### Demo success

**by Kirsty Cruickshank**

The long-running student anti-racism campaign intensified at the weekend with between 12,000 and 25,000 students converging in London for a national NUS demonstration. Coaches arrived as far away as Scotland, Northern Ireland and Wales, bringing the demonstrators to the capital.

Edinburgh University Students' Association managed to muster 26 students for the weekend in London, including EUSA sabbaticals Iain Catto, David Duncan and President Cathy Presland, who told Student that she thought it was "a good turnout as it involved quite an effort to get people involved for a whole weekend".

The "buoyant" £7.50 return trip, including accommodation, did not seem to appeal, however, to many of Edinburgh's 10,000 students.

Nevertheless, although the support may not have been there in number, the small band of Edinburgh students were in good spirits despite this. Carrying an enormous banner, which was continually threatened by the wind, they took their place near the front of the march, leading County Hall, Westminster, at noon, the march began, proceeding over Westminster Bridge, up Whitehall, past Trafalgar Square and along Piccadilly, before finally descending in large numbers to a rally in Hyde Park. Over all, the march proved to be peaceful with only minor skirmishes with police, opposite Downing Street, where 35 people were arrested. NUS Scotland President Pauline McNeill told Student that the behaviour of the students was "very good, since there were over 25,000 marching". The first speaker at the Hyde Park rally was John Mulhoney, who entertained the crowds with a Ben Elton-like performance accompanied by his accordion, and a substantial amount of political wiscrack.

Following Mulhoney was Frances Moorrell, chairperson of the Inner London Education Authority (ILEA), who was heckled by a group of Socialist Worker students after proclaiming "...a future Labour government would restore grants to their former status".

From then on the constant stream of speakers including representatives from Birmingham, Manchester, Sussex, France, and the trade union NUPE, became increasingly boring and monotonous, provoking students to discard their red armbands which they wore as a symbol of debt, and take off for the brighter lights of London.

Cathy Presland, President of EUSA, later commented that the speakers "failed to inspire the crowds with anything new", adding "they hummed home too much on well known issues". She said that "it was a loud state because it became repetitive and lost its seriousness".

Pauline McNeill added that the NUS were "very, very pleased with the overall turnout", since it was "a large and extremely difficult operation to mobilise".

'The march,' she went on, "received excellent media coverage - which showed a positive image of concern by students on issues which would affect not only them but students of the future."

### Reckless pay deal acceptance

The lecturers' union, the Association of University Teachers, voted on Sunday to accept the pay offer made last week, offering university teachers a 16 per cent pay increase backdated to December and a further 7 per cent in March 1987 - based on 1985 pay levels. The union have accepted the complex two-year pay offer under protest.

Speaking to Student, Professor Peter Vandome, head of Edinburgh University's Economics Department and President of the AUT branch at the university, said that the offer was accepted "reluctantly and, recognising that it was disadvantageous to certain groups of staff - particularly academic-related staff such as librarians".

Professor Vandome went on to say that it was recognised that there would now have to be some hard negotiation at local level over the implementation of the pay award, and expressed concern over the prospects for a satisfactory settlement of the next round of pay negotiations in April of next year.

He said that the union recognised that there may be need to take further action later, and a sustained campaign on the 1988 settlement.

### Tory Budget row

**by Sophie Peterson**

Last week, the Edinburgh University Conservative Association lodged an application for an annual Societies' grant of £468.43, to include funds to campaign against the policies of the Students' Representative Council (SRC), in an attempt to counteract what the Tory Club see as "very, very pleasantries".

The grant awarded to the club by the Societies' Disbursement Committee was set at £267, substantially up from last year's £34, with the condition attached that the money used for publicity was not spent directly on campaigning against the SRC - which enjoys a statutory right to represent students under the Universities (Scotland) Acts.

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The Treasurer of EUSA, David Duncan, explained how the SRC was "not party political but rep..."

**Continued on Page 2**
to introducing an allowance for 16 to 19-year-olds still in education.

Owen Dudley Edwards, the well-known Reader in History at the University, gave an eloquent, entertaining and stirring attack on the Government. "It is a great privilege," he said, "to be teaching you, learning from you, being here with you." He pointed out that it was a commonplace thing that governments occasionally got into power, and that it was also commonplace that the election which was coming, for a government to promise anything, "including its son’s hand in marriage." Governments in power, he told us, were different.

"All governments," he said, "have their neanderthals, and if you say ‘club ’em, beat ’em, hang ’em,’ all for law and order. The neanderthals go into orgies on the beach, wait for the free sandwiches. Photographers grace the screen. Radio Forth and Scottish News also reported it. The day had been covered, but was mixed reaction.

Within the Divinity Faculty over the use of New College for the occupation, SRC Divinity Faculty representative David McAdam commented on the good behaviour of those students who stayed over night. But, speaking of Thursday’s publicity he added: "Our original reservations were justified in that the occupation did not add anything to media interest."

This view was also expressed by a number of those students attending the all night occupation. A number of those present felt that little or no interest had been paid to the occupation by the media, and that it did not achieve a great deal. The EUSA subcommittee, however, defended the concept of the occupation as another important dimension of the Day of Action.

National Union of Students’ rallies and occupations. The Times Higher Education Supplement on Friday also included a short piece on Edinburgh University, again placing emphasis on the cram-ins.

Within the University itself there was mixed reaction. EUSA Treasurer David Duncan claimed that the day’s events had been successful in raising awareness as well as gaining publicity; the day had "opened up new ground among students themselves," he said.

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Night of unrest

Thursday night saw the culmination of student protest with the overnight occupation of New College. One hundred and fifty students occupied the Old College.

The protest was followed by more speeches from some of the city’s political representatives. At 10.30 pm, 300 students packed into a room under occupation to watch the bumper BBC Television Zircon documentary made by Dan Campion.

Taking account of suggestion and proposals during the discussions, Claire McIntosh, EUSA Deputy President, outlined plans for the future, including a meeting of about one hundred students to have a meeting on the day to discuss and decide how best to start a movement for the next event, an NUS demonstration on March 15th.

One hundred or more students occupied the building until the next morning, and the EUSA baticals declared that the event had been a tremendous success.
Shirley Williams slams government policy

by Anjali Dholakia

On Sunday, Mrs Shirley Williams, leader of the SDP, took the final session of the SDP’s Scottish Consultative Assembly that, “the higher education system, until recently the finest in the world, is crumbling, with universities threatened with bankruptcy or closure”.

Mrs Williams, addressing the Assembly in Aberdeen, accused the Government of selling off the country’s assets and being more concerned with buying votes than investing in Britain’s future. Mrs Thatcher and the Conservatives did not have an “understanding of the importance of a university education”, she declared.

