Abortion Aborted

The controversial issue of abortion was highlighted at the EUSA General Meeting last Thursday night when a motion to "campaign against any attempt to restrict the 1967 Abortion Act" was overturned by a narrow majority of 115 votes to 110. Because it was such a close vote a recount was ordered by public demand; however, the motion was again overturned.

Following the recount many members said, "i've heard enough" and left. It was suggested from the floor that the majority of those leaving were members of the Society for the Protection of Unborn Children (SPUC).

One speaker from the floor shouted that "This shows how much SPUC care for women's rights". However, SPUC representatives denied that proportionally more of their members left.

Jane Rogerson, EUSA President, ordered that this eXodus should be noted in the minutes of the meeting and commented that the following votes on women's rights would reflect the difference of opinion. SPUC members and other opposers firmly believe that abortion should not be inclusive under "Women's Rights", since they consider it to be "an inhuman issue".

by Kirsty Cruickshank and Cathy Milton

Before abortion a motion calling on EUSA to "build active campaigns against lecturers who sexually harass women students, boycotting their lectures and calling for their removal" was overturned by a large majority.

The opposition argued that "any attempt at boycotting and demonstrating would result in the lecturer taking EUSA to court and suing. The women in question would have to appear publicly in court - this would obviously deter them from complaining."

They felt that by going through the correct channels, women would be assured of confidentiality and help.

The proposers of the motion remained adamant in defeat, believing it was time to stop "treat[ing] the problem and instead going out and fighting" it. "We should have no thoughts of guilt at all in exposing lecturers who do this. If women choose to remain anonymous, it is their choice." The second clause, opposing all calls for higher sentences, hanging or castration for rapists, was fiercely contested, despite there being significantly fewer people left in the auditorium for this debate.

Mike Cadger, speaking on behalf of the Socialist Workers for the motion as it stood, described rapists as "victims of a society which alienated them". "Rape," he said, "is a class issue."

In a direct negative to the motion it was argued that "rape is the most disgusting crime apart from murder itself" and that this motion exonerated rapists.

However, those arguing in favour of the motion did so for varying reasons and nearly all refuted the idea that capitalism was to blame for rape.

Joanna Cherry, of the Labour Club, denied that rape is a class issue, saying, "Women of all classes are raped by men of all classes". She continued that "the solution to rape is to change the way women are perceived in society" and not punishment.

One American student cited the death penalty, which is used in some states in America, concluding that "murder is still relatively common in the United States".

There were 45 votes for the motion as it stood, 55 against and 45 abstentions. The motion was rejected.

And what do you think panel?
**ABERDEEN AMENDMENT**

The first item on the General Meeting agenda was an emergency motion of support for Aberdeen University proposed by the SRC Executive. Government plans to create 50,000 extra places in Higher Education by the turn of the century.

This is part of a major move designed to broaden access to universities, encouraging people of all ages and social backgrounds to continue in or re-enter the education system. However, the Government has never said that it will not finance these extra places, so it was in this context that an alternative financial structure was discussed. Details of the specific form this will take will be outlined in the Education Bill, due to be published sometime next year, but the Principal of Edinburgh University, Sir David Smith, said: "I would be surprised if there is no loan element in the initial proposals. The Finance Secretary, Mrs. Forbes, has said he wants to see the view, a more independent board of university and national Government, but the Government wants to see, in its view, a more independent board of indifferent was the response of the Education Secretary, Mr. David Wood, saying "I think an assembly would be in any future we must have a different relationship between Government and universities, one that is more of the national interest and that is what we are striving for." This has been confirmed by the government and the Speaker of the House of Commons, Miss Nye, who has said it would be an important and broad range of support.

The motion was passed unopposed.

**SCOTTISH ASSEMBLY**

A call to back the creation of a Scottish Parliament was supported by the General Meeting, but it was not unanimous, no count was needed.

The motion was proposed by Paul Davis of the EU Social Democratic Party who argued that the Parliament with the lowest vote in Scotland this century "was the only people's parliament in the country". An important and broad range of support.

Trainer Minister and self-styled "fresh-faced first year", bearded Ewan Aitken won near unanimous applause by saying, "I think an assembly would be in any future we must have a different relationship between Government and universities, one that is more of the national interest and that is what we are striving for." This has been confirmed by the government and the Speaker of the House of Commons, Miss Nye, who has said it would be an important and broad range of support.

However, the government has agreed to a revised proposal which includes a two-year period during which the Government will look at the issue of whether or not to proceed with the creation of a Scottish Assembly.

The motion was passed unopposed.

**POLL TAX**

The General Meeting resolved to organise a campaign of resistance against the Poll Tax and to instruct the executive to refuse to help in drawing up the Poll Tax Register.

Following an amendment the GM resolved to "support" instead of "defend" any students who refused to pay the Poll Tax.

It was argued that whereas "defend" bound EUSA to take court action on behalf of students, "support" indicated more general background action.

Andy Gray, who proposed the motion argued that "defend means something which has all the support means a good character reference in court." Don McCorquodale felt that the motion as it stood would "hurt the Students' Association and not help the student, concerned." In his view large scale legal action would be a commitment EUSA could not keep.

In a piece of party politicking which came from all sides, Mike Cadger felt the whole amendment was a "spurious point". He "defended" the Poll Tax and said that there was a marked sympathy on the part of Edinburgh students towards this. Graeme Bush said that the only people who don't care about the Poll Tax are those who are not affected by it. He met with partial agreement from the floor when someone called "let's get away from all this waffle and get down to the Poll Tax." This was eventually done and Andrew Grey was called on to propose his motion. He stressed the unfairness of the Poll Tax and accused the SRC Executive of supporting it. The motion was passed unopposed.

**ROADSHOW TODAY**

Figures from the District Council Labour administration suggest that the Poll Tax charge for last year would have been £380.11. It is suggested Edinburgh students would have had to pay £72 extra.

**£72 Extra**

A roadshow is being held at the Meadows in Edinburgh today to publicise National Student Fund-raising Day which is Saturday, 21st November. Today's event is part of a national drive by students to raise £500,000 for charity.
The Shadow Chancellor of the Exchequer, John Smith, was at Teviot Row Union last Friday to address a meeting of the University's Labour Club. A large audience heard Mr Smith vigorously supporting devolution for Scotland and, more significantly, condemning the planned Poll Tax.

The meeting was opened by Edinburgh West Labour MP and leader Mark Lazarowicz, who also launched an attack on the Poll Tax, describing it as "completely unfair" and that it would lead to "a new army of bureucrats". Mr Lazarowicz launched a vigorous action by all those who opposed the Poll Tax, saying that there should be "a campaign which has support up and down the country".

The council leader added that imposing a poll tax on students "highlights the whole absurdity of the Community Charge".

The stage was then taken by John Smith, who received an enthusiastic round of applause. On the issue of the Poll Tax he described it as "the worst possible effect of all forms of taxation" and that it was "not the sort of thing that one would ever have in the Labour Party".

The Shadow Chancellor also criticised the government's attitude to civil liberties. He told the audience of Labour's plans to "listen to and collect ideas" before presenting an alternative to the tax. He spoke of the necessity to "plan for the realities of the past...how do we get rid of him, John?"

Photo by Ivan Reid

NUS Non-event Playhouse facelift

by Kirsty Cruickshank

Edinburgh’s Sabbaticals for themselves to be the only outside attenders at a meeting to discuss the aims and structure of the recently formed "Youth: Against Poll Tax".

CUES representative Sally Greig was officially invited by the NUS to the meeting last Tuesday and was told beforehand that hundreds of youth groups would be attending.

Commenting on this distinct show of apathy, NUS President Pauline McNeil told Student that YAPT was "undertaking teething problems" and that the NUS had "had problems in contacting other youth groups across Scotland".

