Anti-Loans Submission sent to Review Committee

EUSA states its case

Supporting Our Students, the EUSA submission to the Walden Review Committee on Student Support was launched last Friday. It is a detailed response to Kenneth Baker's possible proposals for the introduction of some kind of loans scheme which were first foreshadowed last June.

The submission was based on a poll of students during matriculation which had a 67 per cent response rate of which 69 per cent stated that, despite a decline in the real value of grants, especially since 1981, they were opposed to any system of loan-based student support.

Cathy Presland, EUSA President, outlined the main proposals. Firstly, the submission states the principles of opposition to a loans scheme such as the fact that it deters some students from entering higher education; it may reduce the number of students in non-vocational arts and social science courses; and is a particular disadvantage for students at Scottish universities whose courses are on average a year longer.

Secondly, the faults of the present system are considered; such as the fact that the real value of the grant has been falling steadily since 1981 whilst the parental contribution scales have risen by 150 per cent since 1979.

The submission advocates the provision of a full grant to everyone, regardless of parents' incomes. However, the Walden Committee operates under restricted terms of reference which require that its recommendations will not increase spending on students' awards.

EUSA's submission therefore proposes some interim measures which centre on proposals that the grant be increased to an "acceptable level", and that all parental contributions be made exmatriculo from the tax automatically. Parental contributions would, in addition, be deducted automatically from parents' tax bills, and all students would receive the full grant award: although parents would be able to "opt out" of this arrangement.

The EUSA submission is particularly important because of the size of Edinburgh University and the fact that it is not in the NUS. Originally, the idea of a joint Scottish universities' submission was considered, but it was decided that the individual report from EUSA would more accurately represent the views of Edinburgh University students.

The submission is also being circulated to all Scottish Conferences of Postgraduate and Conferences of Undergraduates and marginal seats. Cathy Presland believes this will strengthen their awareness of the whole issue of student support which she believes they often do not fully understand.

In addition, as part of last year's Action for a Grant campaign, the submission, together with the mass letter-writing campaign, has, EUSA feels, also helped to increase student awareness of the issue. Ms Presland is now considering the possibility of staging some sort of direct action next term to ensure the views of Edinburgh University students against loans continue to be heard.

Anjali Dhokia

LSE Gas bid

Students at the London School of Economics (LSE) will be applying for vast numbers of British Gas shares in an attempt to save the school's nursery.

The plan, devised by the Students Union Senior Treasurer, Mr Rory O'Driscoll, and recently passed at the Annual General Meeting, is calculated to raise between £2,000 and £3,000 after an initial investment of £10,000.

Money for the purchase of shares will be provided by Union funds and, it is hoped, through the canvassing of LSE academics for short-term loans.

The plan is part of a movement by the Union to keep the nursery accessible to students following the LSE's threats to raise nursery fees due to its £16,000 deficit last year.

Individual students will be lent money to purchase shares and then hand over profits to the nursery funds.

The scheme has been criticised for being both illegal and immoral. Mr O'Driscoll assured Student Society that it was not illegal and to say that it was immoral would presuppose that privatisation was immoral.

Mr O'Driscoll concluded that he did not see himself as launching an LSE trend for share investments as it usually finds it wise to keep its funds in high interest accounts.

Linda Davies

This week in STUDENT

1-3 News

- Community Charge
- Barclay's pull out of South Africa
- Usher Institute
- Accommodation plans AIDS

5 Letters

6-7 Music

8-9 What's On

10-11 Arts

- Van Morrison
- Alice Cooper
- Fuzzboxes
- Xmas Music Listings

12 Film

- The Mission
- Round Midnight
- The Decline of the American empire
- Howard the Duck

13-14 Features

- Scottish Arts Council
- Opinion on the SAS

14 Groundling

- Eats Out

15-16 Sport

- Soccer
- Angling
- Parachuting

16 Student Info

- Service

Christmas is coming... Monday night saw the illumination of the Christmas tree on the Mound. A gift from Bergen, Norway, the lights were switched on by a local primary school pupil.

Photo: Paul Hutton

N. Davies
Anti-loans campaign apanathy  • Grant value falls again  • Less privileged deterred

Week of inaction for a grant

Edinburgh University Students’ Association is “very worried” about the level of the student grant, which, when viewed in the light of inflation forecasts, is likely to mean a drop in the real value of the grant by up to 1 per cent.

The student grant has fallen by 21 per cent in real terms since 1979 and it appears that the trend is going to continue. The rate of inflation is forecast by the Treasury to rise from its present rate, 3 per cent, to 3.75 per cent by next October, meaning that the result of the 3 per cent grant increase will be a slight decrease in the true value of the grant.

Ian Catto, Secretary of EUSA, comments: “The rate of student inflation is any way higher than the rate of national inflation, so the level of the grant will fall significantly in real terms. The National Union of Students (NUS) discussed the coming year’s grant settlement with civil servants last week. The NUS stated that a 24 per cent grant increase is needed and that the travel grant should be reintroduced for English, Welsh, and Northern Irish students.

The reintroduction of a separate travel grant seems unlikely, however it is thought that the 3 per cent grant increase will include an element raising the travel allowance in the present grant.

The parental contribution scale is expected to rise line with the average earnings rise, which is currently 7 per cent. If this happens, however, students whose parents are in occupations receiving lower wages may be further disadvantaged, as parents not receiving the minimum contribu­tion. The Committee of Vic­e­chancellors and the Committee of Directors of Polytechnics are becoming increasingly worried by the level of the grant. The CVCO stated last week that the grant was too low and that the CDP has expressed its doubts about loans schemes and its anx­ieties about the likely repeated downward revisions. Levels between 60 and 70 per cent of polytechnic students do not have the qualifications to meet the full parental contribu­tion.

Miran Catto, Secretary of EUSA

The Usher Institute: 108 new student beds

The Usher Institute: 108 new student beds.

Glasgow Labour Values

The Glasgow University Students’ Association elections, held on 11th November, were seen as a victory for the Labour Party and it looks as though the Labour front on the SRC will be a positive campaign which tried to avoid mere criticism of past actions and events.

This does not mean, however, that the club will be able to engender confidence in the student body. However, with the election result now in hand, the club will be able to engage the student body in the SRC.

Societies must re-register now

The societies listed below have not yet re-registered for the 1986/ 87 session. If they do not so re-register within the next two weeks, they may lose their status.

SAS plans approved

The University’s proposed development of new student accommodation in the Usher Institute building has been approved in full, following a previous decision by Edinburgh District Coun­cil’s Planning Subcommittee.

At a meeting of the full Plan­ning Committee last week, the University’s proposals were approved by six votes to five, with Alliance and Conservative coun­cillors voting against, and Labour

in favour. This overturned a pre­vious decision which had vetoed the planning application for the Usher Institute building.

Speaking to Student, Mr Alex Stewart, the Director of Student Accommodation Service, welcomed the decision, saying he was “surprised” and “very pleased”. He had not been over-
**Building a future**

Edinburgh University's Department of Architecture was almost faced with student occupation this week over its proposals to join with the University of South Africa in a new Edinburgh School of Architecture.

A plan by a group of Students' Representative Council members in opposition to the proposals was dropped after a meeting of the SRC last Friday to sell its interests to the student Council. The new Edinburgh School of Environmental Design will stop short of merger of the University and College departments: this would effectively mean closure of the University for them to sell to South African banks.

The new Edinburgh School of Environmental Design will stop short of merger of the University and College departments: this would effectively mean closure of the University for them to sell to South African banks.

**Barclay's yield to students on SA**

Students are believed to have hatched a plan to boycott Barclays Bank to sell its interests in South Africa, following vigorous anti-apartheid meetings.