She said that, in her view, since 1981 Aberdeen has lost its academic staff because of cuts. She said that it made no sense to declare that the Modern Languages department at Dundee was not under threat just because someone was facing a 6.7 per cent drop in their grant in 1990.

Aberdeen and Dundee Universities are not the only Scottish universities to be adversely affected by UGC grant proposals. By 1990 Stirling can only expect a 2.7 per cent increase in their grant and as reported last week in the Student, assuming the cuts made by the Government do not lead to bankruptcy or closure.

Shirley Williams: large-scale

Mrs Williams then turned to the fact that “we are now the largest exporter of highly qualified graduates to the US in the world”.

Ironically, this speech came the day before Allan Dunbar, a London-based assurance company, announced that it had received a record number of replies to advertisements placed in the Higher Education Supplement from academics who wished to work in other fields. They cited thoughts on the bigger picture

-the example of a music teacher who was receiving £9,000 in 1983 and now received £27,000 in her employment outside the education system.

Mrs Williams believes, however, that it is not just because of money that academics are leaving the profession. “They are leaving because the Government doesn’t value their commitment, respect their work, or offer hope for the future.”

Tories against SRC “propaganda”

by Graeme Wilson

Only one more motion has been proposed to the General Meeting on 26th February. It opposes the cuts which are taking place in scientific research and protests about the fact that half of the resources for research are spent on military research and development.

The motion, which was supported the “Save British Science” campaign, was put forward in the name of the SRC. It calls for the cuts in Midweek.

However, there have also been a number of other motions put forward this week. One motion has been proposed that certain phrases from the Welfare Services must not again be used in the eyes of the students. It is argued that should the phrases be retained, they would have been expelled from the Welfare Services “in the first case of such phrases”.

Another reason given by the Tory Club for more funds was the need to be present at the conference of the Conservative Party in the next Conservative Collegiate Forum. However, the Societies’ disbursement Committee has rejected the part of the grant for the attendance of the FCS conference as that organisation has been expelled from the Conservative Party.

Lack of research cash

by Elaine Logue

Edinburgh University is finding difficulty in affording new research projects as the high overhead costs which they produce are not adequately met by UGC Government grants. As a result, the University has had to find an average of £200,000 per year, with which to pay the added costs of research projects although extended library facilities and secretarial services.

The source of funding research is currently being debated in the House of Lords, and the Committee on Higher Education have been concerned that the ALVEY project to promote cooperation between the United States and the United Kingdom university research is being run down and replaced by the similarly funded LINK project.

Mr Ted Nield of the CVCP said that overheads were often more costly than the research itself. However, the CVCP acknowledges that programmes such as ALVEY can also aid universities. Indeed, Edinburgh alone has received around £1.8 million of UGC funding through ALVEY, and thus should be further enhanced if funding can be reorganised.

Drunk on charity

by Joanne Meek

On Wednesday of last week 15 freshers got smashed for charity. The group called themselves the Stoned Crow and are actually an offshoot of Student Union politics. The team, backed by the Edinburgh University Students’ Charities Appeal (ESCA), combated on the pub crawl in aid of PHAB—a society who are opposed to the physically handicapped and the able-bodied take part on an equal basis.

The boss of the pub crawl was based in total, with a “vandal” £73 being the highest individual collection. By Daniel Fu, the group’s organiser, The cows also sold “The Ultimate Pub Crawl” which raised an additional £60. One member was a bit too enthusiastic, however, and landed herself on the side of the pub crawl: Robin Vessey was sick three times outside The Mal Shovel public house.

More for GM

by Graeme Wilson

A selection of research cash will be in psychic psychokinesis, or mind money that academics are leaving the profession. “They are leaving because of the Government doesn’t value their commitment, respect their work, or offer hope for the future.”

Psychic anniversary

by Kate Bankart

One of only three parapsychology professors in the world is held at Edinburgh University by Professor Robert Morris. This month he has been giving a number of talks and lectures to mark the first anniversary of the foundation of the chair at Edinburgh University.

The post is funded by an endowment, and the interest on it, from the late critic and writer Arthur Koestler. Koestler, who had a lifelong interest in the paranormal, left the money to any British university which would establish a Chair of Parapsychology. Only four universities expressed interest, and in the end the Edinburgh was to Edinburgh because, for 15 years Dr John Betoff, the “elder statesman” of psychic research, had worked in the University’s Psychology Department.

In the past, Professor Morris has set up a team of two postgraduate fellows, a research assist­ant and a part-time secretary. Being an independent research project, the style is designed to carve out an area of neutrality between the results of the parapsychology debate.

The major part of his work for the next months and beyond is to be in ESP experimentation, to investigate whether psychic abil­ity can be developed to a point where a psychic “signal” can be strengthened.

A second line of experiments will be in psychokinesis, or mind over matter—which Morris calls “interactions between people and equipment”. The purpose will be to find out why some people have either very good or very bad luck with machines and other equipment.

Another focus in his work is a desire to help people distinguish between what is psychic and what is not. He and his wife are pre­sent­ly writing a book on the subject. “What psi is not”, in which he describes many of the methods used by frauds to deceive people. Whilst out of the laboratory much of his time will be spent speaking to over half of the universities in Britain on the topic of parapsychology.

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OPEN 9 a.m.-5.30 p.m.
by Emma Simpson

The existence of Peeping Tom in the library of the University of Edinburgh's Main Library tower basement has been uncovered this week by Student. A library worker at the tower told Student that for some time now — possibly for more than a year — a Peeping Tom has been active in the women’s toilets in the DHT basement. Apparently, he has drilled holes in the partitions of the back of some of the cubicles and has been removing these partitions and hiding behind them to watch others come out and in to the DHT. He has even made a mental history, and other facilities to the services by fitting budget locks, to prevent the removal.

“In his talk, he said that 68 per cent of people in Britain were opposed to nuclear energy, but some people were concerned about the lack of energy we would have in the year 2000 if there were no nuclear power, and so, we should move as fast as possible towards renewable sources of energy, such as wind, wave and solar power.”

Mr. Porrill went on to condemn the Royal Navy, saying that it was an example of the government’s waste of money.

**News**  1987-02-19
Dear Editor,

As a member of Welfare Committee, I was intrigued to find a little poem in my minutes. Unfortunately, I was already a problem as Student Advisor and Counselling has a six-week waiting list. It also affects EUSA. Our grant from the University will be on first payment service at the bank, which I believe is the best in the country and must be preserved. The point is we can no longer take risks in other areas such as entertainments, when any major loss could now seriously affect our financial position. I do not necessarily agree with them because they are not at fault and I blame them. The Sabbatical2s are there to be argued with and there was a problem and I do not argue just lost EUSA a huge thousand pounds.