Furthermore, the Scottish Labour Students were the only group to make a submission of aims and organisational structure for YAPT which the NUS asked all groups to present. Miss Greg said that the meeting had been a disappointment and was not sure if EUSA would be attending any further meetings for YAPT.

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Pauline McNeil told Student that YAPT was "undertaking teething problems" and that the NUS had "had problems in contacting other youth groups across Scotland". However, NUS Smith has already offered to "lose" four departments including Modern Languages, Geology and Geography reducing its Arts Faculty to only five departments.

Students have already formally put forward a proposal for the Art faculty to merge two of its science courses which were also submitted. Speaking to Student, Student Union President Paul Coyles stated that the Aberdeen solution is near and cited the only possible further cuts would be to the closure of Dundee's Dental School as the other faculties and their research would be "squeezed as far as they could be".

Andy McPhail, Union President of Stirling University voiced his support for the proposals which have recommended the closure of Stirling's Law School to any small Arts Faculty but he remarked that Stirling was suffering "a crisis in Social Sciences".

Andr S, Andrews University President, Malcolm Brown, stated that "The Arts Faculty was no longer viable" though he conceded the University's decision to stop funding the Crawford Arts Centre in the town as from next March.

NUS Non-event Playhouse facelift

by Tom Bradby

The Playhouse – venue for many of the city's rock concerts and the biggest theatre in Britain – could be totally revamped. Surveys have shown that half the building could be used to extend the stage.

If the plan goes ahead the proposals would extend the depth of the stage and "if the Building Committee deems anything would be possible. We could host the Bolshoi Ballet and anything that currently happens at Covent Garden," said Mr. Frank Dunlop, the Festival Director and member of a working party formed to oversee the redevelopment.

The proposals are to be reviewed but could mean a new glass frontage and a very different look.
Two weeks ago Teviot Row played host to “Big Band!” The Primitives. The band were okay, playing a set which the audience seemed to enjoy. The one problem was that the audiences could have been a few close friends of the band, for there were far fewer people there than had been expected.

Last Saturday Pop Will Eat itself at Potterrow: attendance was better but still not up to capacity. Both “large-scale” ensembles lost money for EUSA.

This year EUSA faced a deficit on its budget of £21,000 before it even began. In the past, attempts to combat difficult financial problems have included cuts in services provided by the Unions.

The fact that so far this year both “Big Bands” have lost money and not brought many more students into the Unions raises serious questions. The success or otherwise of “large-scale” ensembles has financial implications for the Unions.

I asked EUSA Treasurer Cheow-Lay Wee: “Could EUSA MacDorkaldes “if the power to book big bands. Let’s face it, no one in their right mind would want to continue a policy which is losing money.”

Why then are these events flopping? Are students so bored that they don’t go to a low ticket price to see a reasonable band? Or, in both the case perhaps is finding the kind of band that students do want to see at a price they can afford? I don’t pretend to have a solution to the big band dilemma, apart from finding bands that not only lose money but fail to attract the very students which the service is provided for? His simple answer was “No”. This is not to say that big bands are finished, just that EUSA Sabbaticals and House Committees are becoming increasingly reluctant to book big bands. Let’s face it, no one in their right mind would want to continue a policy which is losing money.

This year, however, in an attempt to bolster flagging revenues, more money was provided in the budget for Union events. The reason being to provide a wider variety of events for students thereby encouraging more students to use the Unions.

Jane Rulebookson: “I call on myself to propose the motion. However, as this would be a constitutionally incorrect action under s. 145, I would ask Mike Doolyitde to formally request that I formally move the proposed emergency motion.”

Mike Doolyitde: “Jane Rulebookson has three minutes to tell us all you can about Aberdeen University, starting...now.”

Jane Rulebookson: “I am in the 12th century by the constitutionally incorrect procedure of a Charter Royal signed on the mandated authority of the then monarch King Jesse Raw I. (Editor’s note: Full details of this speech can be found in pages 2-3 of the EUSA minutes.)”

Mike Doolyitde: “I call on Don MacDorkaldes to second the motion.”

Don MacDorkaldes: “The government is being right bas­ tards to the Aberdeen students and should stop now. If they go on like this there will be nothing for hacks like me to do at night.”

Mike Doolyitde: “Would anyone who wishes to support the legitimate grievances of the Aberdeen students please raise their hands? Would any fascist who wishes to see the end of the Scottish education system wave their pock-marked leporistic stump? The motion is carried unanimously.”

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In the bleak midwinter...

Yes, the spirit of Scrooge is still with us although he now resides in his counting house in Westminster, and all is running very smoothly for him.

The ghost of Xmas past

He had this brilliant idea a while back to replace the pay- ment of rates with a dreaded device known as the Poll Tax. This was easily accepted by the populace because they never thought of the consequences of such a future event. Scrooge is now chortling with glee at its near implementation.

The ghost of Xmas present

To hoard even more money for his evil purposes Scrooge decided to make a mockery of that once sacred and noble institution, Housing Benefit. This made life even tougher for poor students, some of them now being forced to hold down jobs as well.

The ghost of Xmas future

Scrooge however, is far from being finished! He sees The ghost of Xmas past very much.

The ghost of Xmas future...is far from being finished! He sees the consequences of such a future event. Scrooge is now chortling with glee at its near implementation.

The history of the University is now under attack with savings of £2.7 million to be found in the next two years. Surely it won't be long before students just can't take any more, before they question the rights of Scrooge's hurtful and excessive manipulation of a country's entire educational heritage, a country that never even gave Scrooge a mandate to rule over them! Oh Bob Marley, where are you now?

GM NEWS

Dear Editor,

After being at the EUSA GM tonight, I'd just like to say how glad I am that the students of Edinburgh had the sense to re- pense on the issues raised under the head- ing of "Women's rights" and to see them as worthy of indi- vidual discussion, and not sim- ply as one motion. As a woman I believe very much in equal rights for men and women but I would also defend the rights of the individual to choose the right to life. I am glad that the students of Edinburgh saw fit to support these rights by voting against the motion.

I was also pleased to see the SPUC (Society for the Pro- tection of Unborn Children) does not have anywhere near 115 members — the number of votes against the motion. It is therefore not only members of SPUC who support the right to life. Public opinion towards abortion is changing and perhaps it is time for a change in the law.

Yours sincerely,
F. Andrew

LOGO

Dear Editor,

On opening my Fresher's pack, the striking blue diamond emblem of EUSA, in itself made me proud to be taking up a place at Edinburgh. The symbol is not only sharp and definite, it also commands immediate respect.

So why does it look so out of place? Why does anything remotely old-fashioned come under the narrow-minded "hip trendy" slogan? Is the symbol of transform (artist) probably has ideas for a lого of sweaty "day-glow" (plastic) type which can convey "tear-effect" background. This is just what the Association can be.

This letter may seem petty. But if you consider what the Association stands for, I'm sure you'll see what I mean.

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PROBLEMS?

Dear Editor,

With reference to your comments last week about "Big Bands", can I ask for some more ambitious ideas?

In a country that never even gave Scrooge a mandate to rule over them! Oh Bob Marley, where are you now?

For Edinburgh University students... with reference numbers can be fol- lowed up by going to the Student Accommodation Service at 30 Buccleuch Place. ACCOMMODATION

Flat to let: Female needed to share double room in University flat, £69.64 per week. Phone 447 3162.

Single room for single male at Bruntsfield Gardens, TFL, £105 p.w., Phone 229 6143 to arrange a viewing appointment.

One female/female for single room at 101/2 Warrender Park Road. Call after 9 p.m. to 0960 5567. Phone 447 3162.

Two females wanted for two single rooms at 66 Spottiswoode St 3rd and subsequent years only, £150 per week. Phone 447 3162.