Students in Britain have been boycotting the bank since 1989, and a result is a 15 deaths per student accounts has dropped by over a third since the 1970s, to 60 per cent per cent. The bank has also recently been affected by various local authorities, Oxford colleges and charities like Oxfam closing their accounts.

**Medical boycott**

At a meeting of the Medical Practitioners Union (MPU) last Friday, Dr Sasidaran tried to dissuade medical students from supporting their electives in South Africa.

Dr Sasidaran first emphasised the need to consider the instrument to challenge the apartheid system, and then outlined some appalling figures from the state of health care in South Africa.

He said that the most sensitive indicators of the medical standards is its infant mortality rate that children the infant mortality rate is 85 deaths per 1,000 born—much higher than any other African country. The disparity shows by doing this was no embarrass-

**ESCA raffle**

Edinburgh Students' Charities Appeal have launched a Christmas Grand Raffle which they hope will involve thousands of Edinburgh University students.

ESCA members are frantically looking stamps in a bid to send raffle tickets to every student in Edinburgh University for them to sell to friends and relatives. Tickets will be sent to students' home addresses.

Prizes include a £500 travel voucher. The first fifty students to sell all their tickets will receive a plastic disk and a £2 voucher redeemable in student shops.

To gain publicity for the raffle, two ESCA members disguised as a pair of Indians hoping to break the British Rail record from Penzance to Wick. They board the first train on 15th December.

**Students over-rated**

Students are to be liable for at least a proportion of the £200-plus Community Charge, when the government plans to introduce in Scotland to replace domestic rates from 1987.

Students will be considered to be resident throughout the year at their term-time residence and will be liable for the community charge. It is thought likely that student grants will be increased accordingly to allow students to cope with the extra cost. Students will not be entitled to community charge rebates—particularly in view of the government's stated intention to remove students from the social security system.

The Edinburgh plans are subject to approval by the UGC and the SED. Speaking to Student this week, Professor Metzner, head of the University Architecture Department, said that he was optimistic about the future teaching of architecture in the University.

Gary Duncan

**Electoral change**

The government has said that domestic rates will fall by 1989/90 to 60 per cent of their 1988/90 level and will continue to fall until complete abolition on the 1st April 1992.

Concern has been expressed by student representatives that students will not be sufficiently compensated in order to meet the charge and that the proposals will place Scottish institutions in a difficult position in recruiting English students. However, the proposals are not yet sufficiently clear for any concrete objections to be made. It is thought that they will be clarified in the form of government amendments to the Bill's later stages.

**Barclays' decision**

Barclay's decision as a victory, though as yet no date has been set for the actual removal of £85.5 million belonging to Barclay's Bank which is still supporting the South African economy.

The decision to withdraw is thought to be primarily as a result of the pressure and loss of business due to campaigners.

Gillian Drummond

**Potterrow agric go bananas**

Two Edinburgh agricultural students are being charged under the Students' Association's disciplinary code for rowdiness and causing trouble at a bar, breaking glasses and being abusive to bar staff. One student is alleged to have poured a glass of beer over another.

EUSA Treasurer David Dun can and members of the Potterrow House Committee asked the students to leave. Before going, one of the students is said to have thrown a punch at a member of the committee.

David Dun can commented that agriculture students have "a bit of a reputation for rowdiness and "this lot were really, obnoxious, there's no doubt about it."

Tom Brady

**Pantomime Pleasance**

Scottish comedians Ricki Fulton and Walter Carr dropped into the Pleasance Bar last Friday to see how rehearsals for "Cinderella" were going. The pair are appearing as the Ugly Sisters in the pantomime which opens at the King's Theatre on the 8th December. The show was written and directed by Ricki Fulton, who commented (wryly): "You don't need to stress that it makes me sound a bit Charlie Chaplin."

Photo: Oliver Lim
We know you can think...

We know that University courses demand structured, disciplined minds. We know that there are also opportunities to sparkle in non-academic pursuits. You will be proud of your achievements. You will now be thinking about the future. But you may not have thought about opportunities in financial services. We'd like you to stop and think about a career at The Morgan Bank.

The Morgan Bank is one of the world’s premier financial institutions with offices in every major financial centre and assets exceeding $65 billion. We’re offering exciting careers in Corporate Finance, Selling and Trading Financial Instruments, and Computer Systems Development to a select few of the best young people in the country.

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People with pin-striped brains are not for us. Original thinkers are at the core of our business. Our ideal candidates are intelligent risk-takers who are prepared to be answerable if they lose – not those who always take the safe option.

We need people with boundless initiative and enthusiasm, with both the patience for intensive training and the drive to work like fury. We need communicators who write lucid, considered reports; professionals who can sell themselves, Morgan, and our products.

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Our training and remuneration packages match the high quality of those we employ.

Turn thinking into planning. Apply to: Val Fancourt, Graduate Recruitment, The Morgan Bank, PO Box 161, 1 Angel Court, London EC2R 7AE.
Dear Sir,

I always thought they forgot.

Yours sincerely,

[Signature]

---

Dear Madam,

Congratulations on your appointment.

With regard to your predecessor's final editorial (27th Nov. issue) I would like to take issue with his polemical stance that the Students' Association purchase shares in British Gas. I ask you to support the present Government policy of privatisation and the principle of self-supporting student unions.

[Signature]

---

Dear Sir,

I was disgusted with the speech of Paul Greatrix at the AGM when he spoke for the amendment of a motion which would not affect students in ten years than Pretoria has in 70 years of administering "AIDS".

Yours truly,

[Signature]
Rave On!

ANDY WHITE
The Playhouse

Andy White, Irishman, guitarist, protest singer; a man with a mission both in content and complaint, a man who entertains.

Playing slow ballads and faster acoustic thrashes, he received a good reception from Van Morrison's crowd. He kept people out of the bar with a set drawn largely from his new LP, Andy White. Vision of You and Tuesday Apocalypse revealed intelligent songwriting and sensitive performance, whilst Religious Persuasion and Rosa showed a remarkable pace and intensity achieved in very simple fashion; by one man and his guitar.

But there was more than music, there was a message with this performance that made it even more worthwhile. Listen to what the man says.

James Annesley

Andy White at the Playhouse last Sunday night, where he was supporting
Van Morrison.

Boring old hippy, or not? A question you've got to ask. Unless, I suppose, you're a hippy. In which case the words "boring" and "old" are probably not synonymous with the latter term.

The band tinkered away for a while before the "man" entered the stage and launched, without so much as a word of welcome, into Solid Ground. He reminded me of a badger. Maybe I'm being silly.

He is, however, undoubtably looking fat, old and rather sad. Not the handsome hippy of Astral Weeks at all. He sounded a bit like, well, he always sounds, Van Morrison. The wonder of Clearing Windows, would not, I think, be out of place at the Kan­ tono. Khal, but his voice seemed ecstatic at the very probably

No, I can't understand why we give people our records either.

Blaise Drummond

Sunday sees Archie Macpherson presenting Sportscene Review of the Year on BBC1. Sunday week... it's Sportview of the Year on the same channel.

Looking forward... Feedback doesn't see much of interest on the box until the holidays. Christmas overload and the clever tricks we've prepared us to what exciting music programming is lined up for the holiday period.

And the predictable... NOT A LOT!

First, the worst... Late Night in Concert on Monday 15 (BBC1) features Supertramp, while Channel 4 is to broadcast an Eric Clap­ ton concert, with Steven Sound simulcast on independent radio.