Dear Welfare Hack,

Yes, I'm talking to you there, an article appeared in the Student News on 12th February 1887 entitled "Labour letters". This article contained information regarding an issue which was incorrect and generally from far right backgrounds. It is these people who only appeal to the public with a huge and patronise the ordinary folk for their task.

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Dear Editor,

Dear Editor,

Thank you for your letter of 12th February 1887. Your letter of 12th February 1887 is very interesting. I would like to express my gratitude to the author of the letter about my review of Fox 3 for reminding me that a simile is not a metaphor. Without their other criticisms of my review, I disagree. Firstly, they blame me for not understanding the expression "poet's value in itself". Morrison and Boyd's book 'Organic Chemistry' is the only detailed reference that contains a description of dicarbonyl acids, but no one will find any "poetic value" here. Secondly, they accuse me of contradiction because I criticise original feeling in poetry but praise original statement. But the difference between feeling and statement is even more obvious than between simple and metaphor; there is no contradiction. The authors talk of "seeking an originality from a unique experience" but I maintain that "unique experience" does not exist and it is arrogant and naive to claim that it does. The editors think that I do not realise that the "purpose of writing" is to inform and reach as much level of understanding. It is precisely because I am so much interested in my poems that fail to reach this level. By invoking the intentional fallacy, the authors seem to pact the obligation of any politician to know what he means and what he says. Luckily critics can not escape this duty.

Yours,

Andrew Sparrow

Editorial"
ZEKE MANGIKA/SKINT VIDEO

Teviot

Zeke Manyika fled from his home in Zimbabwe to arrive, a political refugee, in the late '70s. He joined the drummerless Orange Juice. He was eventually the only member left with Edwin Collins when the band split two years ago on account of continual disagreements with their record company Polydor. For reasons only known to themselves Polydor reopened Zekes's contract but waved goodbye to Little Boy Blue. Ironically, sales of the end of last year.

Teddy he managed admirably.

Zeke drummed for the Style Council on their early recordings, has set up a record label promoting Zim-Juice records turned a profit for the required numbers, I may add. The nicest bloke I have seen an obscure has-been like Zeke Manyika fled to play a game of footy in the same wonderful set was much the same as last year, tracks from his LP Call & Response and the old Orange Juice favourite Hokoyo. The only visible difference was the replacement of the backing singers by a single, shaven-headed Glaswegian who managed admirably. It got more lively towards the end as the hall was half filled and people danced. This is all Zeke Manyika's music is about — pure dance floor fun, completely devoid of popstar pretensions. Admittedly he did get several encores but he is such a nice person.

Above: Skint Video looking like they were actually enjoying playing to an audience of three drunk students. Below: One disgruntled punter at the Raw Up! Saturday 2 am. photo: Oliver Lim

What does Terry Waite and James Anderson have in common? Answer, they are both subjects of Skint Video's vitriolic tongues. The setting of a Teviot dining room and five people — including the banter inspired Skint Video to provide a dead funny set of putting which was refreshingly non-licentious.

Zeke Manyika's music is about — pure dance floor fun, completely devoid of popstar pretensions. Admittedly he did get several encores but he is such a nice person.

When a group of 1000 Violins play, a competent band back on stage. The Violins quickly made up for the preceding crood.

The following two, The Shamen: Venue; Sunday 2 am. photo: Oliver Lim

There's lots of noise at the Teviot Cellar. . . .

If they'd been at Teviot it would have been Pop Will Steal Itself.

Singing guitars, fast moving hair, and TUNES, flowied freely at Sclater's! As well as their own material, they took on some classics and coped admirably. Their cover of Velvet Underground's 'White Light, White Heat' was given a new air, and freshness which possibly surpassed the original. The Walker Brothers' 'Sun And Gunna Shine Any More' was highly enjoyable, even more so than the Teatroimplosiones/Bagan Classic Books was a surlal detail. The band's own songs were also excellent. Please don't Sandblast My House, their most recent release, was given two strings, and Ungrateful bastard was simply wonderful.

They are the best band in this mould since James Ustrell brilliants.

Zeke Manyika

The Proclaimers

'With

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Well, well, well, the so-called Rave-up has proved to be an immense flop. What a surprise. Aside from the scant publicity and poor timing just after the Day of Action, the fact is there are not many people prepared to pay £5 to see an obscure has-been like Zeke Manyika ("nice bloke") a couple of never-will-bes like Zeke Manyika ("nice bloke") a couple of never-will-bes like The Proclaimers and a steel orchestra that outnumber their audience 8 to 1.

I don't know whether it's encouraged by the police, I lecture on Thursday afternoon attracted more people... August who were some wonderful promoters have a rather more visible promotion on this week with Age of Chance at Potterrow on Saturday. I urge you to go along and attempt to make up a little of the huge deficit incurred on Friday. We are only £2 you don't have to be rich... Indeed if about 3000 of you could cram into Potterrow the old EUSA entertainments budget might look a lot healthier. At the same place this Friday the Male People are playing. Watch out for the male masks. What some people will do for their art...

The Shamen: Venue, Sunday

While mixing with the speakers at the Venue last night I took note of the forthcoming attractions. Saturday sees hard rocking boys Zerra one er... rocking hard. On Tuesday dodgy but popular Aberdeen psychedelic The Shamam appear, and on Wednesday it's the turn of the Hook in Pull Gang. These last named are currently the hottest thing on the streets in Edinburgh. Hold on a moment while I go off and play their single... Hmm, not bad actually. The last time I saw them they were very draf and dull, but that might have been the fault of Buster Brown's, Go along if you're any pretension to being hip.

BASTARD

One of two, The Shamen: Venue, Sunday

Do you say "It? . . . There's lots of noise at the Teviot Cellar. . . .

If they'd been at Teviot it would have been Pop Will Steal Itself.

POP WILL EAT ITSELF

Emma Simpson

Previously billed as Bastard this . . . or Bastard that... And you've just got to point at a line like, 'She's a real dumb bitch, she's a waste of good skin' and 'There's nothing quite like the feeling I get when I'm inside her' Boys will be boys, which is what the Poppies are. It's the kind that nick their dad's porno mags and go glitter sniffing down the local park.