Two males/females for two single rooms, £340 Granton Hill 3rd and subsequent years only. £130. Phone 447 3162.

Two males/females for two single rooms at 30 Buccleuch Place, £210 to £250 per week. Phone 447 3162.

Two males/females for two single rooms at 101/2 Warrender Park Road. Call after 9 p.m. to 0960 5567. Phone 447 3162.

Flat to let: Female needed to share double room in University flat, £69.64 per week. Phone 447 3162. Ask for Francesca.

Female needed to share double room in University flat, £69.64 per week. Phone 447 3162. Ask for Francesca.

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Students’ classified section is a free service to readers. We welcome accommodation, “for rent” or “to let” from small and other small ads. Ads should be kept to a maximum of 30 words and should be handed into the "Student” offices, 48 Pleasance, or put into the red ‘student” bins in the Teviotfoyer, Mandella Centre Union Shop and in A&M Reid grocers in the kb Centre.

MISCELLANEOUS

Needed: Combat jackets for a Bedlam production in eighth week. Phone 229 6143. Top up your grant: earn some extra cash! For details contact Andy 956 9114.

RUNAC: British Universities North American Club, offers great opportunities each Christmas and New Year, Wednesdays and Fridays, 1-3 p.m. Phone 447 3162.

First-time poster and leaflet dis- tributor required by Edinburgh City Council. Paying local council rates. Ring Jane Ogden Smith 448 3162.

STUDENT INFORMATION SERVICE

THURS 12 NOV 1987

Editorial: I have no Reserve of Student last week I was inspired by a Com- mentary article by Neil Rafferty in which the writer soundly con- demned the media for its "appeal to the base human "Roots" to the same." To tar all tabloids with the same brush, I feel, to make a very misleading generalisation.

Papers such as The Daily Star, and the tabloids, have the base of their insti- tution, Housing Benefit. Th is made possible by 

Things, this, why doesn't Adrian Lea cancel the order for The Scotsman at Teviot Row, as part of his money saving exercise, instead of the Morn- ing Star?

What justification can Mr Lea removed the only socialist national news-

Secondly, tabloids have an implicit role in the Teviot- paing journalism. The Sun- day Mail is perhaps the last example of a popular paper which has looked to expose injustice rather than to rip off men to dog fights.

McColl also neglects to mention that the News of the World and The Sun, the two publications which represent the worst excesses of the popu- lar press, are not tabloids but all their competitors. Given that everybody is able to choose which paper they wish to read wouldn't it be true to say that newspaper reflects the morality of its readers?

Lastly, Student itself is a tab- loid. I presume that Neil Rafferty would exempt it from his gen- eral criticism of the genre. Yours etc.

Jack Mathieson

The question for the students of this University is: what is the limit of 

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Letters to the Editor:

Letters to the Editor:...
ANDY WHITE/ HOTHOUSE FLOWERS

The Venue

Alikes repel and unlike attract, or whatever. If the only reason that these two are touring together is their common homeland then I look forward to similar humourous marriages made in hell. If only I could reverse the billing and thus dismiss The Hothouse Flowers as a proficient yet insignificant support band. For Andy White this special guest tour is a slice of a career move. He has considerable songwriting talent yet live he has never been but a shadow of his vinyl. Andy musically limits himself too much to avoid those who would cry repetition and even the later addition of those We Free Kings offered little devotion.

Serious musicians, Bananarama, said recently that there was no economical advantage in them spending time promoting their selves in Britain when the American market could shift that many pounds. This is by way of asking why The Hothouse Flowers are expending so much energy touring the UK with music so blatantly aimed square at the Stars and Stripes as to leave you squirming with acute embarrassment for them. Surely they don’t desire critical acclaim here for this particular brand of mid-state baloney. I will not be hand for these American singing voices and nor will I stand by and take progressive rock.

The Hothouse Flowers are composed of “the best unsigned band” The Hothouse Flowers: bear an uncanny resemblance to Marillion, and not only because both are fronted by quite remarkably unattractive men. Excellent musicians they may well be but stand back and watch The Hothouse Flowers will under the scorching spotlight of hype.

Elisafroid Friend

Especially upsetting was the crap likening them to the almighty Buzzcocks, “one of last of the old school” from the moment that opening number Beaver Patrol performed the energy had the close of the set less than forty minutes later it was painfully obvious that PWEI are about as uncontrived as George Michael’s designer stubble. The carefully cultivated reprieves huggy look and macho posturing were all part of the image.

The set itself was an uncomfortably amalgamation of technical wizardry, throbber bass line, heavy riff, distorted vocals, all of which played havoc with my lingering hangover from the previous night’s festivities. The show was rescued only by the singer’s neat line in party patter which kept the crowd amused; “tasteful but funny” as one seasoned observer commented. However on the whole it was an exacerbating performance. Worth noticing there is no love between us any more. Clearly illustrated just how tedious the band are capable of being.

Pop will eat itself — to quote the Pottersrow shop assistant obviously wearied by incessant ticket enquiries — I wish it bloody well would.

DICKHEAD

quoted from the music press, can be termed misleading in that they virtu- ally guaranteed the punter a fanatic time if he went to see the band. Nothing could be further from the truth.

SUSANNE VEGA

Usher Hall

Early evening, the Usher Hall marble floors and staircases, comfortable seats and well dressed, polite ushers. A perfect getting, in fact, for just over an hour of pleasant, relaxing entertain- ment. A bit too relaxing though; this was a show-case concert almost.

On walking the gang, getting elegant. Miss Vega was not somewhat absurd, awkward definitely, in a knee length grey skirt, braces, and smart grey jacket. She starts with Tom’s Dinner (a wee ditty with no limited, whilst musical virtuosity smothered emotion, beneath a veneer of intricate arrangements and over-instrumentation.

ANTHRAX/TESTAMENT

Playhouse 5th November

I’ve never really been a fan of Testament, but tonight they played a storming set — gave great service. Anthrax a hard act to follow and suggested that they do have the potential to join the major “trash” bands such as Metallica, Megadeth (and Venom?).

Anthrax, however, proved to be more than equal to the task. Right from the start of Among The Living it was clear that they were on top form. Dressed in their customary Bermudas shorts they smashed and ran all over the elaborate stage set, and it was clear that all else were out to have fun. Even when the pa blew a fuse in the middle of I Am The Law they joked their way through it.

The hundred minute set was well balanced with all the favourites from their three albums plus renditions of Judas Priest’s Livin’ After Midnight and the Sex Pistols anarchy in the UK (which did all those punk songs from?). The set continued, well, you were the Man — a rap number in which vocalist magnificent and drummer Charlie Benante swap roles and everybody rips the roof out of the Beastie Boys and other talentless imbeciles. Anthrax are surely one of the world’s great live bands. Just ask my neck!

Michael Horanburgh

POPPY WILL EAT ITSELF

Pottersrow

Those awfully nice people from the Advertising Standards Authority, who exhort us to contact them when we see abuse when we are offended by gross and misleading adverts, would probably like to hear about the posters publicising tonight’s gig. These glossy yellow items, sated with complimentary comments.

LLOYD COLE AND THE COMMOTIONS

Playhouse

With characteristic twang, the Lloyd Cole machine swung into motion, with an impeccable version of Rattlesnakes. And soon the band were striding through song after song, each played with the same skill and precision, and each lacking any kind of weakness.

The Commotions failed to create atmosphere in the manner of the dBs, the Neville and static stage presence of Mr Cole left the band visually unmemorable, whilst musical virtuosity smothered emotion, beneath a veneer of intricate arrangements and over-instrumentation.