More positively, a new series of Whistle Test is on the horizon — Tues 6 Jan to be precise — and there's also a New Year Special, with live music from Kim Wilde and The Police. On Jan 2 BBC1 is sharing a concert from Suzanne Vega, who was at the Usher Hall last week.

Two other musical "happen­ ings" on the box in the near future: Induced, by the multi-media Mark Johnson will be featured in a video of the album on Channel 4 on Tues 16.

The following day, the same channel is screening for the first time ever, Francesco Rosi's film version of Carmen.

And that's about it. This column has been variously titled Latest! Pulse and Throb. Feedback hopes they'll think up an equally stimulating name for '87 (xmas). Happy Christmas!

ALICE COOPER
Playhouse

No amount of smoke, light, Rambo-looking musicians with rocket-firing guitars, snakes and guilt­ otines can detract from Alice Cooper's grasp of stagecraft. Years of playing golf with Bob Dylan and Fleetwood Mac, Burke­ arach and appearing on the Muppets have clearly torn into him a show-biz pro.

particularly when you consider that his notorious props appeared to have cost £10 from Paddy's Market. Classic throwaway teen­ rock anthems to necrophilia, insanity and nightmares were less video­nasty, more heavy-metal­potty. Consequently, the rumoured gratuitous sex­and violence was as disturbing as you could expect from anyone who has spent 17 years playing the
demon-king of rock 'n' roll. The best in traditional enter­ tainment, whether pop music or pantomime, requires a sub­text of blunt morality. This parade of grooming, defiled cultural icons, and National Enquirer psycho­pathy led to the inevitable conclusion: the feasible decapitation of the protagonist. And very well done it was too; you couldn't see the join when he returned, classic Broadway­style (white top hat, tails and walking-stick) for School's Out. Unsettling paths was rep­resented by The Ballad of Dwight Evans, a song about search for power and its rewards, sung to the con­fines of a striptease; real; "What­ ever Happened to Baby Jane?" stuff, and great lowbrow theatre. Finsihing with Under My Wheels and Eclipsed, both illustrated Alice Cooper's ability to write concise, urgent and powerful songs about the same old power game by the egomaniac. Like himself, maybe?

Victor Egan

THE ERYTHYMICS
Glascow

The zip edged tantalisingly downwards. Under the heavy glare of spotlights, it seemed to jam against a wall — then started to move again, to a huge roar of near ecstatic anticipation. Suddenly it burst apart, the material dropped to the floor, and The Erythymics stood revealed. It was also clearly required Annie Lennox to fling herself on stage, whirling like a dervish, for the ritual act of worship to be con­summated.

Never ones to shun a visual trick of note. The Erythymics were back in Glasgow. It's been a long time, breathed Lennox, accounting for nearly half her quota of speech for the night, before launching into another scaring track. In fact, with ex-Blonde drummer Clem Burke powering along at the back, the pace was anything but unrelenting.

Of their material, which rep­resented the whole of the band's development, the strength was the harder-rock tracks from the Be Yourter verse album, espe­cially a superb Ball and Chain. Other highlights included the backing vocals of Janiceium and a refreshing reggae version of Right By Your Side.

w. Hancox

THE INCREDIBLE DESMONDS
Edinburgh Foyleside

Every so often you come across a band that you've never heard of, but give you a good sort of buzz. Brian Eps­teiin presumably had it with The Beatles (no innuendo intended), I got it from The Incredible Desmonds (still no innuendo intended).

Vocalist Ian Martin, a cross between Billy Bunter and Shane McGowan, delivered songs such as 'I Get A Kick Out of the Police and The Performing Works of Leon B (both of which are on the band's debut EP on C4). Big band, WOOLY records) with a certain drunken charm. They succeeded in rosing a typical Edinburgh crowd from its slumber, if only because they were very loud, so there was severe risk that a member of the band might fall on their pride.

If nothing else, they deserve success as one of the few local bands who manage to claim The Velvets as an influence.
Gig Guide

Here's a list of concerts on in Edinburgh and Glasgow over the coming weeks:

DECEMBER

4 The Woodentops; Coasters; £5.00
5 Big Country; Inglisson; £7.50
Elvis Costello; Playhouse; £8.50, £7.50
The Shamen; Moray House; £2.00
UB40; Barrowland (Glasgow); £6.50

Gary Glitter, playing Barrowland

The Shamen, tomorrow at Moray House SU

The Three Johns, playing at Potterrow on the 12th, last night of term. Go and see them, a snip at £1.50

The Pogues; £7.50, £6.50

UB40; Barrowland (Glasgow); £6.50

Runrig, ploughing their way to the top in the Playhouse on 19th,

6 UB40; Barrowland (Glasgow); £6.50
Elvis Costello; Playhouse; £8.50, £7.50.
7 Spear of Destiny; Barrowland; £5.00
A-Ha Playhouse; (Sold Out)
8 Culture; Coasters; £4.00
Status Quo; Playhouse; (Sold Out)
Jasmine Minks; The Onion Cellar (The Place) £2.00
9 Culture; The Plaza (Glasgow); £8.50
Moody Blues; Playhouse; £9, £8, £7
10 New York Pig Finkers and Deaf Heights Cajun Aces; Chambers St Union; £2.00
11 Roy “Chubby” Brown; Playhouse; £5.00
12 Baecks Flez; Playhouse; £7, £6
The Pogues; Barrowland; £5.50
The Godfathers; Hoochie Coochie Club; £3
The Three Johns; Potterrow Union; £1.50
13 The Pogues; Barrowland; £5.50
Smith and Jones; Playhouse; £7.50, £6.50, £5.50

The Three Johns, playing at Potterrow on the 12th, last night of term. Go and see them, a snip at £1.50 in advance from Union shops, best gig of the term, potentially. Support your Union’s big-band policy!

Kirk Brandon of Spear of Destiny: in Barrowland on Sunday 7th

The highlight of the set was a memorable destruction of the Shamen’s “Head in” and the ability to play a huge selection of chords subjugates any energy of excitement or energy which might otherwise creep into the proceedings. This sort of thing’s all very well if you’re in the mood for it. And I’m not sure the people there were. But there should be some sort of Government health warning on the tickets.

I’m sure that Tal Farlow’s current state is due to the fact that he once worked with Mark Knopfler. Apparently, people in this country spend millions of pounds a year financing a Dire Straits habit, and what are the authorities doing? Nothing.

Why aren’t customs seizing supplies of Dire Straits compact discs being openly imported from abroad? Why aren’t Nick Ross and Sue Cook running your Thursday night by ranting about this.

Why hasn’t John (“Head in”) Macleod written an article on this?

Remember kids, if someone tries to give you Brothers in Arms for Christmas. JUST SAY NO!

James Jazz

Memorable

The Membranes

Imagine the scene. A smoky, cavernous building full of spiky-haired spectacled deities, The Adverts and The Buzzcocks menacingly blare out from the speakers while the audience await the band.

The cream of our punk heritage was descended from scenes such as these.

But we are not in 1977. The Membranes are Blackpool’s finest exponents of punk rock 1986 style, and Songs of Love and Fury are what they claim to play. They are obviously part of the old tradition with their screech throat bark, the lead singer’s delivery made Jake Burns sound like Dolly Parton. But they differed from their predecessors in their refreshing inanity. Paisley shirts and painted guitars were the order of the day.

While the band cavorted about the miniscule stage, the punters bopped enthusiastically. There was no sign of the bloodshed which marred Conflict’s non-appearance at the same venue. The highlight of the set was a merciless destruction of Stairway to Heaven but the attempts at anarchy were somewhat half-hearted. After abusing their instruments during the last song, they bumbled back again. No real damage was done.

The Membranes will never appear in Top of the Pops, but I suspect they don’t really care.