Blaise Drummond

The Shamen: Venue, Sunday

While mixing with the speakers at the Venue last night I took note of the forthcoming attractions. Saturday sees hard
No tea and sandwich with Kirk Brandon, just garlic bread and a special request in HMV to “cut the crap” off (his single) and play Bruce — “he’s a bit crass, I suppose, but who isn’t?” — Springsteen. The peroxide frontman of S.O.D. has another favourite, but has no musical influences as such.

Speaking of which, lets get the promotional bit over and done with — the re-released band have a new single out now. Strangers in our jaws, and new LP Outland at the end of March on Ten Records, and they tour Britain in April. He described Outland as a mixture of "sophistication and primitiveness", then decided this sounded too sloppy so it’s now a "bunch of new songs", and his road manager bristled visibly when asked why they needed to sign autographs in HMV to promote the single. “It’s selling well,” he says brusquely. Touchy then.

Well, thankfully this didn’t rub off on Mr Brandon who is very unassuming, friendly and not at all anxious to talk about himself. Now that he’s 30 (not past it he tells me) he has “mellowed”, travelled 35 mph rather than 120 mph or something like that. He loves touring but has noticed yet another North/South division — in audience terms this time.

“Northerners are open and friendly. They come for a good time, expect it and let you know if they don’t get it. Southerners are reserved. Too cool. Belfast. Vviolet. It’s a city with many outlets — on the one hand it’s part of the UK, on the other its part of Ireland. No one can cope with that situation.”

So speaks an almost apollitical man, although he’s hardly invite Ian Paisley and/or Sinn Fein home for tea. “The world has seen enough running and raving.” Violence and hatred make him sad, and he’s not too keen on Thatcherite Britain either: “She’s killing this country in terms of education and choice of education. Students deserve double terms of education and choice of education. Students deserve double

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Well, thankfully this didn’t rub off on Mr Brandon who is very unassuming, friendly and not at all anxious to talk about himself. Now that he’s 30 (not past it he tells me) he has “mellowed”, travelled 35 mph rather than 120 mph or something like that. He loves touring but has noticed yet another North/South division — in audience terms this time.

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TROUBLE IN MIND
A robot, designed for military purposes, poses (therefore this was a Soviet hero's escape from prison. Initially this was blocked by censorship (should attract the crowds!).

CARAVAN OF CAVORE
21 Feb; 2.00
Turn viewing as the Ewoks (re­member 'Return of the Jedi'?). 

DEATH IN A FRENCH GARDEN SUBWAY
21 Feb; 11.00 tickets (2.50)
Trouble when a young man, hired to guide tourists in an overgrown garden, is approached sexually by her employer. 

STRANGE PEOPLE
23 Feb; 6.45, 8.45
Shakespeare’s concern for the Rus­sian peasant can be seen in three contrasting stories—revealing his inner protest against hardship.

ABOUT LAST NIGHT
22 Feb; 6.30
A night all Rob Lowe fans will remember. The humour is provided by Belushi and Perkins who keep up a zany running commentary on Danny’s affair.

SUGAR BABY
23 Feb; 6.30, 8.30
A must for the bluesy Belushi. 

FOOTBALL SWINDLE
22 (not Sun), 5.00, 5.40, 6.00
First an army drama about a group of felas who don’t always see eye to eye, then a documenta­ry on a sad group of child prostitu­tions at the border. 

CAMEO
Home street, Tollcross
22 46141
A version by Edward Bond, by Anton “psychological” Chekhov. 

SISTERS
20 Feb; 5.45, 8.15
Goes Lessing’s prizewinning play. 

ADAM HOUSE THEATRE
Chambers Street
SEMIPRONO
Till 20 Feb; 7.30 (no P.M. forms of programme) £1,50
By Arturo Cuzzan ti. Presented by the Spanish Society. A hilarious, visual comedy — aren’t they all? 

EXHIBS
TALBOT RICE GALLERY
369 GALLERY
Old College, South Bridge
667 101
Mon-Sat 10.5 pm

WORKS ON PAPER — No, not photos of the entire Student staff list (a very poor at­tempt at a joke there).

FRUITMARKET GALLERY
29 Market Street
2261100
Tues-Sat 10-5.30
Till 28 Feb 
20 FAB — At last, only one week left. Thank goodness for little mercies, I hear you say.

PRINTMAKERS WORKSHOP
23 Union St (opposite Playhouse) 
Tues-Sat 10-5.30
Till 14 Mar

Jazz works — Paintings, prints and drawings by Dominic Synder.

GAMBLERS
24 Feb-15 March, 7.30 pm
By Nicolas Grinde. It is the first co­production between the Traverse and the Scottish Opera. A black comedy about damnation set in a world of card sharps. 

NATIONAL GALLERY
The Mound
250 6467
Mon-Sat 10-5.30, Sun 2-3
ALEXANDER CARSE — Showing the work of Alexander Carse at their “ insure” — yes, there is a world outside. Not even going to Tevot on a Friday night (or so we nought). 

ESCA
Edinburgh Student Centre (225 4061). Pop into our cafe and have a look around.

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EU LAW STUDENTS COUNCIL
Hon. Lord Dunpark will speak on "The Law Moves Forward"
NEW SCOTLAND COUNTRY DANCE SOCIETY
7.30 pm
Beginners — Adam House
Intermediate — Chaplaincy
Advanced — Chambers St
POTTERLOW
Rock Disco. EU DISCOS IN THE CAFE
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Lecture Room , 19 George
Committee
supporting .''The
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Rock Disco.
EU PHILOSOPHY SOCIETY
45pm
Lecture Hall B, DHT
Special lecture by Prof. Sir Alfred J. Ayer — "Politics and Govern ment"
EU BAHAT SOCIETY
1 pm
Adam Ferguson Building. Room 2
EU CONSERVATIVE ASSOCIA TION
1 pm
Lecture Hall B, New College
5 pm
"What on earth is a mission?" talk
Chaplaincy Centre 1-2 pm — prayer meeting in Seminar Room
CHAPLAINCY CENTRE
1 pm
FIFTH CONCERT BY STUDENTS OF THE FACULTY OF MUSIC
EU MODERN DANCE SOCIETY
Chambers St. Ballroom
Contemporary 6.15-7.15 pm
Modern — general class at 7.30
EU HISTORY SOCIETY
Kirkpatrick Library WB
6.30 pm
Dr. Sirley Reynolds
FR127FEB
EU MODERN HISTORY SOCIETY
7 pm
Folklore Weekly meeting.
FR127FEB
EU SCOTTISH NATIONALIST PARTY
7.30 pm
Executive Room, Pleasance
With Bill Morrison (PPC for Leith)
"LOOKING FOR LIGHT"
Beanstalk Drama Group
Rm 270, Old College 1-2 pm
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TOWARDS TRAGEDY

"The world-be-stare-lar-butlorr.Gloria." photo: Sony Seagrove

DRAMA

THE BEAUTIFUL AND THE DAMNED
Bedlam; until 21st Feb

Almost two hours after schedule, and the full-bodied strains of Elliott's muscle jazz band take the chill of an icy Bedlam dress rehearsal, setting a mood of extreme exhilaration that swiftly gives way to the foreboding discord of Max Richter's score for viola and cello. The musical dichotomy underlines the tension that pervades The Beautiful and the Damned. Angus Macfadyen has adapted Scott Fitzgerald's second novel for the stage with what he describes as "a movement towards modern tragedy," focusing sharply upon the fall of the two protagonists, and employing the other characters as a highly effective chorus.