The set took no chances, with all the old favourites, Speedboat, Mr Malcontent, and Perfect Skin given an airing, whilst the risky business of dealing with new material was kept to a minimum, with only about half of the new LP, Mainstream being played. But the band which has to date been hampered by unfamiliarity of the latest material, as it blended easily with the older, revealing no divergence from the classic Lloyd Cole sound.

It was said to see a band playing in a way which strictly limited their finest qualities. The songs are all strong, but they require a great deal more passion to exploit their full emotional potential and capability to express what have thought, but only Lloyd Cole can express.

James Annesley

WE FREE KINGS

Venue

Edinburgh knows what to expect from We Free Kings, and Monday night’s venue audience weren’t disappointed.

The set started off loud and fast and energetic, and carried on that way. Ignoring exploding equip- ment and requests for Rawhide, they demeaned their own stuff, old and new, did a version of Run, Run that nearly blew the roof off and then, just when you thought things were getting wild, they picked up a banjo and guitarist from Swamptrash and went into Woody Guthrie’s This Train, taking in at least three more American anthems on the way. From then on it just got bet- ter and better.

Inevitable encore — Ragger Taggie Gypsies showed Folk Roots just where to go. Those Boots Are Made For Walkin’ and, of course, their greatest hit, Wild Colonial Boy. The band were having a great time behind the sweat and the manic expressions were too. All right, so you get danced on and pints chucked over you We Free Kings pigs. Who cares!

Blaise Drummond David Smith

Pretty Gone

Lloyd looks forward to face lift.

Photo: Steven Gray

JUDY SAFFE
Bernard Manning he certainly was not. He was the kind of comic writing is, of course, well known and his sets on the patchy Saturday Live were consistently outstanding. He live, loses none of his manic energy and his new material displays once again that rare ability to extract humour from the most mundane things like hot-air hand-dryers and Pot Noodles! One criticism might be that the first half of the show contained too much older, familiar material but the new routines more than made up for this especially a remarkable tirade on the sad state of driving-test candidates.

Ben Elton

Throughout he was able to make some very pointed comments about environmentalism. Thatcherism and the morality of advertising, without ever com­ ing across as didactic; as he said himself this game is not hear comedy not politics. At the end he returned to genuinely enthusiastic applause to deliver the by now legendary “double seat” routine...we all went home laughing and perhaps thinking a bit more too.

Dessie Fahy

I'm afraid this week is pretty done to death with the usual round up of shows. But what there is on offer is diverse to say the least. Tonight at the Printworks sees The Gargoyles, a band who apparently number among their “personal” former House­ man's drummer Hugh Martin's. On Friday Irish rock group Mama's Boys hit the Venue. If you fancy some good rockin' your eardrums molested and losing two pints of body fluid then go along.

Also Friday, at the Assem­ bly Rooms this time, is a Night For Narcissus benefit, featuring everyone's favourite socialist Billy Bragg, along with Luis Enrique Godoy and Mantoul. At least the tickets are less interest­ ing than most of today's pop pap. Tickets are £8 in advance and the show starts at 11.15 pm, which is a good disappointment to those who have Declaration and Strength. The Eye Of The Universe marks a change in musical direction as The Alarm return to their ‘Celtic roots'. Unfortunately in doing so they have ditched everything that they were ever good at. Their loud and aggres­ sive rock music has been replaced by a second rate Waterboys-type sound. The one highlight of the album is the live version of One Step Closer To Home which unlike the other tracks perfectly cap­ tures the sound that makes The Alarm one of the best bands in the world. Save your money and wait for the live version to be released.

Karim Nath

THE FALL

HIT THE NORTH

Beggars Banquet 7" Mark Smith has taken time off from playing centre with Dun­ can. One of the better singles of the year.

The North Part I (I think there's something like 320 parts) has a hard resonant sound and Mark E. Smith's- singing is no longer like the "vocal equivalent of tickers". Lyrical the contrary bastard is right back on top form - cops who speak to God!!

Caroline Ednie

THE ALARM

EYE OF THE HURRICANE

IRS LP

This record will come as a great disappointment to those who have Declaration and Strength. The Eye Of The Universe marks a change in musical direction as The Alarm return to their ‘Celtic roots'. Unfortunately in doing so they have ditched everything that they were ever good at. Their loud and aggres­ sive rock music has been replaced by a second rate Waterboys-type sound. The one highlight of the album is the live version of One Step Closer To Home which unlike the other tracks perfectly cap­ tures the sound that makes The Alarm one of the best bands in the world. Save your money and wait for the live version to be released.

Karim Nath

WALLY JUMP JR. AND THE CRIMINAL ELEMENT

DON'T PUSH YOUR LUCK

Criminal Records LP

Turn Me Loose, the debut by Wally Jump Jr. earlier this year was one of such frantic excel­ lence that it was difficult to hope for better. Yet here on import is an album which almost supersedes it with a col­ lection of killer dance tracks. The whole band was formed in a state penitentiary, Wally doing time for hijacking a truck in The Bronx. These men are hard, bad criminals playing vili­ ous, brutal, soulful Jump music that aches to liberate itself from your stereo and burn the house down.

Alasdair Friend

EDWIN COLLINS

MY BELOVED GIRL

7"

As Roddy and Lloyd slip into the Mainstream, Edwin remains as doggedly wayward as ever. My Beloved Girl doesn't so much fail to appeal to a mass market as simply fail to appeal. A truly bizarre record with a pounding beat, stran­ gers and an eery vocal. And that's only half of it; the ludicrous lyrics, the happy· go-lucky vocals, the piano, even the sleeve takes some believing. This is surely a huge joke, but at whose expense? Ah well if it, Edwin is Edwin, and gets my vote every time anyway.

Blaise Drummond

JOY DIVISION

THE PEEL SESSIONS

Strange Fruit 12"

The best thing about this is the lovely shiny cover. As for the music, Ian Curtis' thick vocals swamp the listener like some black cloud while the guitars and drums battle it out in the background, foreground and several other places too. That said, the heavy guitars, pound­ ing percussion and roaring vocals com­ e as a great individualism and time change. The LA's possess a wonderful feeling of seething frenzy (as it were). For Love Will Tear Us Apart, I always thought Paul Young's version was infi­ nitely superior.

Craig Mclean

S T U DENTS Welcome TO

EUROPA WINE BAR

Infermary Street

Where else can you enjoy fabulous hot and cold mains from 12noon-9 p.m. Also try our Saturday Lunches from 12.30-2 p.m.

Look out for our—Oldie Nights every Thursday and our Sunday Night Disco absolutely free

OPEN 11 am to 1 am

Festival Greenery

JAZZ

Chris Barber Jaz Band

Queen's Hall, 8th November

The evening began with a Freedon Special and Gordon Fin­ lay playing harmonica and guitar respectively in a country blues style which is all too rare today. Both men were masters at intertwining rhythm and lead breaks. Sper is often tak­ ing on the accomplished and complex rhythm style of Sonny Terry. Taken a number by our friend Brownie McGhee into the eighties and the sound we're talking about. Bepop followed in the form

Gordon Cruckshank Photo: Fritz of the Gordon Cruckshank Quartet. Gordie has the Edinburgh jazz scene and also saxophonist with Tam White, led a talented group of young musicians, including the excel­ lent Dave Newton on piano. Sadly Newton is moving to London next week and, judging by his performance, he will be sorely missed by this fine band.

Chris Barber and his men finished off the night with the experience and professional­ ism of a band whose core came together over thirty years ago. Their music was the same as ever, especially old favours such as Bourbon St. Parade and, inevitably, When The Saints Go Marching In. This was an unerringly smooth per­ formance, a real treat for all Distillers fan but somewhat wearisome for the rest of us with little spontaneity in the songs and too much chatter between them.

Chris Barber and his band of talent offer on show that night and the variety of the artists meant that there was something for everyone, but a rather mismatched line­ up meant that nobody had everything.