Jack Mathieson

FAME AND FORTUNE! Are two of the things that we can’t guarantee to anyone who wants to write for Student’s music pages. However, if you want to write about reviews or features, or draw cartoons, or try to take photographs, or involve yourself in any way with the music pages, come to the first meeting next term which is at 1 pm on Wednesday January 14, 1987.

James Jazz

Brasserie & Restaurant

7 Old Fishmarket Close
Edinburgh

Tel: 031-225 5428

Stud en t Thursday 4th December 1980

Further details about these concerts can be obtained by phon­
ing the venues concerned:

The Playhouse: 557 2692
Barrowland: 041 552 4601
Moray House SU: 556 5184
Coasters: 228 3252

SECC: 041 248 3000
Roofops: 041 332 5883
Pavilion: 041 332 1846
Still I bout and marshmallow men. A sea sees the four women chat unreservedly. Focuses on his two...
I don't have to very original if you can't make it today, try fitting in an hour or so either tomorrow or at the weekend.

OXFAM SCOTLAND Roxburgh Hotel
Charlotte Square
7.30 pm

US attorney and human rights investigator Mary Duthler discussing the Nicaraguan situation, especially in the light of the recent White House revelations. For critics and supporters of the Sandinistas alike — an interesting evening in store.

FRI 5 DEC
POLITICS SOC
CHRISTMAS PARTY
Large Seminar Room, Politics Dept
5.30-8.00 pm

If you're on the Christmas party round, this looks a good bet for starters: "gallons of homebrew promotion."

ESCA CAROL SINGING
All over the place
5.30 pm

Carol singers should head for Cameron Toll, the St James Centre, the ASDA Supermarket and Waverley Market (the Waverley Bridge entrance here).

BUSH ORIENTAL MEETING Ochil Room at the Pleasance
7.45 pm

All those interested in BUINAC-ing in the States next summer should turn up tonight — vital pearls of wisdom from Ailsa Carpenter.

CHRISTIAN UNION CAROL SERVICE
Chaplaincy Centre
7.30 pm

You've got two options for some losty carol singing — tonight or Sunday afternoon.

SPANISH AND ITALIAN SOCS
1 Ventor Terrace (Flat 1)
8 pm

If you enter to this one — food and drink offered for your money here.

HOT-ARIEL BALLOON CLUB
Sheep's Heid, Duddingston Chambers
8.00-8.30

"Beer 'n' Skittles" evening planned at the Sheep's Heid's alley.

CALL 667 2171 to find out the transport locations shown on Friday by 11.

MEGADISCO
Tievet Row Union
8-2 am

"Beer 'n' Skittles" evening planned at the Sheep's Heid's alley.

CALL 667 2171 to find out the transport locations.

MEGADISCO
Tievet Row Union
8-2 am

Nearly your last chance — clear your mind of those class exams before you make a revival. Sometimes it's easy to be tied in the same place.

KLUB CASULO
Potterrow
8 pm

A Happy Hour (8.30-9.30) to redy you for Blue Blue Too upstairs.

CELLAR BAR DISCO
St Andrews Union
9 pm

Further call for carol singers — make it to the ESCA Office by 12.30 or arrive at one of those locations shown on Friday by 1 pm.

ESCA CAROL SINGING
17-19 Guthrie Street
12.30 pm

Maybe the call for carol singers — make it to the ESCA Office by 12.30 or arrive at one of those locations shown on Friday by 1 pm.

SAT 6 DEC
FRIENDS OF PLAYGROUP CELTIC
Teiviot Debatting Hall
9 pm


SUPERTEG DISCO
Preservation St Union
8 pm

CHRISTMAS PARTY
Overseas Students' Centre
8.30 pm and on

The OCS party with special guest St Nicholas promised. Mullled wine, mince pies and cookies included in the admission price.

SUN 7 DEC
METHSOIC
Nicholson Sq Church
12.30 pm

ESCA CAROL SINGING
17-19 Guthrie Street
8 pm

Last chance for enthusiastic singing.

UNIVERSITY CAROL SERVICE
Graysfriars
7 pm

Students, staffs and friends all freely encouraged to attend.

TUES 9 DEC
E L S E CHRISTMAS PARTY
Basement, 26 Buciecle Place
8 pm

Need to bring your own bottle.

WED 10 DEC
MIDWEEK SERVICE
Preservation Centre
1.10 pm

Last of term with Rev. Macmillan from St Andrew's Church — Reading "History Hopefully".

LAGS
Chaplaincy Room at the Pleasance
7 pm

A video for the final meeting.

GREEN BANANA CLUB
Potterrow
8-1 am

Bring your records for Happy Hour (8.30-9.30) amund the frequently ensuing chaos afterwards.

MUSICAL SOCIETY
Chaplaincy Centre
7.30 pm

Finish with mince pies and mulled wine. £2 here.

PAUL BUNTING CLUB
Chambers St Union
Doors open 8.12

Your attempt to wipe out this term — probably your best chance: late licence until 2 with Happy Hour between 8.30-9.30.

Preserve from Santa heard on the grapevine. Plus: three bands including New York Pig Funders. Entry is £2.

THE THREE JOHNS
Potterrow
8 pm

The politically aware Three Johns live on later on — only students and guests will be allowed in: tickets will be £1.50 in advance and £2 on the night.

MEGADISCO
Teivot Row
8-2 am

If you've been reined strung up now, you've no excuse to but give up all the inducements for the final filing of term — remember, 4 Bars to choose between before heading upstairs to jive it off. You'd better get there early — it's bound to be packed tonight.

FRI 11 DEC
THE WOODENTOPS
MIAOW
Andrew's Street
7.30 pm

BILLY JONES
Lord Darnley
9 pm

FRIPO

EDINBURGH CONTEMPORARY ARTS TRUST
Queen's Hall
8 pm

Britten memorial concert.

HAPSHORD RECITAL
Field Concert Hall
1.10; Free

Luncheon rehearsal of music for hapshord with Peter Williams.

SAT 12 DEC
ELVIS COSTELLO
Playhouse
7.30 pm; £7.50, £8.50

What's happened to Elvis Costello? Tonight you can find out.

B I G COUNTRY
Big Dish
Glebe Street
Am I mistaken or do Big Country have only the one song?

JESSE WINCHESTER
Wilkes House, Colgate
Louisiana singer-songwriter.

SNO
Usher Hall
7.30 pm; £6.50-£8.50

More tributes to Britten.

WED 16 DEC
ELVIS COSTELLO
Playhouse
7.30 pm; £7.50, £8.50

What's happened to Elvis Costello? Tonight you can find out.

BLIND BAGS
The Pleasance Playgroup
9.15 pm; £7-£9

A bunch of old fogies, quoth Lorna Henderson.

THE ALICE HOUSE
Preservation Hall
9 pm; Free

The female lead singer has an amazing pair of eyes! So and see them.

W K 5 DEC
PERSTALISMS
Barnes
3 pm; £9

BILLY JONES
Canny Man's, Menzieside Rd
8.30 pm; £2

POPOFF

SCO
Queen's Hall
7.30 pm; £5-£6

Dame Janet Baker sings Dido in Purcell's Dido and Aeneas.

EDINBURGH UNIVERSITY RENAISSANCE SINGERS
St Stephen's Church, St Vincent Street
8 pm; £1

Renaissance music for Christmas and Advent — very original!

THUR 12 DEC
THE NEW YORK PG FUNKERS
DEAF HEIGHTS CAJUN ACES
TAM BAY AND THE DEXTERS
Chambers Street
8 pm; £2

BILLY JONES
Lord Darnley
9 pm; £1

POPOFF

ANNUAL CAROL PARTY
McEwan Hall
7 pm

Edinburgh University Music Society hold their annual evening of Christmas cheer.