Adapting any novel for the stage is an onerous task, always difficult and frequently less than rewarding. Reading demands a creative concept of the imagination; theatre transfers much of this responsibility onto the actor, who must supply credibility where once imagination had sufficed. Rare, intimate, naturalism, the perogative of film, is rarely successful on the stage; theatre must go further effectively to create the desired illusion. Too often, The Beautiful and the Damned does not go far enough, "realistic" dialogue wilt with sadly in the bright glare of the stage lights, conflicting with the sense of the meticulous animation achieved in the skilled direction of the versatile chorus, which relies heavily, and effectively, upon the intelligent use of dramatic license.

At times, then, we are too close to the action; at others, strangely, forced to pan in and out like confused film cameramen. Any ritualistic sense of tragedy is dissipated by the cinematic leaps that splinter the action; while the relationship between the two protagonists is never use.

We see him serving as a sock into which his wife and family plug the keittle, the iron and even the warm or alarming enough in itself to impart any sense of utility, or to regret in passing. This is a cold world; too cold for us to become involved in a shaky structure; it seems, but one made firm by a strong cast who skillfully give flesh and blood to this sadly hunchbacked skeleton. Sophie Needham stands out for her defiant portrayal of the cenicient shipwrecked Gloria, while Rowan Somervile as the iron-willed Dominie gives the supporting cast of Tom Brandy, Sophie White, Alen McFarlan, and Paul Quinn a presence that Wallace shine in a variety of roles Shreded direction and the infectious, atmospheric music of Elliott and Richter further combine to animate the play, which even at the dress rehearsal stage, piece of polished theatre, struggling to sparkle.

Michael Wright

• The Beautiful and the Damned is going to Stirling as part of EUTC's contribution to the Scottish Stamp Tour. It plays 25th and 26th Feb.

NIGHTMOTHER
Bedlam; 11th Feb

"If you want a manicure before I go you better get your hands washed."

This Wednesday's lunchtime was an outstandingly professional production by Cathy McNair and Andreas Johnson of Marshorman's "Night Mother." The play exploits the intimacy of a mother-daughter relationship to present a poignant exploration of motives and obstructions to suicide. Sophisticated yet amply demonstrated the medociny and clutter of small town life in 'outback' US. The contrast of this and the ultimate nature of the question being dealt with emphasized the way in which people bolster themselves up with the trivial because like Thelma, the mother they are afraid of death.

But Thelma recognises the limitations of life: "I don't know what I'm here for, but I don't think about it." In her attempts to assuage her own experience of everything from "me and you to Red China," and reject it. The sense of self-determination showed in this analogy: "You've got another 50 blocks to go, but you've had enough of the ride, you can just get off." As her flatman remarks: "Thelma's got their idea of a vacation."

Catherine Fellows

SEMPRONIO

Adam House; until 21st Feb

The revitalised EU Hispanic Studios Society opens its new programme with Augustin Czur- szam's Sempronio. Set in South America it tells of what happens to an old man, Sempronio, who discovers that he has become ill. As his sense of self-determination wanes he becomes able to put his new acquired powers to constructive use.

We see him serving as a sock into which his wife and family plug the kettle, the iron and even the word radio-active). However, the dog is saying yes to all good things must come to an end, especially when it involves illness, radio-active, Southeast Asia. New Zealand. The authorities get wind of Sempronio's talents and he is whisked off without further ado. His wife is put on a diet of stamps from Hiroshima and contaminated clothes from Southland. They are, fortunately, a happy ending.

Such a plot lends itself to a wealth of special effects and these are cleverly exploited. Consequently that non-Saintly speakers may lose in the language is easily made up for by the play's wild presentation. The positive use of radio-active is put across with a smile rather than a sledge-hammer.

Paul Quinn

EXHIBS

KAYKA

309 Gallery; until 28th Feb

If Ian Hughes ever becomes a great and famous painter, art historians of future generations are going to revel in chas down up the obscure references to Kafka in his paintings. Hughes' knowledge of the author is extensive enough fore him to walk through the specialised subject section of 'Mastermind'. However, most of the people who visit this exhibition will not understand the myriad allusions to Kafka and his writings -- does this matter? Can the paintings stand on their own as objects? The answer has to be yes.

Though there is nothing particularly new here, Hughes is an artist who really knows how to use paint. Confident choice of strong acid colours, applied in broad strokes and thick impasto, make an immediate impact on the eye. And yet this is by no means all-hung-out expressionism. Colour is controlled by a strong simple image which gives the works a stable centre.

While paintings seem to go through many stages of development, the patterns of paint on the picture "The Slaughtered Ox" may vary to different shapes from the final image that covers them. Some stages are barely discernible; it had to be pointed out to me that one canvas had had photographs stuck all over it before the paint was applied.

Hughes makes a lot of use of found objects in his paintings, and likes to vary the surface texture by mixing paint with other substances such as earth or hair. Twigs are used as skeletal form - their hard brittle shapes contrasting with the slick paint. Hughes' technique is to over-dramatise, (almost every face is outlined in bright, gory red) the paintings remain exciting and repay long study.

Scott C. Storey

BOOKS

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I deep and desperate social unemployment and the overall political situation... It's obviously the consequence of deep and desperate social alienation produced by unemployment and the overall political situation.

You would expect someone in charge of stimulating new playwriting in Scotland to impose his own artistic standards from above. But McGrath shows no interest in that at all. He's not obsessed by quality, either. His overriding concern is to enable young playwrights to find a voice. He seems to play the role of a benign English teacher. For this, his toothy grin, his bald head and his friendly, talkative manner amply qualify him.

Like everyone's favourite English teacher, he wants the best for his pupils. In terms of projecting new writing, the psychology can be changed. Too often the psychology is 'Here's something. Here are his or her weaknesses. How can we help to put it right?'. He would like to change that to 'Here's somebody who has qualities, who has expressed something, who has got an interest in it. What do they have to tell us?'

get annoyed at the idea of the great literati who appeared out of nothing. It's not like that. They never appear out of nothing.