John Watson
Societies

Pleasance

a l l

Middle

haunt-

Introductory

krooms.

Outside Teviot Phone box.

chance to

of the

~THE

TEVIOT

APPEAL

ENGINEERING SOCIETY

Leonia

7.30pm

CHAMBER ST R EET

Ou tside

STUDENTS'

Centre

Debating

Bad Taste Disco.

Picture

£1 admission.

105 HtGH

1 pm every Thurs

ESCA

tour

R OUND

Exe ects to add that they were

until

Collection

CENTURY ROME

all, Artists in 17th century Rome

E IG HT

TROUBLE

Until

media image.

Ceilidh.

FRUITMARKET

29 MARKET ST 225 2383

HOMAGE TO BEULYS

Unti l 18 Nov.

Come and see an exhib. which

was planned as a birthday tri-

bute but ended up as a memo-

ral show, when Beuly inconve-

nently died in 1989.

SAT 14 NOV

RUGBY

Peatmill 3 pm

Match with Edin Uni. vs. Strathclyde Uni.

SHINTY

Peatmill 2 pm

Edin Uni vs. Livingston

STUDENT AID FILM

FOOTBALL V STATE

YOUNG FRANKENSTEIN and ROCKY HORROR PICTURE SHOW

All proceeds to save the Chil-

dren Fund.

E U MODERN DANCE SOCIETY

Chamber Street Union Bar-

room

Mondays 6-7 pm Modern/Jazz

7-8 Ballet

Performance workshop 8-10 pm

£1 per class and £1.50 member-

ship.

CHEVIOT ROOM — PLEA-

SANCE

7.30 pm

Derek Chow from the Byzan-

тин Centre will set up a small

studio and talk through a ses-

sion with 2 models.

TUES 17 NOV

NEW SCOTLAND COUNTRY

DANCE SOCIETY

Chaplaincy Centre

Beginners Highland 6.30 pm

McEwan Hall

Beginners Scottish Country

7.00 pm

Social dancing — beginners

welcome 8.30 pm.

MORNING STAR READERS

Symposium — Room

7.30 pm

Alan Mackinnon, peace activist,

spokes on 70th Anniversary of

October Revolution with spe-

cial reference to Soviet Union.

WED 18 NOV

EU LESBIAN & GAY SOCIETY

Chaplaincy Room — Plea-

SANCE

8 pm

Owen Dudley Edwards talks on

Homosexuality and Ancient Lit-

erature. All welcome.

CHAPLAINCY CENTRE

1:10 pm

Midweek service — Free — Rev.

Trevor Sahayam, New College.

WILKE HOUSE

10 pm-3 am

Stop Torneas Comedy Benefit Grand Trash Night .

The Crittlerhill Varmits

Hee haw

Missy Guts from Missouri

Admission £0/£1 students etc.

EUROPEAN CENTRE

Pleasjon e

EDINBURGH FESTIVAL

3rd-20th August

OPENING CONCERT

with

A. Schubert - String Quartet No.

Gershwin — An American in

Paris

Protection of Property Act —

WENFORD — Modern Music

20th Century — Sat.

Theatre of Living — Wed.

No联手France — Sat.

Folklore from Asia — Thu.

Svensk Kompositioner — Fri.

Theatre of Emotions — Fri.

Dancing — Free — Student and Staff. 

Odeon

7 CLERK STREET 228 7331

TIN MEN

5.40, 8.20

Richard Dreyfuss and Danny de

Vito in an entertaining comedy

about the business of con-men.

SATURDAY NIGHT

FILM SOCIETY

WALLACE HOUSE

10 pm-1 am

“FATAL ATtraction”

Admission £1.50

NIGHTMARE ON ELM STREET

3: DREAM WARRIORS

1.30, 4.30, 8.30

The return of Freddy — haunt-

ing the children of those who

burned him to death. Freddy

sure finds it hard to forgive

and forget, kiss and make up, 

then other cheek. Less tension,

more gore than the previous 

two.

ANGEL HEART

2.15, 9.30, 8.15

A truly repellent Mickey Rourke

sweats and similes his way

through a detective thriller with

an unusual twist. Harry Angels

(Rourke) trails crooner Johnny

Favore for Louis Cyphre (De

Niro) and finds more than mani-

erous corpses (although there

are a lot of dismembered bod-

ies about).

DIRTY DANCING

1:30

Boy-meets-girl-and-falls-in-

love. And-dances.

38 HOME STREET 228 4141

THE WITCHES OF EASTWICK

4.20, 6.40, 9.00

Sat 14th, 2.45, 6.40, 9.00

Jack Nicholson is summoned

up through a born woman —

who searches for excitement

and get a horny little devil straight

of hell.

BIRDIE and MIDNIGHT

EXPRESS

Fri 12, 11.15 pm

Two late-nights to keep you

captive . . . Excellent examples

of psychological effects of

longed imprisonment under

terrible conditions.
THURSDAY 12 NOV

GARGOYLES
Venue, Calton Hill, 557 3073
Late bar and disco included.
Don't forget the garlic and silver cross.

BLIND BUDGES ON ALCOHOL
Music Box, Victoria St., 220
708 9.30 pm Free.
Alternative to "Gay Bikers On Acid".

BRENDA SHINE
Queen’s Hall, Clerk St, 668 2019
7.30 pm Tickets £5.60, £5.30
Guests include Ann Brenn and Charlie Daze. Supposedly, this creates a country-western atmosphere with mad Irish eccentricities.

JAN WARRIORS and ESSEX CABARET
Potterrow 7.30 pm
Tickets £2 from Union shop, Mandela Centre or pay on door.
Supposedly famous reggae troupe. no, I haven't heard of them either.

FRI 13 NOV

CAROL KIDD with SANDY TAYLOR TRIO
Odeon, Clerk St, 668 2019
11.15 pm, tickets £4.50
Jazz — ballads of an impeccable standard.

RAN-A-CANTEEN
LIXX, Victorian Hall, 220 708
9.30 pm Free
Late bar until 1 am.

MAMAS BOYS
The Venue, Calton Rd, 557 3073
8.30 pm

SAT 14 NOV

EDINBURGH SYMPHONY ORCHESTRA
Queen’s Hall, Clerk St, 557 3019
7.30 pm Tickets £3, £2.50 concessions.

VERDI'S REQUIEM
McEwan Hall, 7.30 pm
Tickets £2 from Alison House, Nicolson Sq in conjunction with the Edinburgh Students Union. EU Musical Society, scores are provided to "sing or play" Verdi's Requiem. Sounds good.

AFTER EIGHT MICHAE
Music Box, Victoria St, 220 708
9.30 pm Free
Regular Saturday Band.

THE PROCLAIMERS
Queen Hall, Lothian Rd, 221 885
For all those who think watching paint dry is dead exciting.

SUN 15 NOV

THE LADY AIO
Wed 18-91, 9.15 pm
Haunting Japanese tale of infidelity and revenge as two ex-lovers meet again and relive their former passion around the hospital bed of the man, Hikaru’s, new wife.

LYCEUM
Grindlay St
929 9697

THE MERCHANT OF VENICE
7.45 pm until 21 Nov
£2.50 tickets conc.
This dark European comedy set in Venice revolves around the still relevant themes of racial hatred, love and commerce as suitors all overthrow the world compete for the wealthy Portia's hand in marriage.

TRAVES
GRASSMARKET
226 2653
Cabaret 10 pm tickets from £2.10th & 11th
Very popular act from the Festival. This time the two brothers perform a new show called "The Hour".

THAT SWING THANG
music Box, Victoria St, 220 1708
9.30 pm Free.

FRIENDS OF SCOTTISH ORPMA
Queen’s Hall, Clerk St, 668 2019
3 pm Tickets £2 Family Favourites.