FRI 13 DEC
A-HA
Playhouse
7.30 pm; SOLD OUT

Some good songs, but I'd feel such a 'dick' if I went to one of their concerts.

BILLY JONES
Lord Darnley
9 pm; £3

POPOFF

TAM WHITE AND THE DEXTERS
Preservation Hall
9 pm; Free

A new rhythm 'n' blues combo.

SCOTTISH SINGERS
Queen's Hall
7.30 pm; £2

MON 16 DEC
STATUS QUO
Playhouse
7.30 pm; £7.50, £8.50

Sometimes it’s great to see a band make a revival. Sometimes it’s not.

CULTURE
Coasters
7.30 pm; £5 at door, £4.50 in advance

This should be a great skank.

SING THE BLUES
Menzieside Hall
9 pm; Free

TUE 9 DEC
THE MOODY BLUES
Playhouse
7.30 pm; £7 £8 £9


THE ALICE HOUSE
Preservation Hall
9 pm; Free

TUE 16 DEC
PERSTALISMS
Barnes
3 pm; £9

BILLY JONES
Canny Man's, Menzieside Rd
8.30 pm; £2

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Chambers Street
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BILLY JONES
Lord Darnley
9 pm; £1

POPOFF

ANNUAL CAROL PARTY
McEwan Hall
7 pm

Edinburgh University Music Society hold their annual evening of Christmas cheer.

FRI 1 DEC
PART CREDO
Usher Hall
7.30 pm; £2-£5

The SNO perform Mozart's Rondo for piano and orchestra; Beeth- "mony Choral Society; Tartkalykov The Nutcracker.

WHATS ON? STAFF
FILM
FRAN FRAN
THEATRE
Lorna Henderson EXHIBITIONS
SANDEE CALLO UNIVERSES
HUGO FENWICK MUSIC
RALPH HASSLETON
Behind you

THE SILVER SPRING
Traverse Theatre; 29th Nov

The "silver sprig" is the key to turning the fortunes of the hapless King Andy and of his domain, Strathgusel. His daughter, Princess Doucille, and his odd-job man, Smoutie, wish to marry, but Andy has made a poverty-induced agreement with the evil Sir Gallas Trolwiorre, stating that he instead can have his daughter's hand in marriage. The race against time is then on to save Doucille from her future husband and to conquer Sir Gallas' evil magic; the Prince of the Wicked Fairies, Prince Fousiegirn.

The pantomime is set amidst a highly convincing birch wood and is accompanied by medieval folk songs combined with electric synth-playing every time the baddies come on; the Prince of whom, by the way, speaks with an English public school accent, in contrast to the good guys' broad Scottish ones.

Although fairly original and with contemporary quips such as "Mine's a pint of 'silver sprig'"; traditional pantomime lovers will not be disappointed. There are shouts to join in with and songs, despite the sometimes distinctly weak vocal performances of some of the members of the cast.

There were mainly children and parents in the audience providing delightful giggles and shouts of "Behind you!" as fireworks bonged and smoke whirled across the stage. One boy was so cross with the heroine's infuriatingly slow actions that he next to in the panto-horse's wild warnings against the approaching baddies, that he scrambled down the seats and had to be forcibly restrained from stomping onto the stage to set it all right. Although the tiny blonde girl sitting next to me exclaimed composed when I shrieked as the underwater gapped open, full of swirling red flames and crawling creatures in black.

However, true to form, the goodies won the day. Doucille and her love Smoutie solve the riddle of the silver sprig and find the entrance to the wicked fairies' HQ on the evil night of Black Mid-Winter. Oxter, the swan-panto-horse, deals with the baddies, leaving Prince Fousiegirn and his cronies doomed to a lifetime existence of servitude to King Andy.

The ending was disappointingly weak and oversimplified compared to the non-stop action of the rest of the show, and was accompanied by obscenities "Haven't we had a jolly good time?"; much appreciated by parents and grannies, but it could not detract from an otherwise professional and enjoyable Christmas pantomime.

Rebecca Palmer

MUS. SOC. ORCHESTRA

EUMS ORCHESTRA
Reid Hall, 29th Nov

This concert in the week was Rachmaninov's Piano Concerto No. 2 in which the soloist was Nicholas Aspin. It was not, however, the highlight of the programme. The soloist did not seem to be sufficiently familiar with the work and this led to some rather awkward moments in the first movements for example, the timing was somewhat free.

He was showed to best advantage in the second movement, which was rather marred by some tentative woodwind solos, which did not support the pianist well. The delicacy with which this movement was played was unfortunately carried over into the other movements, where it led to some important solo passages being obscured by the quite reasonable level of playing of the strings.

The first piece to be played was Walton's Crown Imperial, a lavish concerto in which the soloist was slightly too restrained on the part of the brass. The piece has some exciting individual solos which were not really sufficiently extravagant.

The final piece, Shostakovich's 5th Symphony, was a welcome change. It was excellently played in general. Certain sections of the orchestra in particular were vapidly improved. The brass were boisterous in the second movement and brash in the first, while the wind played some beautifully lyrical solos with the harp sounding like a harpsichord.

The third movement was perhaps a little too calm and not very intense, but broad and emotional. The strings played electrically, violently and wildly in the finale — this was not perhaps quite as subtle as it might have been, a criticism which could by no means be levelled at the rest of the work, and indeed, the rest of the concert.

Katie Alcock

SELF-ACCUSATION AND FAMILY VOICES

Barbirolli

Golly kids, there was some pretty heavy Karma going down at the Bedlam last Wednesday. Not only did the raucous Bedlam part-goers, who thought they were in a student bar, not put on the show that was advertised in Student, but the show that they did put on was one of those wacky zany ones that makes you glad to be a student. First of all we were propelled into the theatre and given bedknobs — no, that doesn't express it very well — we were kicked in and shouted at to shut up, sit down and not move.

Then, when all this bawling and shouting was done and I began to think that it was just an elaborate bit of silliness, on came the prove- rable Bedlam loudspeakers spouting a dialogue of petty rebellion: "I stood when I should have remained seated, spoke when I should have been silent, sat in public places," that sort of thing. In fact that's all I remember.

"The curtain probably started with the script, the problem being that it wasn't very funny. This wasn't helped by a lot of very cliched humour centred around conversations with people at cross-purposes and picking up on half-heard and misunderstood lines, with such classics as: 'A young person in; done for, done it etc. There were also a few jokes, such as: 'He is a fine young man!' "Well, he won't be standing much longer" (at which point Barry reaches for his crotch — funny, eh?

ARTS

SCHO

SCOTTISH CHAMBER ORCHESTRA

Queen's Hall

After an efficient, if unin­ spired, performance of Mozart's Symphony No. 25 G minor, the SCO strengthened their brass sec­ tions in readiness for Stravinsky's

The soloist, Ernst Kovacic, leaped into the intensely rhythmic opening movement with an almost manic gleam in the eye, and despite occasional stodginess from the trombones and a touch of uncertainty at the beginning of the fourth movement, he gave an intensely cohesive account of the work.

The second half of the pro­ gramme opened with Berio's Rondo 'Homage a Mozart', which was played with sufficient energy under the direction of Ronald Zollman to compensate for its lightness. Weber's Symphony No. 1 in C (with which the composer himself was not entirely satisfied) may be disjointed in the first extended meditation on the con­ trast between the joys of life and the horrors of war, which was extended to a point and on the other the tran­ sur nature of those enjoyment, which will be extinguished by the earth.

