grown wine.

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WE'LL HELP YOU FEEL AT HOME
AR: rship: £4 for four years, only 30 minutes include lunchtime.

I LOVE LITTLE CHINA.

Dear Sir/Madam,

I am writing to protest the weekend's events held in the University Union. In an effort to increase revenue, the Union has implemented a policy of charging for all events that attract large crowds.

I believe this policy is both unfair and counterproductive. First, it disadvantages students who have limited financial resources. Many students rely on part-time jobs or academic grants to cover their living expenses, and the cost of attending events may come at the expense of other necessities.

Second, charging for events is likely to deter attendance, especially among students who are not members of the Union. This could result in a loss of valuable revenue that could be used to support other student activities.

Finally, the policy may create a perception that the University Union is more interested in profit than in providing a social and cultural space for students. This could damage the reputation of the Union and the University as a whole.

I urge you to reconsider this policy and find alternative ways to increase revenue. Perhaps partnering with local businesses or offering sponsorships could be effective alternatives. I am confident that these options would be more sustainable and equitable in the long term.

Yours sincerely,

[Your Name]

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**UNIVENTS**

THUR 27 NOV

ITALIAN AND SPANISH SOCS
11th Floor, DHT
1 pm

Last lunches of the term KB LUNCHTIME TALK
6th Level Common Room
1.10 pm

"Ecology of Ourselves"
FILOSO AGM
DHT Faculty Room South
7 pm

ARCHAEOLOGY SOC
19 George Square
7.15 pm

"The Aegean and Cyprus at the end of the Bronze Age"
FRIENDS OF THE EARTH
Teiviot Room at the Pleasance
7.30 pm

An open rights group man talk on the inter net. BAHAI SOCIETY

THUR 27 NOV

SUPERFROG DISCO
Chambers St Union
8 pm

**SUN 30 NOV**

METHSOC
Nicholson Sq Church
8 pm

Ian McLean speaking on his work with ev. prisoners.

HAPPY HOUR
Teiviot Row Union
9.30 pm

**MON 1 DEC**

MODERN DANCE SOCIETY:
Ballet Class
Chamber Ballroom
7.8 pm

One of your last chances to pay for this term—well worth taking even at £1.50.

STUDENT POETRY READING
Chambers St, Library Bar
7.30 pm

Bringing along your own masterpieces.

ESCA GENERAL MEETING
Chambers St Union
7.30 pm

Plans for yet more bizarre happenings. Abseiling Santas and a BR Record Attempt.

LABOUR CLUB
Chaplaincy Centre, Room 2
6.30 pm

The sole female prospective Parliamentary candidate speaking to the EULC today: Maria Fyfe.

**TUE 2 DEC**

MODERN DANCE SOCIETY
Chamber Ballroom
Contemporary Class
6.15-7.15 pm

Members Class:
Beginners: 7.30-8.30 pm
Non-Beginners: 8.30-9.30 pm
Second last chance... £1.50 as ever.

**WED 3 DEC**

BAHAI SOCIETY
Adam Ferguson Building
1 pm

And this is every Wednesday for a bread and cheese lunch.

WOMEN AND FEMINISM SOCIETY
Large Seminar Room, Politics Dept
1 pm

Every week from now on, no less.

MIDWEEK SERVICE
Chaplaincy Centre
1.10 pm

"Reuben — the Politician": thoughts from Rev. John Clarke.

STUDENT CHRISTIAN MOVEMENT
Chaplaincy Centre
7.30 pm

The AGM for the SCM.

LAGS
Cheviot Room at the Pleasance
8 pm

Gay and lesbian literature discussion, led by a member from Lavender Menace.

GREEN BANANA CLUB
Potterrow
8 pm

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**SAT 29 NOV**

BEDLAM AUDITION
Teiviot Row Music Room
2.30 pm

Have a go for the mainstar in the spring: "Over the Bridge"

GREEN BAZAAR
Assembly Rooms
11 am-5pm

The big Green Meet of the Autumn: all the environmental groups will be at George Street

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**WHAT'S ON STAFF**

FILM
Fran Hughes
Sally Greg
THEATRE
Lorna Henderson
EXHIBITIONS
Sandra Catto
MUSIC
Hasselgrena

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**MUSIC**

THUR 27 NOV

GEORGE BENSON
Playhouse
6.45 pm; SOLD OUT
9.45 pm; SOLD OUT

WE'VE GOT A FUZZYBOX AND WE'RE GOING TO USE IT
Culross Theatre
Fresh, lively and young band with a very long name. Unpredictable live, but worth going to find out.