McGrath receives about five scripts a week and reads them all himself. He does not waste time on another ploy. In here, profession has to impose. Apart from a couple of slips in the Bach he gave sound performances on both pieces, taking advantage of the opportunity for greater traditional expression in Boreen's six movements. Thejunctured percusion part came across well in the latter, but the brass section never seemed contrived, with the florid trumpet passages.

Tom McGrath — he seems to play the role of a benign English teacher.

He uses different ploys for scripts from different areas. In Edinburgh there have been a few plays read as part of plays read by Edinburgh Playwrights Workshop. So McGrath tries to take the plays nearer to the production stage. "I try and give that one a push and get it through into life, and get that writer circulating, and get that writer to work and reviewed and involved somewhere or other, whether it be in theatre or TV or in community arts or what ever."

Theatre Workshops are another ploy. In here, professional actors, with a director, perform scenes from a playwright's script. These allow playwrights to have their work reviewed and viewed somewhere or other, it be in theatre or TV, or in community arts or what ever.

By way of a test, McGrath means a two word processor. He recognised that most theatre is inaccessible to ordinary people and, when he stages his event at the Lyceum in April, intends to put on a show which two soloists the soprano Barbara Bonywa was a delight giving a performance which that was as lucid as it was warm. On the other hand, audience always seem to be in somewhat lacklustre mood, the woodwind section in particular sounding laboured. Scott C. Styles

SNOREROS
Usher Hall, 20th Feb
Brahms' Requiem, unlike say Mozart's Requiem, is not a setting of the words of the mass, but rather a collection of various passages from Luther's German translation of the Bible. Brahms was not a particularly religious person and he chose a Biblical text more as framework upon which to hang his own personal reactions to the eternalredoing thereby rather than as an act of faith.

It is always difficult to bring new life to a work as well known as the Requiem yet the concert began well enough with the opening section well handled, and the second section, beginning 'For as I was like grass'... manifesting a massive quiet power. However in the performance proceeded somewhat and Peter Eros interpretation seemed increasingly ponderous and lacking subtlety. This was all the more disappointing that SNP Chorus were technically near faultless, doing all that was asked of them by Eros: unfortunately simply not enough was asked of them. Of the two soloists the soprano Barbara Bonywa was a delight giving a performance which that was as lucid as it was warm. On the other hand, audience always seem to be in somewhat lacklustre mood, the woodwind section in particular sounding laboured. Scott C. Styles

APPLICATIONS ARE INVITED FOR THE POST OF

EDITORIAL ASSISTANT
OF THE
STUDENT HANDBOOK

Applications, in writing, should be made to The Convenor, EUSPB, 48 Pleasance.

Closing date for applications: 13th March 1987.
Weird Stories...

Behind the wheel of a large automobile...

TRUE STORIES
Dir: David Byrne

True Stories is the latest project of David Byrne, lead singer and lyric writer of the fairly wonderful Talking Heads. Allegedly using "true stories" taken from tabloid papers and magazines as a base, the film is a story of "ordinary American folk" in the mythical town of Virgil, Texas.

Byrne, obligatory in any trendy dude's vocabulary of "cool person", is usually described as a wacky, zany, avant-garde, thinking man's rock star etc. He has shown his talent for visuals in wacky, zany, avant-garde, think-y, zany, avant-garde, thinking man's rock star etc. He has shown his talent for visuals in "Making Sense of True Stories".

"The film's atmosphere owes a lot to the setting of Texas, chosen because "it's cheaper to shoot there". The vast open landscape is brilliantly photographed and the state's cultural history comes through strongly, from the Red Indians to the Mexicans and Spaniards.

The "plot" is thin and almost improvised, the film being primarily a vehicle for Byrne to show us his very original views of American life. He deals best in the "central details of his characters - the most ordinary objects and situations are transformed into strange and alien rituals. "Who do hot dogs come in packs of ten and buns in eights or twelve?" asks the rich widow who stays in bed all day watching TV. "I'm looking for matrimony with a couple M's" says Byrne, referring, apparently, to the stupendously bad taste in clothes. The collision of characters and situations is worked into a Byrne's eye view of modern American life. Byrne's attitude as his project approaches its end, sums it up wryly upon its tragic demise. The intensity of the performances by the leading characters add a sense of realism to what is essentially a science-fiction tale. In particular, Jeff Goldblum gives a portrayal, at times repulsive and ruthless, at times touching and humorous, worthy of praise; and his tremendous screen presence and versatility dominate the film throughout.

The special effects are well used in so far as they do not intrude too far into the film, and this, together with the breathtakingly authentic make-up (nominated for an Oscar), prevent this film from suffering the all-too-common fate of being turned from a grippingly grotesque horror film into a self-parodying bore (viz Ghoulies, The Return of the Living Dead).

The film is a "remake" of the 1958 horror classic, but the intertwining of the fateful love affair (complicated by the somewhat clichéd presence of Veronica's jealous ex-lover and editor) into the plot gives the film much greater scope and should consequently appeal to a much wider audience.

Byrne sums it up wryly upon emerging from his telepod: "Is it life, or is it Memorex?" It is indeed a horrifyingly realistic vision, which is sure to alter your opinion of what we myopically refer to as "sci-fi".

William Dale

FLIM

"There's a fly on your nose!"

THE FLY
ODEON

"The life and times of Budgie-Fly: at the very least it will make a fabulous children's book." Doomed scientific genius Seth Brundle (Jeff Goldblum) observes his fate with philosophical humour, but The Fly is much more than a whimsical fairy story. It is an intelligent, gripping and at times moving interpretation of the Incredible Hulk theme.

Seth Brundle has devoted six years of his life dabbling in the mysteries of teleportation, but now, as his project approaches its climax, an attractive,uppy journalist, Veronica Quaife (Geena Davis), threatens to betray his confidence. Partly to ensure her silence (and partly because she is very good looking) he enlist her as his assistant, and eventual lover.

But when he tries to transport himself (having presumably run out of his supply of experimental buphones) a fly is trapped with him in the "telepod" (a designer Tar-din), and he and the fly undergo a "genetic-molecular fusion". For a time he becomes a physical superhuman, but gradually he experiences a horrific transmutation, and the efforts of his spurned lover cannot save this 185-pound fly from a tragic demise.