MON 16 NOV

THE BIG WHEEL
Music Box, Victoria St, 220 1708

PLACO JIMENEZ
The Venue, Calton Rd, 557 3073
Who?

MUSIC IN CAMER
Queen’s Hall, Clerk St, 668 2019
Evening
Simultaneously being recorded by the BBC.

TUES 17 NOV

MR RHYTHM
Music Box, Victoria St, 220 1708
9.30 pm Free
Regular to the Music Box.

WED 18 NOV

WASTED DAYS
Music Box, Victoria St, 220 1708
9.30 pm Free

EDINBURGH QUARTET
Queen’s Hall, Clerk St, 668 2019
7.45 pm Tickets £4.50, £3.25, £1.50 concessions.
Beethoven and Haydn included in performance.
Meggie's Arrival!

MARGARET D'AMBROSIO
Waterstone's Bookshop, Friday 6th November

Last Friday saw the launch of Polygon's latest book, Meggie's Journeys. Scott Styles went along to talk to the author Margaret D'Ambrosio.

Polygon continued their recent policy of original launches by launching Meggie's Journeys with a dramatisation of four chapters from the book. The author herself together with several of her friends from Kaos and the Chorus Dance Theatre performed extracts in mime, dance and song to the accompaniment of a narrator. The actual dramatisation was very effective and gave one real flavour of the book itself even if some of the audience seemed a little bemused by the event.

After all it's not the sort of thing one expects to encounter in an Edinburgh bookshop on a Friday night. Margaret has already taken workshops at one primary school where it provides an ideal subject for integrated projects allowing the children to look at various aspects of Celtic life such as their religion, clothes, songs etc. This has proved a great success and she hopes to take similar school workshops elsewhere in the future.

Meggie's Journey is Margaret D'Ambrosio's first novel. Born in Scotland of Italian parentage she is married with two children and is actively involved in dance and astrology. The novel only took two months to write but it took her over a year to find a publisher. This difficulty no doubt being on account of the rather unusual subject matter of the book namely that of a girl's quest for her true identity, set in the Celtic twilight when the border between myth and life, fantasy and reality was less well defined than it is today.

Margaret D'Ambrosio studied at Edinburgh University several years ago and did some work at the School of Scottish Studies although she did not specifically study Celtic culture there. Whilst she admires much of what the School has done she feels that it tends to be too backward looking, declining even. She believes that we have much to learn from the Celts and that that knowledge should be a living thing.

To show just how far too the Celts for inspiration today rather than seeing them as just another vanished culture. However she does not look for any 'Celtic Revival' in political terms but rather for want of a better word, in spiritual terms, believing that the Celts can point us to a way of life that is gentler, more in touch with nature, more feminine, less materialistic and less patriarchal than modern society. The use of the author's own name for that of the book's heroine points us to the fact that the them is very much that of the author's own journeying.

The intimacy of much of Purcell's music must not detract from its extrovert nature at other times. These seemingly contradictory elements were fully reconciled by Alice Dumas and Laura Tilling in the dust O Div custus. A mournful intensity was achieved in an almost eternal blend of voices with carefully gauged gradations of tone, the final descending scale establishing an appropriate mood for the Funeral Music to follow. Here, however, a potentially good performance was marred by some very deficient brass playing, uncharacteristic of the instrumental accompaniment elsewhere. This was particularly noticeable in the Canzon where the playing was rushed and inaccurate.

This final work on the programme, Come Ye Sons of Art Away, gave the EU Singers an opportunity to display their strengths. Of the soloists, Geoff Akers and Suzanne Bell gave most noteworthy performances. Mr Akers' extrovert attack in The day that such a blessing gave was complemented by precise and well-defined chorus parts with the Die Bell's expressive interpretation of Bid the virtues, bid the graces showed good control over long, sustained phrases. The full-bodied chorus parts of the final section, See nature rejoicing, ended this concert on an optimistic note.

Addie Armstrong

John Grundy with the Edinburgh University Singers

Edinburgh University Singers

Conductor: John Grundy

The EU Singers' first concert of the season, which comprised a selection of Purcell's Music for Royal Occasions, had a well-balanced programme covering a wide spectrum of Purcell's compositions. While such a selection of works is understandable in order to avoid a monotonous lack of style and variation, the problem of adapting the funeral style Funeral Music to that of a birthday ode Let Caesar and Urania Live was not completely successful.

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Addie Armstrong

John Grundy with the Edinburgh University Singers

Filmsoc...

Late Night Runner

Friday 13th November
11.15pm

ODEON

See the CENTREFOLD for details
Print!  
Printers Workshop: until 21 November

The Scottish Print Open was first held in 1979, this is the fourth. There are 57 pieces of work by 50 artists, all of them picked "tiled", making no reference to the artists or their biographies, making for an extremely exciting exhibition. The only requirement the artists had to fill was being born, trained or currently living in Scotland.

Working out where to start in this exhibition was a daunting task just as the works were so varied in both style and technique that it could well have been an exhibition of prints from around the world. There were prints using the oldest and the newest, the most simple and most complicated of methods completely opposite conceptions often existing side by side on the walls of the gallery. The most prominent exhibit in the exhibition is the linocut Noble Dossier by Peter Howson, the largest piece both in size and the power of the image. Howson shows great skill of handling in this particular medium; using the juxtaposition of two-dimensional and three-dimensional areas to emphasize certain parts of the print, for example, the face. While the white of the sky creates a silhouette of the right shoulder that is thus almost three-dimensional in appearance. Although Union Organiser by Ken Currie attempts to convey the same type of image; man and his environment and shows just how differently two people can interpret the same basic idea.

Looking Sheepish by Carmen Ambrozewich adds a touch of humour, breaking away from more serious images such as Layer Upon Layer by Tom Taylor which portrays a large heap of skeletons and conjures up images of the halloween, even if it is slightly ambiguous.

Timothy Morrison's Two Figures shows that bright colour and revolutionary techniques aren't needed to produce a powerful image. Whereas Elisabeth Lamb's Suka's Dream shows the use of colour and collage and hints of both Byzantine and ancient Egyptian art and still creates a powerful, vivid, new image. 

Monoprints are prominent in the exhibition, most of them taking full advantage of the freedom which this technique allows the artist. Good examples of these are Adrian Winiwdrski's Circus and Olivia Irvine's fast and famous Hot Rain.

James McDonald, who had an exhibition here a year ago, has a piece on show. Attempting to carry on his realistic images, he picks the subject of Books, unfortunately his "realism" isn't so real this time; and since that seemed the most worthwhile trait before, this piece is a bit of a let-down. On the other hand, Gwen Hardie, who had her recent paintings and drawings exhibited at the Fruitmarket earlier this year, also continues on the same lines and is extremely successful with her I am print. 

The images in these works are extremely varied, which is only to be expected, but this means that not every piece will suit everyone's tastes just as they didn't mine. However, as a way of showing the versatility of Scottish printmaking, the exhibition certainly achieves its goal.

Robbie Carverssell

Print!

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Print!
Not many men of the cloth conduct their service in cowboy boots as James Bethell found out when he took part in Edinburgh’s most enthusiastic and energetic young vicars.

"Sleepy, confused and bad tempered." This was how a leader of today’s generation described the church in Britain. It went on to describe how badly the church was coping with the crucial issues of the day, notably AIDS, homosexuality, sex and adultery.

AIDS, homosexuality, adultery, these were crucial issues of the churches in Edinburgh are dosing us, confuses us all.

One result of this is that many churches in Edinburgh are closing down. Churches such as the old St John’s, Clerk Street have been turned into community centres; others have been converted into economic. Those remaining are characterised by an elderly congregation and a smell of dead animals.

