Essay Service

by Cathy Milton

Are the essays piling up? Have you exhausted all possible extensions, excuses and grovels? Is your tutor getting testy? Why not try the London Essay Service (LES)?

LES produces "Expertly completed essays and research papers" (as it says on their bell-push), within about a week, for those students able to pay. One page of an essay costs £1.00. All disciplines can be accommodated.

Speaking to Student Richard Paterson, of LES denied offering such a service; that is, he said, "There is no doubt that people do that. He claims that LES in fact offer "A written tutorial service" and "Include some guidelines on how to script it up.

When I asked him about the sign on the bell-push he said "It is totally misleading. It was put there two years ago by someone else. Unfortunately we didn't take it down. I never use it myself. By golly it doesn't look good though. A more obvious point is the name of the company - "London Essay Service" - which would suggest a more "maligning" Paterson sees himself as very much making a positive contribution with the educational process (albeit for the few who can afford the service). He said "Undergraduates are not given enough tips on essay writing. There is a grave lack of this kind of instruction in universities. They seem to expect students to arrive with the capability of writing essays." Mad fools.

Mr Paterson however is not a fool. When a student recently attempted to get hold of an essay we were told that all he could offer us would be a "written tutorial." However, the essay successfully obtained by two journalists from The Independent newspaper, written by Mr Paterson himself, gives the lie to Mr Paterson's denial.

Jane Rogerson (President of EUSA) speaking to Student said that the use of such a service would not help students educationally and that "it could be very dangerous for the individual student if she or he was found out." Mr Rogerson said that the service "attacks the whole basis of why students attended University" and that she was saddened that some companies are exploiting students who have difficulty with essay writing. Ms Rogerson went on to say that she knew of no case where there is no instance of this happening in Edinburgh.

The EUSA GM last Tuesday was well attended and full of life, showing a wide consensus of opinion against Conservative action over University and NHS cuts, the Poll Tax and Clause 28.

For full details of the motions read on for all human life is here:

Recall Motion

With the motion demanding their sacking defeated by 238 votes to 51, EUSA President Jane Rogerson, Secretary Sally Greig and External Convener Don McConquodale continue in office.

The central issue was whether Jane Rogerson's "lobbying" approach to activism, which involves legal demonstrations and lobbying MPs, has been, or could be, successful.

However, it was also stressed that sacking the Sabbatrics would be more destructive than constructive and that it would be counterproductive to the achievements of the Sabbatrics, thus threatening EUSA's effectiveness.

Speaking for the sabbatrics, Adam O'Brien argued that "a Government prepared to face public opinion over the NHS is not going to be moved by a cheap publicity stunt" and was backed up by Scott Fitzpatrick who said that present EUSA policy was exemplified by "that masterpiece of ineffectiveness, the musical demo".

Paul Wishbourne won applause deploiring the fact that "the students at this university are not publicised at all" and felt "the only way to encourage any debate is to get rid of them."

Speaking in her own defence, Jane Rogerson stated: "I am not going to apologise for the campaign stance I took. I tried my very best and I think we actually achieved something."

"On the day of the musical demonstration we wrote a letter to every MP, local councillors, religious bodies. We worked hard to tell everybody what we were doing." Last year's Secretary, lain Catto, argued that there were no alternatives offered by the proposers and "leading us to occupy the Scottish Office and starting a revolution" would not work. It was thus "a petty motion" designed to "boost egos and personal publicity."

Ex-sabbatric Claire McClintock argued that if the proposers didn't like the policies they should stand for election next year, a view backed by David Clark who said he had stood on a similar radical programme last year and lost to Jane, showing that students were, in his view, unfortunate unwilling to take effective action.

Palestinian Motion

The motion condemning the Israeli army's handling of the Palestinian uprising and calling for EUSA support for an international Conference was carried unanimously 211-17. For the motion Nadia El Yasser spoke of Palestine's right to "self-determination and nationhood" and said of the "humiliation" of Palestinians: "I know about refugee camps, you don't."

Opponents criticised the motion as "directly confrontational" for blaming Israel alone.