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William Dale

ABOUT LAST NIGHT

FILMHOUSE

Dir: Edward Zwick

"Chicely-ridden, empty and too long, I cannot understand why the FILMHOUSE have decided to resurrect this mediocre film. Female fans of "sexy" Rob Lowe will love it, the rest of us will be more amused by the naughtiness of his range as an actor." The plot, based on David Mamet's play "Sexual Perversity in Chicago", concerns the development and eventual break-up of the relationship between Dann (Lowe) and Debbi (Deni, Moore). Unfortunately, due to the lack of character development, we fail to tolerate to their concerns and have no interest in their destinies.

Towards the end, Lowe says to Lowe, "We had nothing!" This is not only the major problem with their relationship, but also with the film.

Roddy McLean

Student did in fact review About Last Night at last term. Since the FILMHOUSE is resurrecting it, though, we decided to take another brief look at it. Our opinion hasn't changed much.

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Phil Redmond: "Each character is a human being with an imperfect but very real personality."
Hands across the water

Elizabeth Powers, an American student on the Edinburgh-Pennsylvania Exchange scheme, here outlines the surprises, differences, and disappointments she encountered on arriving at Edinburgh.

The Office of International Programs at the University of Pennsylvania describes the Pennsylvania-Edginton Exchange as one of its most prestigious and competitive exchanges. Because 1986 was the tenth anniversary of the Exchange programme, participants and alumni of the Exchange were invited to receptions in Philadelphia and Edinburgh last summer to celebrate the special relationship that exists between Edinburgh University and the University of Pennsylvania. Pomp and circumstance aside, I was very excited to be selected as a member of the Exchange because it gave me an opportunity to live outside of the US, study at another school, travel and meet new people.

I had all sorts of expectations about spending a year in Edinburgh, based on the experiences of friends who had been in Scotland, and the stories of friends from Edinburgh then studying at Penn. People assured me that I wouldn't do any work, and that I'd have a great time as they gave me lists of pubs and places to visit. I knew that Britain was different from the US, although people did speak English there, but for some reason I naively expected Edinburgh University to be just like Penn, except in Scotland.

The two schools are similar in size and types of courses offered, and I felt that the student populations would be similar as I had heard that Edinburgh accepts students rejected by Oxford or Cambridge, just as Penn accepts students turned down by Harvard and Yale. Yet when I arrived in Edinburgh for Freshers' Week, I was in for a surprise.

Britain is very different from America. People here do speak English, but it became apparent that I spoke American English, which is more subtle, almost indefinable differences in the customs and culture, as well as the obvious ones. For the first few weeks I was convinced that everybody knew something that I didn't know, and I felt as though I was always walking down the wrong side of the street, wearing the wrong sorts of clothes. I recovered from my initial paralysis after being reassured by a friend from home that I didn't dress very normally by American standards either.

Expectations about the process of meeting people were expectations I would have done well to leave behind. By now it's a worn-out cliche that Americans are friendly and easier to meet than British people. If this is true, it's basically a question of numbers. At Penn there are 20 Edinburgh Exchange students and a very few other British students in an undergraduate population of 8,000. Here, where there are almost uncountably many Americans, an American exchange student must seem about as novel and exciting as the common cold. I had expected to be in a small minority, but wasn't.

Getting into the Academic Fair held during Freshers' Week, because never before had I been able to go to one university building, let alone one room and have all my questions answered. Registering for lectures at Penn requires infinite patience, stamina and a map as you travel from building to building trying to sign up for classes you must complete before graduation. At Edinburgh one meeting with my Director of Studies, an adviser who actually remembered my name and knew something about the classes I was taking, completed my registration. I was pleased and amazed with this apparent lack of bureaucracy and was afraid I'd be out of practice for my return to Penn, but attempting and succeeding in moving out of Pollock Halls was enough to keep me fit.

In comparing academic systems, I find that lectures here are like those at Penn. Some are good, some aren't as good and some always seem to be too early in the morning. It's hard to say whether students here are more or less motivated and whether they do more or less work. Students here do seem to have more in-depth knowledge of particular subjects because of the different format of course selection. In general it seems that Edinburgh students specialise earlier and concentrate more heavily on a specific subject. Penn students are encouraged and required to study a variety of subjects within all three faculties: Arts, Science and Social Science. Thus they tend to take a greater number of minor and related courses. I had been told that there was less academic pressure at Edinburgh, as well as less work, but this is another relative thing that depends upon the class involved. By adopting a certain attitude and choosing the right classes (no Business Studies Engineering) it is possible to avoid the stress that Penn is accused of producing.

Students here seem to have more contact with their lectures, even those that are well-versed, renowned scholars. I'm not used to having well-known histories stop me in the corridor to ask me things are going, and last week I scheduled my tutorial in order to work on a production for the BBC. Also I find it different to have an expert on Scottish literature invite me to a Christmas party at his house or see him redoing wine glasses at an Art Faculty reception.

Penn and Edinburgh have various and different strengths and weaknesses that become more apparent in comparison. The exchange programme allows students to make that comparison. When I go back to Penn I may not have as many expectations (they're dangerous things) but I'll definitely see Penn from a different perspective because I've seen Edinburgh.
On Saturday afternoon, Scotland defeated Ireland 16-12 in a hard-fought rugby union international. But it is the day out rather than the game itself that catches the imagination.

"Got a spare ticket mate?" were the familiar words muttered by passing hordes of Irish folk within the grounds of Murrayfield on Saturday. The typical Irish fanatic is not too different from his English counterpart in that midday shoppers marching up and down Princess Street... he’s one of those who feel the need to be near to the action, the shiny-eyed stare, clutching a semi-subtle green flag while concentrating a seemingly intense conversation with a nearby lam-post in a series of strolls, lurches, and various other oral forms of communication.

Even the uninitiated could not fail to realise that the Irish had come to town for another festive encounter with "Hastings and company" at sun-setting. But even the most hardened of Murrayfield audiences were astonished at the response to the game itself.

The familiar poster greeting visitors to Murrayfield.

The barbaric majesty of the Irish game is accompanied by an equally frenzied and intimidating support. The Irish are known for the enthusiastic support which they bring to their team. The game itself is a spectacle of sporting prowess and passionate enthusiasm.

One of the most striking features of the game was the way in which the Irish supporters flooded the stadium, creating a sea of green flags and blue scarves. The noise and energy of the crowd were deafening, with the call of "The Irish Come To Town" echoing through the stands.

The Irish team, led by their captain, were determined to prove that they were worthy opponents. Their forwards were strong and relentless, while their backs were fast and skilful. The game was a thrilling contest, with both teams playing to the very end.

In the end, it was the Irish who emerged victorious, scoring a try late in the match to secure their win.