THE CHARGE
Preservation Hall
9 pm;

CONCERT
Red Hall
1.10 pm; Free
Edinburgh: students display their musical talents to the public.

**FRI 28 NOV**

SNO
Usher Hall
7.30 pm (£2-£8)
Music from Mozart, Liszt and Bartók.

TAL FARRROW
Usher Hall
9 pm; £2
Highly recommended jazz (I had to say that!)

**SAT 29 NOV**

BLUE FINGER
Preservation Hall
9.30 pm; Free
Can't say I've ever heard of them!

BOBBIN' JOHN
Chambers Street
9 pm; Free
Sing a little song for me!

SCO
Queen's Hall
7.45 pm; £2 at door
The Scottish Chamber Orchestra perform music by Mozart, Stravinsky, Ibert and Weber.

EDINBURGH UNIVERSITY
MUSICAL SOCIETY ORCHESTRA
Red Concert Hall
7.30 pm; Free
Walton, Rachmaninov and Shostakovich.

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filmsoc...

INVITES ALL MEMBERS TO ITS

IN THE DAVID HUME TOWER
FACULTY ROOM SOUTH ON
THURSDAY 27th NOVEMBER
AT 7pm. WINE WILL BE SERVED

Come and have your say and get involved in Britain's biggest student society

---

**TUES 2 DEC**

RADIO MAX
Preservation Hall
9 pm; Free
To be confirmed

UB40
Playhouse
7.30 pm; £7
Back from their tour of Russia. If you bought tickets for their October concert, they're still valid.

EDINBURGH QUARTET
Red Concert Hall
1.10 pm; Free
Members: By Borodin and John McLeod.

**WED 3 DEC**

CHARLIE McNAIR'S JAZZ BAND
Preservation Hall
9 pm; Free
Trad/Blues band.

UB40
Playhouse
7.30 pm; £7
To be confirmed

---

**WED 3 DEC**

DAVID HUME TOWER
FACULTY ROOM SOUTH ON
THURSDAY 27th NOVEMBER
AT 7pm. WINE WILL BE SERVED

---
 Unsung heroes of printmaking

CAMERON AND STRANG
National Gallery; until 24th December

The past decade has seen a welcome reawakening of interest in the part of the art world in unjustly neglected artists of the last hundred years or so. Among the artists to be given such attention have been William Strang (1859-1921), with a major touring exhibition in 1981, and to a lesser extent, his contemporary and fellow Scot, David Young Cameron (1865-1947). Now the Scottish National Gallery is devoting an exhibition to the printed output of these artists, who were at the forefront of the printmaking revival at the turn of the century, both dedicated to expressing their subjects through this colouristically restricted, demanding medium which once mastered gives ample scope for the effort, as is shown in this exhibition.

Each man is represented here by the type of subject matter he excelled in — portraiture in the case of Strang, landscape in the case of Cameron.

Cameron travelled widely during his lifetime, the results of which were landscapes of many different countries, but it can be argued that they never show the degree of sensitivity, understanding of subject and inspiration as do his Scottish landscapes, in which this exhibition is comprised. Here, the linear organisation which printing involves, the emphasis of mass and other technical effects, are clearly less exploited as ends in themselves, but rather used as a means of expressing the vitality of the painted images. His etchings combined with dry paint have a rich, velvety modulation of tone, a musing of lights and darks in works such as "Ben Lomond", which belie the nature of this technique, in the same way as Rembrandt did. The texture of scab and rock is conveyed with absolute skill, while thick, almost impressionistic lines of his sister's in realistic fashion. In order to be able to engrave spontaneously in front of his subjects to further his aim, he invented a burin or engraving chisel which was pulled rather than pushed across the metal plate. As a result his portrait engravings have an immediate, unprecedented unpretentiousness in the medium, and this is made even more striking by his superb draughtsmanship and clarity of style. The portraits in this exhibition are all of intellectuals and artists who were friends of Strang, and perhaps this combination of personal and professional personality they convey. Strang is content to give a sketchy description of himself, his clothes and surroundings while paying great attention to their wistfulness and dramatic juxtaposition.