Sanderling displayed a strong rapport with the orchestra and his direction was one which helped the reader and with that direction he handled the details with care and without neglecting the emotional tone of the work. The last piece, Carolyn Watkinson, gave a noble performance and some fine phrasing. Tenor Ken­ neth Woollan was equally in con­ trol and his rendereing of Brit­ Trunkene was especially strong.

Scott C. Styles

Ernst Kovacic

because it's pretty difficult to take notes when you've got a blindfold on.

So that went on for a bit (a bit too long actually) and after the audience re-formed, we were allowed to take off our blindfolds and watch an outrageous version of 'Family Voices' with a fabulouslyรอบrous performance by James Wallace as the emotionally-numbed Allie.

What is it would Rebecca say? "Here was the perfect union of so­ called and anti-professionalism" — yes, and the audience was next too.

David Stephens

The performance really lacked life, it was slow-paced, in places sloppily and altogether flat, nevertheless I must concede that it is not easy to give an impor­ tational performance in front of an audience of five people.

Most of the individual perfor­ mances were unremarkable, with two notable exceptions: Gillian Morrison was excellent as the daughter Susan, the only person on the stage with any life at all, she gave a professional performance that had me laughing out loud frequently and left me continually looking forward to her next entry or speech. Stephen Keys, on the other hand, was inincrivel­ ing (as her American boyfriend) he wouldn't stop fidgeting for one second, leaped about the stage, like a flea on heat and not had the slightest idea how to give a refined and interesting performance.

Tom Braydly
**Fishy stuff**

**EXHIBS**

**ALAN WATSON**

209 Gallery; until 20th Dec

I live near the Suffolk coast, and as the ubiquitous little art galleries present in every seaside town or village, can be found watercolours. Thames barges drift serenely on pale sea estuaries, sails filled with summer breezes, the boats are people with many wooden figures, or some picturesque old sea salt. The weather in pictures is always warm - it is the only weather suitable for such artistic masturbation.

Alan Watson’s paintings and drawings of the fishing fleets of Callysdyke and Anstruther are different. For those of us who only contact with this way of living is the innumerable fishing forecasts on Radio 4, this is a glimpse of a life now all but gone. Among the fishermen painted are Watson’s grandfather and great-grandfather, but not to mention numerous other relatives; in fact, most of the

**EXHIBS**

**THE BRITONS**

Stills Gallery; until Jan

"The Britons", this year’s Christmas exhibition at the Stills Gallery, is a collection of 50 or so large colour photographs (20" x 24" polaroids) by American photographer Neal Slavin, which form an outsider’s view of the contemporary British when part of a group.

Slavin is best known for his 1976 book of American portraits When Two or More Are Gathered Together, and inspired by this, the National Museum of Photography, Film and Television in Bradford commissioned him to undertake a similar project in Britain. The work took three long shooting sessions, one portrait per day, with a four-person crew and a giant Polaronoid Instant Land camera which produces one-off, peel apart negatives; the results of this effort are a, painting, especially with his figures, an assemblage of the quirkiness and eccentricity of the British in groups. He undoubtedly shows his subjects as quirky and eccentric, taking this to the brink of comedy. However, most of the time the humour jarred and was lost on me. The whole thing was

**THE EDINBURGH SCENE**

City of Edinburgh Art Centre; until 6 December

Publicist outside the gallery: "Roll up, roll up, ladies and gentlemen...

"Night Club Greeters" — deserving to lose their dignity.

In any case, Slavin has certainly made a statement about his own attitudes towards British society. "The Britons" has been described as an affectionate view of the quirkiness and eccentricity of the British in groups. He undoubtedly shows his subjects as quirky and eccentric, and with the same sort of light. Come and see a visual extravaganza that will astonish, astound you; that will bring out your patriotic fervour for our beautiful city. Come on, folks, keep in line; no shoving madman, absolutely nothing, except about five minutes and a bit of shoe leather; but what’s that when you’re having fun? You, yes YOU, have the chance to vote for the best picture in the exhibition; not an obligato manoeuvre to make Mrs, you have a completely free choice: as long as you vote for No. 42!

"What’s in it for you, sir? Not a lot really; it’s the artist that’ll profit, long may he reign-talking schmaltz..."

Strongly reminiscent of a "Club Biscuit" advert in treatment and choice of fishermen. It was as if Slavin had gone out of his way to find "whacky-as-only-the-British-can-be" fishermen and then to play this up for all it was worth.

The result was that he robbed his subjects of their dignity in most cases. Perhaps it was fair with groups which were asking to be sent up, such as "Night Club Greeters", but was annoying

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"Night Club Greeters" — deserving to lose their dignity.
Festivities will begin soon, and to coincide with them there are actually some good films around to take your mind off ridiculous red-nosed quadrapeds and the nineteenth showing of The Sound of Music. The Mission and Round Midnight are set to open on the 12th; while other goodies to look forward to are Howard . . . A New Breed of Hero, Basil the Great Mouse Detective, and The Colour of Money.

**THE MISSION**

**ABC**

**Dir:** Roland Joffe

Within five minutes The Mission provides one of the most striking cinematic images of 1986. A Jesuit priest, clad only in a loincloth, is tied to a large wooden cross. Together he flows downstream, helpless in the face of the river and the Choosing South American jungle that surrounds them.

The water begins to foam, and without warning they plunge downwards for an eternity, highlighted by the raging white water: fall. Then nothing. With the waterwards for an eternity, the depths below.

The Mission through his eyes, as he retrospectively composes a detailed letter to his superiors. While he speaks, the landscape, characters and events unfold in a majestic but never con­ceived way. Mendoza, originally a mercenary and slave-trader, faces a spiritual crisis after killing his brother. Father Gabriel offers sal­vation through a ruthless patience, and the chance to join him and the native Indians on his, the most inaccessible of the jungle missions. Mendoza is eventually ordained.

With the Portuguese/Spanish settlement, and the consequent decision to promote slavery and limit the influence of Church by preaching or sentimentalising. The film plunges into the water is horrifying. Yet the scene is beautiful in a strange way. As the final narrative stages, the honourable dead survive the shameful living. The weaknesses are certainly there, but ultimately The Mission richly preserves the Palm d'Or won at Cannes.

Overall, though, there is a sense of human nature and the aimless cruelty it can inflict. Yet its duality is captured in the Indian and Indians, and more subtly by the imagery. The crossing of the water is horrifying. Yet the scene is beautiful in a strange way. As the final narrative stages, the honourable dead survive the shameful living. The weaknesses are certainly there, but ultimately The Mission richly preserves the Palm d'Or won at Cannes.

**HOWARD . . . A NEW BREED OF HERO**

**ABC**

**Dir:** George Lucas

Forget Labyrinth and Big Trouble in Little China. Howard the duck is a New Breed of Hero who will provide you with the Christmas escape everyone seems so desperate to find. With the quick production team responsible for American Graffiti and Indian Jones and the Temple of Doom behind him, Howard can hardly fall.

"Howard" the duck ruffles his feathers with disbelief. Standing barely three feet tall, and looking like a fluffy edition of ET, he has just been hurtled millions of miles across the universe from the comfort of his own living room to an alley in Cleveland. He has no feathers with disbelief. Standing barely three feet tall, and looking like a fluffy edition of ET, he has just been hurtled millions of miles across the universe from the comfort of his own living room to an alley in Cleveland. He has no

A moving display of friendship and mutual admiration.

The result is extremely watchable, magnificently filmed, and not a phase of pathos, intensified perhaps by being based on facts. From them Joffe extracts a number of themes, and keeps others ominously lurking beneath the surface coherency: the potential horror of colonialisation for the invention, the incon­gruity between Christian and pagan culture, and the conflict between faith in action and faith in providence.