The atmosphere was electric, with fans cheering and singing the national anthem. The game was seen as a triumph for Irish rugby, and a source of pride for the nation.

This was not just a rugby game, but a cultural event, bringing together fans from all over the world to celebrate the sport and the nation.

The game had a significant impact on Scottish rugby, and it is likely to be remembered for years to come as a turning point in the history of the sport.

Gavin Hastings, obviously now evergreen, addressed the mysteriously "Hastings disease".

Badminton

In the two successive weekends, the club took part in the Scottish and British Universities Individual Championships with considerable success.

"All the heavy lifting was done by one of the players," said the coach, "but the rest of the team was there to support him and make sure he was the best he could be."

"It was a great day for Scottish badminton," added the captain, "and we hope to build on this success in the future."

There were many highlights of the tournament, including a outstanding performance by a player who had been struggling with form earlier in the season. The atmosphere was electric, with fans cheering from the stands and shouting encouragement to their teams.

The tournament was a great success, with many new friends made and a lot of fun had by all. I look forward to the next one!"
Dinner with Mr. Burns

"We'll have a laugh, We'll eat an drink, We'll even have a drum. For we're no here tae honour Rab. We're here tae honour Tam."

What is it about the name Burns? As if it wasn't enough that 18th century Scotland produced Rabbie, a genius with the quill now virtually murdered by the educated left foot, "at their own "immortal Memory" toasted? Certainly not at most Burns Suppers — where they're too busy reading poetry to marvel how Rangthers stalwart English international defence manage to keep Adrian Sprot's name off the scoreheet... except for that solitary goal. Accies were duly toasted.

Some hae meat an canna play, Like Butcher, Greig an Cooper. But we hae meat, an we can play. "An Tommy Burns is super."

Other guests on the night were Tommy's team-mate — Honorary President of the Supporters Club Brian McClair, Hugh Keegan of Radio Clyde and The Scotsman, Tom Shields of The Glasgow Herald and Anthony Tron, again of The scotsman.

"Well, Arthur, it was a game of two halves."

The thear capacity crowd were welcomed to the hallowed turf of the Teviot Row Sandwich Bar (bedecked for the occasion with green and white banners) for the MC for the evening — club member and Treasurer of EUSA David "designer football" Duncan. The excellent meal consisted of traditional Burns fare — haggis ("guaranteed in" in traditional manner), neeps and tatties, bannocks an' keppichs wi butter, macaroni bars and spearmint chewing gum — all as listed in the "Feeshal Programme".

After eating, the assembled faithful were treated to a specially prepared, "Well rehearsed" tune by a Glasgwegian called Charlie McBride and Club Secretary and event organiser Paul Reilly.

The club presented McClair with a "Maurice Johnston kit" consisting of a bottle of bleach, satin lotion and a white Porsche (Matchbox variety), while Brian's room mate Tommy was also presented with a token of the club's appreciation — a football autographed by all the club's members (price: £1.25 Woolworth's, Lothian Road).

"Well, Rex, where is that cue ball going on?"

The above quote has nothing to do with football, but then again neither does Graham Roberts. Tim Malley

On Thursday 19th February, the Sports Union plays host at an Open Evening for the Heads of Physical Education from schools all over the Lothians to promote the University's sporting image.

The Open Evening is part of an overall University drive to promote Edinburgh, and in encouraging prospective students to both participate and excel in sport, the Sports Union hopes to show the student life here does not end when lectures finish.

On Sunday 22nd February at Pe- fermill, a round-robin Ladies' Rugby competition between St Andrews, Dick Vet, and Edinburgh University teams will take place.

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**Dinner with Mr. Burns**

Members of the Edinburgh/Heriot-Watt Universities Celtic Supporters Club with Tommy Burns — "in the ball"

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**STUDENT INFORMATION SERVICE**

**ACCOMMODATION AVAILABLE**

Listings with reference numbers can be followed up by going to the Student Accommodation Service at 30 Buccleuch Place.

Vacancy for two or three people in two single or one single and one shared room in Canonmills flat. Final or postgraduate student preferred. £120 per month. Ref No: 077.

Single room available in Blackat Avenue flat. £80 per month. Ref No: 076.

Shared room available for two females in three-person Polwarth flat. £60 per month each. Ref No: 064.

Shared room available for two males in city centre flat. £100 per month. Ref No: 065.

Shared room available in six-person Marchmont flat. £85 per month. Ref No: 069.

Shared room available in four-person Sciences flat. £85 per month. Ref No: 088.

Single room available in four-person Morningide flat. £100 per month and bills. Ref No: 081.

Male wanted for single room in four-person Pleasance flat. £80-90 per month and bills. Third, fourth year or postgraduate student preferred. Ref No: 063.

Single room available in two-person Newington flat. £100 per month and bills. Ref No: 091.

Single room available in three-person Stockbridge flat. £25 a week. Ref No: 063.

Single room available in Pleasance flat. £22 a week. Ref No: 085.

Two single rooms available in five-person flat in South Clerk Street. £55 each and bills. Ref No: 089.

Two single rooms available in Marchmont flat. 4th year students or postgraduates preferred. £65 each and bills. Ref No: 090.

Single room available in Pleasance flat. 4th year student or postgraduate preferred. £80-85 and bills. Ref No: 091.

Male or female wanted for single room in Newington flat to share with one other. £107.50 per month and bills. Ref No: 090.

Single room available in five-person Newton flat. £60 per month and bills. Ref No: 083.

**MISCELLANEOUS**

Interested in China, Japan & SE Asian Society? Then come along to the founding meeting at Potterrow 19th & 20th Feb, 1.30 p.m. All ideas and suggestions on any aspect of life and culture very welcome. For more information, see posters on the University, or phone Lise 667 078, Ext. 331. See You.

"Ponzy Studio 48" Combo for sale. With distortion and feedback, brand ew, excellent condition. £125, quality stage lead, microphone and stand and guitar soundboard. Only £350 ono. Tel: Caith 668 2825, evenings.

Student's editorial offices at 48 Pleanace, first floor. Phone: 559 1117/8 or 667 1011 ext. 4468. If you want to get involved, come along to the Editorial Meeting or the section meetings, all listed below. Alternatively, phone us or leave a message.

**EDITORIAL MEETING**

Friday; 1 pm

**MUSIC**

Wednesday; 1 pm

**ARTS**

Thursday; 1.35 pm at Bannerman's pub

**FEATURES**

Wednesday; 1.15 pm

**NEWS**

Thursday; 1.30 pm

**FILM**

**WHATS ON**

**SPORTS PHOTOGRAPHY, GRAPHICS**

Friday; 1.30 pm