The exhibition is a timely tribute to Strang and Cameron, who made significant contributions to the art of printing through their innovations, but were never less ignored until recently.

Assunta Del Prieu

EXHIBS

Portrait of Dr Hans Richter 1912" in the foreground give a sense of the severity and mundanity of subject and inspiration as do Strang's landscapes. Here, the linear organisation which printing involves, the emphasis of mass and other technical effects, are clearly less exploited as ends in themselves, but rather used as a means of expressing the vitality of the painted images. His etchings combined with dry paint have a rich, velvety modulation of tone, a musing of lights and darks in works such as "Ben Lomond", which belie the nature of this technique, in the same way as Rembrandt did. The texture of scab and rock is conveyed with absolute skill, while thick, almost impressionistic lines

EU MADRIGAL GROUP
St Cecilia's Hall, 23rd November

The University Madrigal Group, under the new direction of Michael Tilmouth, presented a programme of 17th century music in the intimate 18th century atmosphere of St Cecilia's Hall last Sunday evening. The concert opened with the Court Ode Do Not Repine Fair Sun by Orlando Gibbons. Orlando was organist at the English Chapel Royal and in 1617 he and his choir were shipped north to Edinburgh to provide a suitably decorous musical welcome for James VI's return visit to the land of his birth. The choir gave a disciplined yet lively performance which was somewhat spoilt by the passionless accompaniment.

A more predictable feature was the world premiere of Dr Hans Richter's "In the foreground give a sense of the severity and mundanity of subject and inspiration as do Strang's landscapes. Here, the linear organisation which printing involves, the emphasis of mass and other technical effects, are clearly less exploited as ends in themselves, but rather used as a means of expressing the vitality of the painted images. His etchings combined with dry paint have a rich, velvety modulation of tone, a musing of lights and darks in works such as "Ben Lomond", which belie the nature of this technique, in the same way as Rembrandt did. The texture of scab and rock is conveyed with absolute skill, while thick, almost impressionistic lines

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The language debate, although integral to the play, rarely comes to the surface. Instead the plot focuses on the relationship between an Irish girl and English soldier. But plot is the wrong word. Nothing much happens in the first half. In the second, the narrative takes off, involving the audience in the action. Will the soldier be found? Will the village be flattened? But, having raised these questions, Friel cannot be bothered to answer them. Like an impatient landlord he calls "time" and the play ends abruptly.

Since the play lacks explicit intellectual debate and narrative excitement, any production must keep the audience involved by making the characters sufficiently engaging, as this production generally does. The opening scene presents the jovial atmosphere of a hedge-school but, despite Ross Parsons' crude and exuberant performance as Dooly, the cast did not really engage the audience. The arrival of the English soldiers managed to inject more humour into the play. Will Brook, in particular, gave a calm and brave performance as the romantic but naive young officer. The final scene was played very slowly, forcing the audience to understand the sense of loss, that old schoolmaster feels.

The play is set inside a hedge-school (a converted barn) which has been excellently constructed on the Bedlam stage. The costumes are realistic, too, and together they give a solid and authentic feel to the production.

Andrew Sparrow

“A rich language... it is our response to mud cabins and a diet of potatoes.”

Photo: Oliver Lim

As the play opens, a dumb girl is trying to speak. With great effort she eventually stammers out the words, “My name is Sarah,” but the attempt (vividly portrayed by Lisa Corrigan) is painful to watch. Without language to express and identify herself, she has no power or dignity. The plot examines what happens when a whole culture is reduced to this state.