But amongst all this doom and disaster I had heard that in a few churches business had never been better. St Paul’s and St George’s Episcopal Church on York Place (just by the Public Gardens) means to be one such place, so I went there to find out what the scene was.

And there was no trace of the catastrophic death of the church in Edinburgh. I was surprised to find a lively crowd of people filling the pews of an otherwise dark and dingy building.

The service was pretty casual. There were no choirboys in robes or any mumbling priests flinging smelly incense at the congregation.
Monday morning in the North British Hotel and yet another journalist joined us. We wondered if you needed to order more Danish pastries (but the fact that the hotel catered to us concerned led her cravings). We were awaiting the arrival of Art Trolskiy, Russia’s foremost Soviet critic, world authority on Soviet popular music and organizer of events. In a recent concert for the Chechnya benefit, the trendy political by-words “Glasnost” and “Perestroika” were bandied about, but silence fell as we realized that none of us knew anything at all about the Russian music scene. What do they grow there? And what drink do they keep Walkmans under their Cossack hats?

Just then, 30-year-old Trolskiy stepped out of the lift, looking like a rather shy new lecturer wanting to feel at ease with his students. This week sees the USSR’s 70th birthday celebrations and Gorbachev’s is looking back to the Revolution, whose principles and leaders he so admires. Meanwhile, Art is in Britain, promoting his book — Back in the USSR: the story of Rock in Russia — which celebrates a Russian revolution, admiringly an alternative smaller and gentler sort, though probably just as noisy. But popular music is growing in importance in the USSR, and Art has been placed in the unique position of being able to chronicle its rise. I asked him how he first became involved in pop music.

“I first became a fan in 1963 when I was eight years old. I was born in Moscow but we moved to Scotland where pop music was then more easily obtainable. I heard songs like The Beatles’ ‘She Loves You’ and the Beach Boys’ ‘Surfin’ USA’ and I was mesmerized.”

He began to collect posters and records, and when the family moved back to Moscow in 1968 he went to gigs there. In 1972 he started what was probably the first club in Moscow, at Moscow University. It played Western music, but it was a little different from Western disco.

“There was a great thirst for information; dancing was not enough. So, for the first hour or so I played records and talked about them. The kids wanted to know about songs and how they were written, and listened. Then they danced.”

It was thanks to this disco that the press approached Art and asked him to write informative articles about pop music. They had been besieged by up to a hundred letters a day from fans asking how to get into bands like Led Zeppelin, Deep Purple and, of course, The Beatles.

“Before, when rock music was mentioned in a Soviet paper, it was also in connection with scandal…”

Before, rock music was a pejorative, distanced view of the Soviet Union, and wished to ban them. None of the songs were directly political, but some very popular bands like Time Machine were writing songs of alienation and despair which the authorities considered subversive. Art bravely presented them to the Soviet official press in Moscow.

Art Trolskiy, dubbed as the “Russian Bob Geldof”, is the most influential figure in Soviet pop culture. Banned by the Chechnya Administration for his “over liberal” views, he is now accepted by the Glasnost Gorbachev regime.

Art Trolskiy is already a network – type operation and bands. Writing is not his only job. As yet he has never been confronted with people involved in his project. He began a network — type operation and has extended to black American rap.”

He explained that his book had been published in the West first, but it was designed to explain Russian popular music for Western readers. He is still considering offers from Soviet publishers and sees no problems in getting it printed there.

“It’s certainly no sharper in its attitudes to bureaucracy than many articles in the current Soviet press.”

Art Trolskiy is still in Britain promoting his book, and he is not on that list to be banned. None of the songs are as “piss” and when he played them you’d get only a few notes of the tune you were expecting and then a harsh Russian voice telling you off.

Even now it’s difficult to get the records you want, the black market isn’t entirely helpful. Art is particularly looking forward to purchasing a compact disc of Tom Waits’s latest album and has even extended his tour a few days to catch his hero in concert in London.

On that happy note we ended our mini press conference and left for the weekend.

In the late seventies, the cultural authorities became aware that certain bands’ lyrics produced a pessimistic, distorted view of their youth. They were more acceptable to black American rap.

One of Russia’s foremost rock bands

Punk rock war another Western trend that never caught on in the USSR. Art writes: “Punk rock with us is something exotic, like an avocado — everyone has heard the name, but very few know what it is.”

For suggesting a more liberal attitude to pop music, Gorbachev, however, reinstated him, and he is not surprisingly grateful.

When pop concerts began to flourish in Russia in the seventies, one crowd indiscriminately attended them all but now young people are more selective, the few legal and ideological problems left.”

While he’s in Britain promoting the book, one thing Art is looking forward to is collecting lots of new records.

Record shops in the Soviet Union are very boring. As yet, there is only one record label, Melodia, and foreign artists who are not on that list tend to be banished. None of the records were “piss” and when he played them you’d get only a few notes of the tune you were expecting and then a harsh Russian voice telling you off.

“Why is there an inhibited view of the Soviet Union, and wished to ban them.”

were ceremoniously presented with copies of Art’s book and Soviet Union badges, rather like being on Blue Peter.

We left, a little relieved to relieve our suspicions that Russia’s not all pink-dancing and vodkaconfirmed. But what about those Soviet bands? On this trip we noted: Punk rock with us is something exotic, like a avocado — everyone has heard the name, but very few know what it actually is.”

In his book he also tells us how punk was often associated with Marxism, and later, in Brab’s account of all people inadvertently caused a storm in Russia by casually mentioning during a concert that he used to play in a punk band.

One thing to note about British punk culture is just how young most of the people were. The Union band members tend to be twenty-five or over. Art is a confident and new younger generation of bands will emerge.

I am optimistic about the Russian punk scene because I don’t think there is a way back from what we have achieved both rockwise and in general youth culture.
Thief in the Night

HORSE THIEF

Filmhouse
Dr. Tian Zhan Zhuang
Enveloped by a landscape of astounding beauty, Norbu steels himself to face the almost unmitigated horror of his clan's fate. In this film, Norbu's life is the focus of the story of the real Tibet.

Horse Thief, however, only uses Norbu's story as a means of offering us a privileged insight into the Buddhist culture and society of China's far west.

The Tibetan actors play roles very close to their real identities, and filmed in their own country, they bring to life Tian Zhan Zhuang's study of life and death in a culture so far removed from our own.

Death to the Tibetans means a "sky burial" where human bodies are left on a hilltop to be watched by morose red-clad priests and devoured by lively vultures. Much of this scene has been cut in a bid to respect such sensitive Tibetan customs but enough remains to satisfy the morbid imagination.

Desperate hunger and love of his family force Norbu to take work carrying a death totem for a clan whose land was devastated by plague, which renders him even more of a social outcast and even unacceptable to his own people.

In general, the film concerns itself with Norbu's life, which is hard both for him and his family, in spite of their intense and moving mutual love and strong religious beliefs. They turn endless prayer wheels in various temples to try and regain Buddha's favour. In fact, life for them is essentially a continuation, if not always successful, attempt to avoid death.

Although Horse Thief isn't disrespectful in its representation of an ethnic minority group, it cannot be shown in China. That only emphasises a sense of privilege I felt at catching a glimpse of a fascinating culture, with traditions that now become extinct after the cultural revolution of 1966-76

Not to be labelled as a documentary, this is in fact a visual feast (with a smattering of subtitles, which brings the Tibetans down to earth to a European audience). It is an unnerving spectacle — an original and enjoyable film from one of China's young "Fifth Generation" film-makers.

Melanie Hanbury

INNOCENT STREET

SURREALISM

With the postponement of the annual Edinburgh Fringe Film Festival until early next year, by way of a temporary replacement comes what is loosely described as "an event".