**THE DECLINE OF THE AMERICAN EMPIRE**

**FILMHOUSE**

**Dir:** Denis Arcand

Historically, every empire must observe a rise and a fall; at the moment we are just beginning to witness the collapse of Western civilisation. Characteristic of any dicing society, this modern decline is marked by decadence and a fre­netic desire for individual happiness.

Such a concept is the premise for The Decline of the American Empire, written and directed by French Canadian Denis Arcand. An intelligent and thought-pro­voking film, Decline of the Ameri­can Empire poses the question of whether our personal lives are altered by the fact that we are actually living admiring the deterioration of our culture. Times of decline are not only periods of political and social confusion, but of intimate per­sonal disorders as well. Arcand examines these disorders in a dialogue of eight individuals.

Four women exercise their bodies in a modern gymnasium, while their lovers and friends, four history professors, are busy preparing them an elegant meal for that evening. The conversations of the two segregated groups centre on sex, infidelity, homosexuality, sado-masochism, and wife swapping, are all dis­cussed openly and enthusiastically.

As these separate dialogues are delicately spliced together, we are able to see the underlying desire of the individuals, and the inspi­ration of the relationships behind the light banter. The poses and confessions of the people are not a dialogue to drive towards self-pleasure, which ultimately causes pain.

Throughout the film, Arcand leaves in explosive statements, such as "the acquisition of power has always been associated with a decline", and "piling is the basis of all affairs", deliberately designed to rile the viewer. The film moves along briskly; the dialogue prop­ressively gets tighter and more intense to reveal the bitternes­s, the cynicism, and the naivety of various American empires.

As the American empire enters old age, its inhabitants desper­ately reach out to find a life of ful­filment. Since the disappointing failure of the Lenin-Marxist regime, there has really been no alternative for the modern citizen to live by. In times of deterioration, people are forced to adopt interim gratification and per­version instead of for love and stabil­ity. Denis Arcand does an excel­lent job of exploring this idea in his film; the dialogue is real and raw, and the issues raised will stay with you long after you leave the theatre.

Graham Benton

**Dale Turner plays by himself when he feels horny.**

Dexter Gordon in Round Midnight.

**ROUND MIDNIGHT**

**CAMEO**

**Dir:** Bertrand Tavernier

Cool jazz . . . smoky collar bars . . . the Paris night . . . a shuffling old man. Round Midnight is a soulful evocation of the Paris jazz scene of the late 50s, and a tribute to two legendary musicians, Bud Powell and Lester Young.

These two virtuosos are amaga­mented into Dale Turner, a monu­mental performance by Dexter Gordon, a real-life jazz genius. He shuffles, croaks, looks like one of George Rom­ero's finest, and plays the sax with rare sensitivity. A man of many words (though apparently more than Bud Powell, who, it is said, could go a week on five words), Gordon is extremely hard to understand, sounding like Lee Marvin at 16 rpm.

The film tells the story of Turner's time in Paris towards the end of his life, and his growing friendship with Francois, a young man who idolises him and his music.

Dexter Gordon in Round Midnight.

Turner is dying, slipping into a bourbon-soaked decline. The way that he has to can be given him back his self-respect is one of the strengths of the film. Played by Francois Cluzet, a familiar face, he idolises Turner to the ex­clusion of his daughter, but this is treated without the usual Kramer vs Kramer slap. This is an intelligent and mature move.

Crisply photographed, and daringly cast (Martin Scorcese appears in the film), the film could have done with a finer structure — it tends to meander, and it is a treat to watch for the music alone. Written and arranged by the great Herbie Hor­nacek, who plays piano throughout, may I say here and throw in a jazz solo like the sound­track for Christopher Guest. James gives his seal of approval here.
The future of the Arts in Scotland is hanging in the balance whilst the argument over its funding continues. Truе Jeffreys spoke to Timothy Mason, Director of the Scottish Arts Council, about the work of the Council and the case for the Arts in Scotland.

Timothy Mason, Director of the SAC, putting a brave face on it.

The SAC sees that it is not only support major companies like Scottish National Opera, but are willing to put their money wherever they see talent, and that they aim to cater for as wide an audience as possible in as wide an area as possible.

"We realise that in Scotland we've got to be concerned about geographical spread. Most of the major arts organisations are in pretty central places, so we've got to remember what's going on in the Western Isles, the Shetlands, and Orkneys, etc."

"The SAC is true to its word. In April 1985, The Dumbfries and Galloway Arts Association was established to encourage arts activity through this largely rural region, and the appointment of a Gaelic playwright in residence, based in Stornoway, aims to encourage new writing in Gaelic, particularly amongst young people.

In addition to this, Mr Mason feels that one of the SAC's priorities must be to aim at making music and dance more accessible as possible. Consequently in 1985 the SAC instituted the Young Scott dance Scheme which enabled school leavers throughout Scotland to obtain reductions at over 50 Scottish dance venues.

"The ACGS also issued a code of practice on arts and disabilities so we're looking very much this year to start to consider what they should be doing to make their arts more accessible."

Edinburgh Theatre Workshop is a prime example of the kind of community involvement in the arts. There have been special projects and events for the mentally handicapped, both encouraging them to come into workshop and go out into the streets. Mr Mason would like to see more of this.

"The thrust of this year is summed up in changing attitudes. There's no lack of goodwill, it's just difficult for people to know how to go about it."

It is obvious that the SAC is full of goodwill and that their priorities are not only practical but also that they aim to create opportunities for people to use.

"Our main priority, however, is really to help arts organisations to survive. If we're ever to have the same problem after next year we have the same problem, there's too little to divide and too little to distribute. It makes it worthwhile to do it."

When your money gets tight, the temptation of theatres is to put smaller productions on and to turn their backs on people who've made it worthwhile to put on safer programmes of arts. It's true we're going around being creative and exciting and to support individually."

"Yet, despite the SAC's worthy intentions, many people remain sceptical about the amount of money which the Arts have been allocated."

"If you look at the Edinburgh Festival, local festivals and events it's easy to see that the arts are creating a tremendous impact on the community. If we didn't have the Arts Council in Scotland, a whole infrastructure would be affected."

The SAC seems to be remaining optimist and realistic about the face of pessimism, and is determined to maintain the quality, quantity and standards of the Arts. Let's hope the setback is not too severe.
Marching Orders

The Public Order Bill, due to come into force early next year, will give police the right to prevent students demonstrating, Susan Moir looks at the issues and the implications involved.

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Better Late Than Never

Aberd. Univ. 9

If Edinburgh had been beaten it would have made headlines in The Scotsman.
Like seeing Hamilton beat Hibs, the neutral observer hopes to see the underdog win. For Aberdeen, it was their biggest game of the season.

This is the sort of respect that Edinburgh has in university rugby. But Edinburgh did just enough to overcome this underdog, to take them into the final of the Scottish Universities Championship, winning by a goal, a drop and two penalties to three penalties.

For Hibs, it was a case of buming their candle out before the initial ten minutes of sparkling football. They began with fire and flatness, frustrating the Edinburgh defence with passing through the middle. Yet the home game overcame this premature flurry from their highly strung opponents, and gradually took control of the game so that by the end it was Edinburgh who looked most likely to stretch their lead, rather than Heriot-Watt threaten- ing to balance the scoreline.

Centre stage was occupied throughout by two Edinburgh heroes: their inspiring centre forward, Millo Govan, and their living goalkicker, Brent Lockie.