Brian Friel sets his play in County Donegal in 1863, where the British Army are mapping the country and changing the place names from Irish to English. Perhaps it does not matter. Nobody remembers the etymology of the Irish names and, if they want to get on socially or commercially, they should learn English anyway. But the language is a valuable part of Irish culture. "A rich language, a rich literature... it is our response to mud cabins and a diet of potatoes." The play ends with a clear sense of loss, and reference to the fall of Carthage emphasises the actual imperialism beneath the cultural imperialism. The map is being compiled, after all, for taxation purposes.

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INTERCITY

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STUDENT Thursday 27th November 1986

ARTS

JIM DAVIDSON

King's Theatre; 23rd November

From winning "New Faces" in 1976, Jim Davidson's career as a comedian and clubman has snow-balled down the precarious slope of show business, ever-growing in success and recognition, to his own television special from the Falklands last Christmas. Now at the pinnacle of his career, Jim's talent for evoking tears of mirth from his woodland audience's eyes was demonstrated on Sunday at the King's Theatre in Edinburgh.

Accompanied by an unheard of, though almost equally amusing, supporting act, Jim Davidson began his show by mock-insulting latecomers with such remarks as: "You wouldn't like it if I came late to your house while you were performing"; and to a grey-haired gentleman: "You can tell he doesn't use Grecian 2000"; bringing the audience into fits of hyst.

MAKE THEM EAT COAL.

Bedlam; 19th November

Well, there was expecting the audience to be full of earnest young men with No. 2 haircuts and corduroy caps and everyone was called Justin. Ah, how soon they forget.

Once they would have adored the class war dialogue, once they could have been said in those heated days sound hollow and sad if I came late to your house while you were performing; and to a grey-haired gentleman: "You can tell he doesn't use Grecian 2000"; bringing the audience into fits of hyst.

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Making Them Eat Coal was timeless in the worst sense of the word. All its themes, that the strike was a class struggle, that it divided families; that the police were brutal and organised; were amply covered then, and after a year an audience expects more than simply a rehearsed holocaust.

In that respect "Make Them Eat Coal" failed them — it was, I am afraid, the same old story sounding sadder and more desperate in the retelling.

David Stenhouse

ASIA

IMPROVISE

Thulani Khotshila

Paradise; 19 and 20 November

Since 1976, Kwame Kwei-Armah has been the most promising young playwright in Britain. His recent work includes the ambitious modern adaptation of The Brothers Karamazov and The Island. For his 1977-78 season, Kwei-Armah has chosen to present a model of several African plays, which are still in their early stages of development.

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David Stenhouse
A Peep at Powell

Michael Powell is probably one of Britain's most distinguished directors. Last Thursday he talked to us about his life, his films, and his much-acclaimed autobiography, A Life in Films.

At 81, Michael Powell is as old as cinema itself. At the end of the first volume of his autobiography, A Life in Films, he is 43. Some half a million words long, it's the kind of book he was tempted to bed for three days. The author is a formidable person to meet; frail but with the sharpest memory of all he's done.

Yet, many readers will never even read the book because he never worked in America — unlike Hitchcock. Powell turned down a $1 million contract with MGM after the war ("We preferred the English weather"). He hasn't made a film in his lifetime; he may have been born for being too independent. Peeping Tom, his last full-scale feature film, date, was made in 1960 by a vitriolic grandparent with allegations of "sickness" and "perversion." In it, a psychopath combines his work at a film studio with his darker desires of filming the mortal fear voyeurs. The whole thing is powerful, even making Michael McDonald sound good.

When Powell left the Victoria Studios in France under the great American silent director Rex Ingram. Hired as a stills-photographer, he was tireless in the mastering of his new passion and, for his lucky breaks, would spend hours in the cutting room. He was taught order and method, and accuracy. Above all I was taught how to look at a film and love it. With the coming of sound, the pendulum swung to Hollywood as Powell returned to London, to "a foreign city", and became Hitchcock's assistant, on Blackmail, the first British talkie. The "quota-quickies" marked the final stage of Powell's apprenticeship. These were low-budget numbers, shot in a matter of weeks and churned out as supporting films. Many are now beloved lost pictures. But 23 such films before the turning point of 1937 when he escaped the studios to the island of Foula, off the Shetland Isles, to shoot Edge of the World in a bid for wider recognition: "Rather like losing your virginity. It was the kind of film which I'd always wanted to make. I was able to get away from the finnicky to an inaccessible island. Film-makers have this dream of being left alone. I'd been trying for five years.