On Saturday 25th November, the Fringe Film Festival, along with the generous support of Edinburgh District Council, present Aque Rhythms, a one-off film-screening-cum-clubbing extravaganza, with the real innovation lying in venue. On the walls of Innoncent Street swimming pool an impressive selection of surrealist and avant-garde films will be screened, along with transparencies projected onto the water surface and a video café.

In addition to a number of locally-made super-eight shorts, there will be Louis Buñuel's classic surrealist piece Chien Andicu which Dali was involved with. Muscle Beach Party is a very '60s, very avant-garde film, as are Hans Richter and Solar Pop, all to be screened on the night.

The organisers stress that the desire is for people to have fun. This is a fair starting point. How many people are going to be able to take the films remotely seriously with crowds of drunken clubbers cavorting in the pool, is, as they say, anyone's guess. Nevertheless, it's a brave new idea so go down and create a splash.
It was rather a mixed weekend for the Men’s Hockey Club, varying from the dizzying heights of an 8-1 victory by the 2nd XI to the depressing failure of the 1st XI to overcome much weaker opposition.

All Grey scored three of the eight for the 2nds with captain Ogilvie getting two and Kay, Blackie and Sillam completing the annihilation of Watsonians 2nds. Unfortunately, Sunday’s match produced only two goals, somewhat marred by the opposition scoring three.

The 4th XI needed Scott-Watson and Ramsey to provide the goals to defeat Waverley 3rds. Edinburgh 3rds suffered the same problem as the 1st XI — they couldn’t score. A draw with I.C.I. Irked was the best they could manage, after their formidable opponents, College of Agriculture, failed to turn up on Saturday.

Frustration was the main problem on the half XI on both Saturday and Sunday.

Saturday was the day’s festivities was the Glasgow Uni 4.89pm road race, apparently one of Scotland’s premier races for both sexes, and it was therefore good to see Yvette Hague (despite wearing men’s clothing — well, she is an orienteer!) and Katie Fisher turning up and running well. Yvette was sixth woman home and was also a spot prize winner.

Again the competition showed that races are not that hard (with Neil Wallace and Robert Whitehouse managing to talk all the way around and then the finish — what a lack of standards). Therefore the Haries would appreciate more women thinking about running, to do so!?

The men’s race incorporated the long-awaited head-to-head match between the “big three” of the Running Club, Inglorious Harkness, Calamity McClean and Retrograde Boyd with Mr McClean the first Uni finisher in 16th, Mr Harkness next in 18th, through the second junior picking up a nice little prize for his troubles.

Further down the field, Mr Boyd finished in the twenties.

For me the most pleasing aspect of the day was the good turnout (21 people in all) with pleasing runs from B. Devoy and our much maligned treasure Tom Andrews. At the moment it appears that we are the best Scottish Uni and so I hope the high levels (attained at the moment) are used as a stepping-stone for next term’s big races.

The Master

Shinty Carnage

Lochside Rovers 3; Edin. Univ. 1

On Saturday, the shinty team made the long trek up to Oban to play the hardest match of the season against Lochside Rovers, a game that was to prove not just tough but violent by shinty standards.

From the throw-up, it was obvious that the game was going to be tight, with all the midfielders playing the role of “Crusher” Grant getting stuck into the match, and the opposition’s legs, who became increasingly frustrated and hurt as the game went on. However, after the initial shock, the Lochside lads rallied and showed themselves to be highly skilled, and caused the Edinburgh boys no end of problems.

Nevertheless, it was the University team who made the first breakthrough with an excellent goal from our man from Wigan, “Pedar” Xinhorn, resulting from a well-applied “one-two” move. But the distressed Lochside men quickly equalized with a long-range shot which was cunningly deflected past “The Bear” in goals by a fast full-back who shall remain nameless.

The real drama of the match was to come in the second half when “Crusher” Grant was brutally headbutted in an off-the-ball situation by one of the Oban animals. He was then brutally kicked, until “Mad Mouth” Maguire stepped in, like the true pacifist at CBI, taking it on the chin to attempt to end these acts of violence with words of kindness and love.

He was duly punched on the nose, and set upon by a number of the opposing players.

A mass battle ensued as the white-shirted Edinburgh players did their best to defend their battered men. At one point at least 13 men were involved in the carnage, including our substitute, “Big” Tom “Pass the mic” Michael being injured by two spectators (thanks Sarah and Judith!). Eventually the official managed to regain some control, and in a dire display of refereeing, nobody was booked or sent off, except “Big” Tom who shouldn’t have been in the first place.

By this referee’s standards, murder may have been just a cautionable offence.

With our midfield players now badly hurt, the team lost vital possession and Edinburgh were soon two goals down. As if this wasn’t bad enough, “The Bear” Cecil then managed to hit a shot that moved approximately one inch (2.6 cm), and it was only because the full forward was still cross-eyed from the previous night’s drinking (he had left the field to throw up in the first half that he missed the wide-open goal, and thus saved the University from deep embarrassment.

“Friar Tuck” Sherwood

Both Sexes

Saturday was the answer day for the Running Club. The questions posed were: who is the football Club and why are they so stupid, could we get the women harriers section of the club out, is Russell Boyd a has-been, and what happened at Westerlands in the actual race?

The answers simply are: nobody knows and nobody cares, visit?, maybe, and well, not a lot to me anyway.

The source of the day’s festivities was a Glasgow Uni 4.89pm road race, apparently one of Scotland’s premier races for both sexes, and it was therefore good to see Yvette Hague (despite wearing men’s clothing — well, she is an orienteer!) and Katie Fisher turning up and running well. Yvette was sixth woman home and was also a spot prize winner.

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Climbing Colin “Calamity” McClean

In Brief

The Edinburgh University rifle team produced another poor score in an inter-university match away to St Andrews. The team, struggling to get back to form after losing all the major University honours in recent years, still managed to beat the opposition, but by only six points out of a possible 1,600. This is of great cause for concern to team captain and mentor Donald Macdonald, who returned home after the match to be comforted by his family.

The ladies’ team, however, won comfortably with Liz “Sex Machine” Dixon producing a tremendous score of 194 out of 200 in the prone position. She is truly a great performer and quite a good shotgun too!!

Other notable performances came from John Oliphant who yet again had to produce the goods under pressure to save the team from an embarrassing defeat by producing the best score of the day for the second week in succession.

Tim Malloy

On Sunday, over 40 people of varying standards took part in an Intra-Mural Lacrosse Tournament on the superbuff at Pfeffermill. After the first half-hour (in which it seemed nobody knew what they were doing) standards rose and some startlingly good lacrosse resulted. The absence of the reigning champions, the Shinty Club, as a direct result of excess alcohol the previous night, gave “The Jumbo Jets” the opportunity to dominate play over “The Soup Dragons” and Cowan House. For their efforts they took home a bottle of Famous Grouse to keep them warm this winter. It’s ladies’ football this Saturday and volleyball on Sunday, so whatever your standard, turn up and have a great day.

Andy Sherwood

The Edinburgh men’s basketball team staged an impressive display of offensive firepower at Napier College on Friday night. The Dukes raised their overall record to 3-2 with a 108-54 win over hapless Dunfermline Pagans.

The Dukes overcame their customary slow start to race to a 46-24 half-time advantage on the strength of stellar performances by guards Richie McDowell and Cliff Spergo. McDowell led all scorers with 31 points and Spergo threw down another 24. The Dukes’ front line was led by Scott Cohen’s excellent second-half contribution as he ended the game with 14 points.

The Dukes put the game away at the 13-minute mark of the first half when they expanded their 14-9 lead to 26-11 on a 10-point run. The game effectively turned into an offensive circus in the second half when the Dukes out-scored the Pagans 30 to 10 over a ten-minute stretch. Chris Foy commented: “We made believers out of the Pagans.”

The Dukes will battle North Berwick this Friday evening, 6.10 pm at Napier College in Sighthill.
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