Thus, the final half hour was characterised by relentless Edinburgh pressure. Gary Connolly, arriving on the scene in place of Doug Peters, injected more bite into the game. Connor himself missed a golden opportunity with a misdirected shot; when he had only the goalkicker to beat, Heriot-Watt were well and truly under siege: Steve Palmer emerged from the depths of his left-back position to surprise the opposition with two long-range efforts, both of which tested the goalkicker. Not to be overshadowed by his fellow full back, Andy Woods experimented with similar venom.

Heriot-Watt resembled a dis- tressed and defeated set of troops when the final whistle finally sounded. They had certainly been involved in a bloodthirsty battle, emerging second best after twenty minutes of fighting. Millo Govan was penalised with the dreaded yellow card in the 80th minute for an overzealous tackle (how dare the referee inflict such punishment on the Edinburgh hero!).

The game ended in the Heriot-Watt penalty area with nothing to spare. The man-in-black even took the liberty of disallowing a goal in the final minute, probably to ensure that he had made enemies with every player on the park.

Carl Marston

Edin. Univ. 15

Edinburgh marched on to their second consecutive home victory last Wednes- day, 6-0, against a “no-love-lost” neighbours thanks to a controversial pen- alty in the first half. Once again Pepperell played host to a game characterised by missed chances, frayed tempers and windy weather.

For Heriot-Watt it was a case of burning their candle out before the initial ten minutes of sparkling football. They began with fire and flatness, frustrating the Edinburgh defence with passing through the middle. Yet the home game overcame this premature flurry from their highly strung opponents, and gradually took control of the game so that by the end it was Edinburgh who looked most likely to stretch their lead, rather than Heriot-Watt threaten- ing to balance the scoreline.

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Carl Marston

Many Thanks Ref

Edin. Univ. 1
Heriot-Watt 0

It was a set-piece more in the backs saw Dave Marshall come into the line to pop it back to Carl Marston, and Graeme Porteous. The forwards were there quite early, with the centre enforcer Mark and Guth McGrail taking the ball on the blind side to put Daniel Dickson at the corner for a well-engineered try. Marshall converted from the tee to take the score final to 15-9.

Individual performances of note came from Harry Hayes, who did himself a world of good to secure his place in the back row, and Steve McKinky, the man of words and actions, ever a valuable contribution, especially in the lineout.

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Still the Best

This weekend we set off for Langholm for the BUSC white-water race. Setting off at the same time we had to fit six racing canoes on to a single car, not able to afford the ridiculous 50p a mile charge for the use of University minibuses.

In the morning we got up early for some much-needed practice. On the first major rapid, called the “Serpent’s Tail”, Mark “I knew I was doing better” Palmer dived downstream and capsized and swam. We then carefully picked our way down the river, with Andy “I can’t see you” Senia “I can’t handle it” Marston trying a spectacular line down the town falls, backwards.

Our top paddlers, recovering from an intensive slalom season, were not able to come. This meant that five of us with little or no experience of running the river on Monday Dee slept nervously after having heard the water rumbling down the falls when he saw them in action yesterday. Next came the team runs. Despite me having a very wobbly run due to my footsnap at the start, we managed a respecta- ble fifth place. Colin and his bit of pet tactical fluff, not to be out- done, came second in the C1 class (this involves paddles with a single-bladed paddle while kneel- ing).

On Sunday the water level had dropped. This meant that our practice work was getting more or less the best or next best. Evans, Mark and I had good runs, coming 2nd and 3rd respectively, although the standard of kicking was not always at its best. However, Calum went down the river in his C2 (two paddles in one boat kneel up with single-bladed paddles), coming first, second coming. Senga, in her first race, not only survived but not only survived but her paddler could have been higher. It’s an expectation and she will be able to com- pete at the highest level nation- wide.

The overall result per Edin-burgh in fifth place. Considering we did not take a full team this season we still put up a good challenge. The best all-round university can, club in the country (we also present BUSC slalom champi- onships).

Thomas Hogben

Parachute Club

The portents were not good — winds of 40 knots forecast; cold, wet and windy conditions; engineers, accountants, chemical physicists, anthropologists and rugby players huddled together outside Pleasance at the break of dawn (8 am). For this was the event that added more than more excitement - a porno for supper... but no — our weak-willed leader hit the brake. We were stunned, but only for a moment. Steve Palmer stepped into the distance as a distinguished quality — an unsus- pecting elderly couple crawling along the road. So what.^ The OAPs showed astonishing speed as they flew into the hedgerow.

Some day, one dull evening, a parapluie parachute jump will be made... To be continued.

Freefall Fred

STUDENT Thursday 4th December 1986 15

SPORT
Can the shirty team walk on water? Maybe not, but they sure can walk all over St Andrews!

Photo: Phil Hulme

St Andrews 0

Edin. Univ. 8

Saturday saw the shirty team take yet another step along the victory trail with a resounding win over St Andrews at Pfeffermill. It was probably the finest display ever put up by the University team who scored eight goals without conceding any.

Much of the credit must be due to the former players who returned to watch the old side in action, even if they had passed on to greener fields than Pfeffermill. From the start, “Mad Man” McLeod was vociferous on the bank with some of the best vocal support ever to have emanated from a University side-line. Not to be outdone, “Slasher” Simpson, on the other side-line, had his very own portable foil in “Pos” Knox and put on a fine display. Obvi-

ouly a lesson there for the up-

comers-supporters of the future. And then of course there was former club captain “Jelly Belly” Blake who succeeded in not refereeing the game but also in realising among the Edinburgh contingent a few measures of the liquid refreshment brought by the St Andrews goalkeeper.

Under the watchful eye of such worthies the team could do nothing other than to perform well. From the throw-up a three-touch move brought probably one of the quickest goals in shirty history, being scored within 12 seconds of the start. With goals whizzing in it was clearly going to be a forwards’ day. Repositioned cap-

tain Jimmy Divot had a field day, managing to dig up substantial areas of the field around the goalmouth in between actually hitting the ball between the posts.

But much of the forwards’ suc-

cess was due to the ever-watchful centre line who continued to pin St Andrews within their half, occasionally amaz ing their own side, St Andrews and themselves with their slick play. “The Bear” had time to hibernate in goals after the Edinburgh side performed a replay of their lightning opening goal at the beginning of the second half.

So a good day for Edinburgh but not really the kind of preparation they wanted to have before the cup game against Col Glen, which comes up in two weeks. This will be the toughest game of the season and all club members will be needed if the University are to continue their run of suc-

cess.

Tom Maguire

Invincible

The Edinburgh University Men’s Basketball team closed its season’s record to 12 wins and 0 losses with an 86-76 vic-
tory over Glenrothes on Fri-

day night at the Jack Race Centre. Edinburgh now holds a record of 6 and 0 in the Save and Prosper Lothian League, which puts them at the top of the table by two full games over the closest pursuer, the Dukes.

The Dukes were led to victory by Troy Black, who was automatic with his jump shot all night and finished with a total of 31 points. Other key contributors were Chris Lawrence, with 18, 17 in the second half, and Mike Kilgallen, who chipped in with 11.

Faced with the challenge of a taller Glenrothes squad, the Dukes decided to start the game in zone defence. However, this strategy was not successful, as Glenrothes were not only successful in exploiting holes in the zone but also in their offensive rebounding. This had a two-fold effect: first, they scored many of their points off the glass, and second, Edinburgh never got their vaunted fast break going. The sole reason the Dukes were only trailing 38-32 at halftime was the offensive rebounding. Black, Chris Lawrence and Grant Andrews were only trailing 38-32 at halftime. The Dukes were trailing by 10-12 at the break going. The sole reason the term...

Wanted

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