The success of Edge of the World, recalling the evacuation of St Kilda in 1939, brought Powell to the studios of Alexander Korda at Denham, and Emerick Pressburger, a refugee from Nazi Germany, who had arrived in Britain in 1935. From The Spy in Black in 1939 to Hill MI5 Monogram.

RUNNING SCARED
ABC
Bertie Foster, Lawrence Hyam

After half an hour you realise you've been subjected to non-stop snaply dialogue, but you're still in the cinema.

This movie is in the comedy-thriller mould, featuring a Skarsky and a double act George Hines and the white one. Billy Crystal, of "Soup" fame, play two detectives in Chicago, that toddlin' town, which, by all accounts, is every bit the Mean City the film makes it out to be.

The pair use underhand methods to make arrests and have such a slim chance in that they can make gun-wielding muggers turn and run: "You take your nose but not our pants." This 35mm can make a bigger hole than a bullet.

While chasing a drugs baron, Julio Gonzales, the partners cause undercover cops to blow their assumed identities in the drugs gang in order to save the pair's lives. The baron involves them to take a vacation, then tells them to, after they refuse. They go to Key West and spend the time watching the sun set, drinking cocktails and cavorting with other people. They broke an arm and blackened a nose, but I couldn't have fooled me. Basically it's the tale of Sarah (Jennifer Connolly) — "chosen out of history hundreds to play the part" — who, one night loses her infant brother to Jacob (Bowie), the King of the Goblins.

So intrepid Sarah has to go through a labyrinth to find and retrieve him. Along the way she meets her three helpers, Hog, a clone-like man with bushy eyebrows, Ludo, a King-Kong sized orang-utan with large fangs, and a Basil Brush type fox-terrier.

Together they manage to reach darkastly Jareth's castle, skillfully missing obstacles such as "The Bog of the Eternal Stench

LAPINBURTH
ODON
Dir: Jim Henson

You can tell it's Christmas soon. It's when American producers try to stick in a tear jerk, whilst everyone's too well meaning to notice.

In Lapinburth, Jim Henson, creator of The Muppets and The Dark Crystal, trot's out the old yuletide favourite of Judy Garland singing down the Yellow Brick Road.

In the handout Henson contains it in a film, on a deep level. "About a person changing from being a child to a woman" — could have fooled me. Basically it's the tale of Sarah (Jennifer Connolly) — "chosen out of history hundreds to play the part" — who, one night loses her infant brother to Jacob (Bowie), the King of the Goblins.

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A Matter of Life and Death, Black Narcissus and The Red Shoes

"In my films, images are everything; words are used only as music is used in ballet. The bullet sequence in The Red Shoes, the whole of The Tales of Hoffman, the defusing of the bomb in The Small Black Room, the movement of ships at sea in The Great Space film, the whole of Edge of the World, more than half of Black Narcissus, the film in A Matter of Life and Death, are essentially silent films.

The Red Shoes, the Archers' most successful film, is a mesmerising collaboration between dance, music, film and a proof of Powell's claim that the essential unity of art can best be realised in cinema.

"My book is about art; my characters are all artists. The motto of it's 'All art is one'. Unfortunately, on The Red Shoes, the distributors thought it was an art film and therefore wouldn't make any money. It was so odd as that. That's what happens in movies, even with directors like Scorsese today. They don't want to see anything new. They want a repeat of something they knew was successful then.

Anthony Harwood

MARK WHITE

Applications are invited for the post of
Student Manager

to be responsible for the promotion, circulation and distribution of the paper; the gaining of advertising; and the general financial position of Student.

Applications should be addressed to The Convener, EUSPB, 48 Pleasance, by 28th November 1986.

just a dash of high Tory values. Opposition to Blimp came directly from Churchill, who tried to suppress it, because he considered the portrayal of the hero as a gallant old gentleman in command of a new army as "deterritorial to the morale of the army" etc.
Madonna is the biggest-ever female pop star. Keith Cameron looks at how and why she became what she is.

For me, it all began in June 1984. Summer holidays and I’m at home in Dullville, otherwise known as Dublin. It’s raining. It usually is in Dullville, a place where nothing in particular ever happens and if something does you’re too comatose to care. A Thursday and the rain comes down, constantly, not spectacularly or interesting, just...rain. Another boring Thursday in the Top of the Pops, Oh God, Simon Bate and Cringe Powell. Blah blah. Pap pap pop. Ego ego ego. Drop out and make some tea. Return and nothing has changed.

The rains fall hard on a humdrum Thursday (William, It Was Really Nothing, The Smiths)

Suddenly, there she is. On the screen, a sudden moment, a simple, energetic dance and singing performance. The set is black, post-punk gladdery apparently thrown together with a second hand thought, a few male partners, dressed similarly and dancing identically but they might as well be me with me watching her. The camera zooms in on her face. She jumps, gaps and poses. This is the rain. The stars have risen.

You must be my lucky star Cause you make the darkness seem so far And when I’m lost I’ll be your guide I’ll turn on round and you’re by my side. (La Isla Bonita)

My favourite that Thursday evening was one Madonna Louise Ciccone, a constant source of fascination to me and millions. The transformation from international hyperstardom is one of the most astonishing pop-fanatics ever. But why Madonna?

Make no mistake; this is a success story unravelled only by The Beatle's brethren, the researchers. One has to have account for it somehow. It'll try: Madonna is the perfect synthesis of image, sound, marketing and musicality. The image - ego and music - each is their most developed form. I think it is one time is the rain has stopped.

Not exactly a formulaic discography, about as sexy as a balalaika.

Let's take the music first: at their best, Madonna's records are brilliantly produced burts of pure pop magic, trinity sexual. At their worst, they are just formulaic disco pop, about as sexy as a balalaika. In general, however, the former are far more common. Even if the latter have to be endured, there is usually a very fine line between the two. Let me give you an example.

There were originally plans to have her first release a cover of a song which was already a hit. But they were struck out and instead of this hot property she chose to record a song which was already a hit. It was a smash hit.

Everybody was a very thin song, tightly produced, but what set it apart from a zillion other disco-by-numbers releases was Madonna herself, exuding that soon-to-be-familiar "I know you are there - Lucky Star. Burning Up, Borderline, and the arrangements and production are pretty standard fare. Nevertheless, WEA reckoned they were onto something and put a Lot of Money at Madonna's disposal for the next move. She hired Nile (Chic) Rodgers to produce it and the results was a smash hit. Classically, Like a Virgin is in some respects much slyer than its eponymous predecessor. Of its original nine tracks (Into the Groove being the luckiest of these) only two are total duffers - Pretender and an ill-starred cover of Love Don't Obey Me. Unlike its Chic predecessor, She works Bee-Shoo-Do-Doo and Say are hum drum, if pleasant, though. Anyway, Like a Virgin and Dress You Up are four of the most perfect pop songs ever made: sublime and exciting. FUN FUN FUN FUN! The record sounds better and bouncier than the LP with Rodgers production, not to mention the more interesting and prominent vocals.

Madonna: Girls! Girls are gonna have fun!

Madonna, grinning with maturity. Now she's the girl in trouble - "But I've made up my mind, I'm keeping my baby" (Papa Don't Preach) - and in Like To Love, self-doubt in the face of adversity confronts her. A "man can tell a thousand lies if He's learned my lesson". He'll tell him Mad! Like a Virgin is for the last time in a man and it will burn inside of me. The weakest moments are when the party-style time of Like a Virgin is revisited in Where's The Party? and Jimmy Jimmy. The Girl's too old for that now. After all, she's married; whilst Madonna was "dedicated to my father" and Like a Virgin "to the virgins of the world". True Blue is for "my husband, the coolest guy in the universe"; a perfect trilogy.

But then, Madonna is the perfect image - the self-image - created by careful marketing and also an almost total lack of contact with the real world; Madonna has given very few interviews, none at all in the visual press. The image is HER, her ego. Whilst with other pop stars we are aware of their "put-on" image - to be taken off later (e.g. Adam Ant or Wham! whom we all knew were just basic,3 basic, straight, ready to fall off): With Madonna we know nothing.

You Up

Set the scene; the whirlpool snare drum at the beginning of Madonna is a Great Moment in Pop. A perfect image in fact.

The Like a Virgin period is the quintessential Madonna. Regardless of what she does in the future, most people will remember her as she was then, the material girl wearing the "Boy Toy" buckle on the LP sleeve. But there's no doubt as to who it was around: "Some boys kiss me, some boys hug me! I think they're OK! They don't give me proper credit just walk away" (Material Girl). The things have changed as on the previous LP only exaggerated and much larger than life. The Girl was hav­ ing a ball. But, like all little girls, she had to grow up sometime.

And so she did. True Blue sees for their superficiality. She, of course, believes in love, and by the end of the video she has chosen Keith Carradine who, in the final irony, presents the material girl with a bunch of flowers. Another example is the Dressed Up video which begins with an obvious influence - whose sex appeal was partly based upon her own innocence of it. This was very typical of pop culture at the time for men. A lot of men dislike Madonna for being a woman - flaunting of society's sexual rules, it frightens them because their very own little girls (wives) are very little to dress up like Madonna. So the elusive special-isation is an ordinariness that does not alienate her fans. The Dressed Up Yoo honeymoon pictures show a Stucky, Madonna and Willy Wonka on stage - the clothes, the dancing, the poses - are so basic and simple they could easily be those of a Madonna-ette acting out the role of being a star, of being Madonna. On stage, Madonna has retained the living expression of her fans' all the more during the days of Like a Virgin. Obviously, you can do it too! In a Madonna live performance, the symbolic relationship between performer and audience becomes very blur­ red and ill-defined. Indeed the two almost merge into one.

Whatever the future holds, there’s a certitude in this: Madonna is the biggest female pop star in the world, and she’s been certitude in this: Madonna is the biggest female pop star in the world, and she’s been the biggest female pop star for the longest time. Her appeal was partly based upon her own innocence of it. This was very typical of pop culture at the time for men. A lot of men dislike Madonna for being a woman - flaunting of society’s sexual rules, it frightens them because their very own little girls (wives) are very little to dress up like Madonna. So the elusive special-isation is an ordinariness that does not alienate her fans. The Dressed Up Yoo honeymoon pictures show a Stucky, Madonna and Willy Wonka on stage - the clothes, the dancing, the poses - are so basic and simple they could easily be those of a Madonna-ette acting out the role of being a star, of being Madonna. On stage, Madonna has retained the living expression of her fans' all the more during the days of Like a Virgin. Obviously, you can do it too! In a Madonna live performance, the symbolic relationship between performer and audience becomes very blur­ red and ill-defined. Indeed the two almost merge into one.

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The familiar skyline of Edinburgh Castle could soon be dramatically altered by a proposed facet. Michael Upton casts a critical eye over the plans.

You have until 30th November to make your views known to the Scottish Office concerning a report which recommends a controversial redevelopment at Edinburgh Castle.

The Boys Jarvis report proposes:
1. The levelling of the Esplanade in front of the Ca- tle and the construction thereon of an arena, which will not rise above the present sky and a cafeteria restaurant block overlooking Princes Street
2. An arcade of shops and tourist facilities at the head of the Royal Mile, and an approach to the entrance.
3. An audio-visual theatre below the Esplanade, to enter across the moat noor the castle.
4. No parking on the Esplanade, coaches to park on, and even typhoid fever. ALL of cases involved homosexual peel become rather remote. A chit-
5. Car parking at Holyrood with view to the moat.
6. Reorganisation of museum combined - the Tattoo stands are a firebreak, giving them the only tinker with the Tattoo prob- lem, by reducing the number of compartments.
7. Higher admission charges (presently £2.00 for adults).
8. A service taxi to be brought into service traffic to be blasted out from the Castle rock from the north bridge over the moat into the centre of the Castle.

I believe that the interests of the tourist industry must be accommodated along with the interests of the people of Scotland, to all of whom the tourist industry is of importance.

Much and should be done, but these proposals are insensitive.

The worst problem - as iden- tified by the report - is that in the summer, the Esplanade is a car park and Tattoo building site. It remains incurable and may be capable of adopting homosexual practices to help the confused and frightened young. And who still believe in the public health and normal. Once LAGS have got hold of the idea that prospect become rather remote. A chil- dren's board of education and by homosexual men show that they never had any "gay" feelings or desires, which were seduced by older people.

Easy to make charges: what are the solutions? Psychology. Could that be capable of adopting honest, or (worse) not to mention the massive increase in AIDS in Scotland since 1984? It has liberalised the laws in the 1960s.

Meanwhile, we will wait and watch the Gay Society, We shall watch the leaders of the Students' Association. We wonder if it is a passport to be on the front page of the liberalising of the laws in the 1960s.

Some editors have pointed out the way by adopting normal (horrific word, eh?) and normal. Once LAGS have got hold of the idea that prospect become rather remote. A chil- dren's board of education and by homosexual men show that they never had any "gay" feelings or desires, which were seduced by older people.

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Edinburgh University Sub Aqua Club have this year been awarded the Heinke Trophy by the British Sub Aqua Club. The Heinke Trophy is the premier award of the BSAC and it is awarded annually to the British club "judged to have done most to have furthered the interests of its members and of the BSAC".

The Heinke Trophy was donated to the BSAC in 1958 by the old-established British diving firm, Heinke, a company which has been making quality handcrafted diving equipment and aquanaut apparatus for many years.

Edinburgh University Sub Aqua Club is the first Scottish university diving club and one of only two British university clubs to have received the award. The award was made on the basis of a report which was submitted to the BSAC and the club was judged on its overall performance ranging from diver training, qualifications gained and general diving activities to social events, publicity and public relations. The report which included information about the club's activities, club statistics and photographs, was prepared by a number of club members and it is the first time that the report was also presented to the Sports Union.

On presentation of the trophy will take place in November at the diving officers' conference in London. A local presentation of the trophy will also be held in Edinburgh on 6th December and this will be carried out by George Brookes, a past chairman of the BSAC and one of the pioneers of sports diving in Britain.
Crossing the Firth of Forth

Last Saturday, 15th November, about 20 hardy members of the Windsurfing Club took part in a fund-raising event for Student Aid by crossing the Firth of Forth as many times as possible. The Windsurfing Club were just one of the clubs attempting to cross the Firth in any manner they could.

The majority of clubs opted to cross by the bridge, either by foot (strapped to seven other feet), by bicycle or by roller-skis.

Those foolhardy individuals who chose to do the crossing 100 ft. below the skiers at sea level realised all too soon that either the tide was washing the road-bridge towards Grangemouth (or the previous night’s celebrations having an effect) or that an extremely strong spring tide was carrying them well below and beyond the rail bridge (Geraldine Iles had plenty of time to study the impressive steel structure as she cruised casually towards Burntisland and Gothenburg).

Meanwhile back at the Bridges, ten canoists had successfully battled against the elements and made it to North Queensferry. Congratulations to all those rug- Ged individuals who made it. Would the owners of the three unsuccessful canoes found abandoned in mid-channel kindly claim them please.

While the canoists were head- ing for their own we were hot-water bottles and hot baths, the windsurfers wereclocking up the crossings. From 8am up to 4pm boards were constantly crossing the channel, not to mention the paths of the windsurfers wrapped round the bow — but the surfing was great! Frightened hands, toes and various other extremities were warmed up by our resident lady, Joanna Goodchild (Isle of Sports Union Vice-President) who kept us all fed and watered throughout the day.

Your homemade Safeway pies were great. Jo.

The number of crossings varied from one crossing (half the height back) by our super stud windsurfing instructor, Iain Garthausen, to 14 crossings by new comer Adam Cammish. The rescue boat, if had been supplied, could probably have beaten the lot of them with just over 20 crossings.

In all all about £500 was made by the windsurfers alone, so with the contributions from other events — namely the hotel half that we had back by our super stud windsurfing instructor, Iain Garthausen, to 14 crossings by new comer Adam Cammish. The rescue boat, if had been supplied, could probably have beaten the lot of them with just over 20 crossings.

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