Sabbatrics Saved

Joss Ackland, Greta Scacchi and Trevor Howard in Michael Radford's White Mischief. See the film page for a report and review of the Scottish premiere.
Rift in packs Tax

by John-Paul Morrison

kind contended that 50 per cent of the electorate would pay less, and that the Poll Tax and 30 per cent would pay more. However, he said that the extra charge would amount to less than "two packets of cigarettes a week". The remaining 20 per cent would, according to Mr Rift, pay the most and will be "entirely single adults in full-time employment". Those who stood to gain would be single pensioners and one-parent families. These arguments were not well received by the audience who hissed and laughed throughout. He then turned his attention to students, claiming that they were "no different from any other adult, in the community" who "enjoyed" the right to vote and use local government services. It is, he argued, for students to bear "the same responsibility as everybody else" and to contribute to local authority economies. As regards the actual figure students will pay, he maintained that this will depend on whatever rate is set by the local authority. Low income families will be put on a sliding scale. Students will pay 20 per cent of the full tax. In future, students will be able to take landlords to a tribunal if they feel they are not entitled to take into account the abolition of rates. The suspension and criminalisation of the present was at this point auditor.

Mr Rift went on to assure the thar the new system is "an attack on people's community. charge. payments: "It's not, it's directed against those who use public services and pay nothing.

Then Mr Rift was asked: "How much will you personally gain from this?" He replied that he would gain £200 to £300 per annum, but he added that this would only come when his two children reach 18.

Ms Jane Rogerson (EUSA President) had her concern that students who stood to gain through implementation would have to pay much more from April than the £300. Mr Rift said that the question of whether students will be granted a grant to help them pay the Poll Tax is "under consideration".

HATE CAMPAIGN

EUSA are organising transport to get students to the NUS "Back Off Baker" demonstration in London, on 27th February. Students who are unable to get to London will be leaving the EUSA offices on Friday night and returning on Sunday morning. The cost will be £50 which includes transport, accommodation at the Central London Polytechnic.

Poetry in Motion

Nice to know that literature is not dead in Scotland. For those who missed it in the Evening News, here is the poem in full on Concorde in the News and Fat Sam's competition:

To you Fat Sam I drink a toast Your pizze palace is the "must" A smashing place to wine and dine Hey Fat Sam, be my Valentine!

ESCA Kidnap

A "lion" and a "bear" from Edinburgh University raised a total of a trip on Comic Relief over the weekend. The students, Messers Clayton and Ellsworth, from Holland House, reached this grand total by being "kidnapped" and dumped one mile from Pollock Halls, were they had to make their way to Paris, receiving sponsorship for their mileage.

KB Robbers Jailed

The man who attempted to rob a university bank down in Edinburgh was jailed this week. James Watson (34) was jailed for two years and John Scott for six.

Both men pleaded guilty to rioting and to commit crimes of assault and robbery. They had also admitted driving a stolen car with a false number plate and dressing masks and gloves outside the Royal Bank.
Student believes that when a motion is discussed and then supported by over 150 people it should be implemented as far as possible.

To date, however, at least 300 are present, whether voting for, against, or abstaining. Although initially quorate, Tuesday's GM only stayed long enough to make the Poll Tax motion binding. This is because if the GM is quorate then the Students' Association must take any action "resolved" by the ballot. Despite its quorarity, the poll was unopposed, thus all the members of the audience to the relevant committee to be decided on, possibly against the wishes of the General Meeting.

Objections were raised by relevant committee members against the smoking and gay Switchboard motion, but the Student will be following their progress to see if the interests of those who voted are implemented.

Is there discrimination against the disabled?

"Applicants with a disability are singled out for special attention, never sympathetic, bordering on active discouragement." These are the words of an employee of Edinburgh University. "Discrimination is institutional and mentally handicapped applicants must surmount to become students." Mrs Ann McGuckin, who left her job as an Administrative Assistant in the Faculty of Arts two years ago, last year cited the example of a dyslexic candidate who was asked to obtain a fourth A-level. Her qualifications already exceeded the A-level only to be rejected. Sadly, she was quoted as going-rate for admission to her chosen department.

She continued, "takes several forms. Offers are delayed and candidates are told to seek admissions to other institutions and those with disabilities are probably the worst for staff."

Mr Smith (not his real name) had just been accepted into a department based at the top of a building in Buccleuch Place. To reach this department, students must climb a narrow winding stairway. Mr Smith, who has cerebral palsy, said he had to be helped up the wall "like a spider" as he went up and down the steps.

The department concerned eventually installed a rail for him but he adds, "I argued with them for a long time."

"When I first came they panicked," he went on. "They found out that I needed feeders and thought that Mr Smith is unable to eat without help.

According to Mr Smith, the faculty asked the department: "Why did you hire him?" They were apparently irate at the department's decision to put a disabled person on the payroll.

Mr Smith said that others in the department also probably face the same treatment at the hands of administrators.

While Mr Smith is not an undergraduate, his experience is not unusual. The course of study is "total neglect" of the disability and the administration by the university. Therefore, the university is not responsible.

Speaking to Student partly through his newly-assigned "proxy," Mr Smith said severe speech impediment makes him difficult to understand. He said that as far as perceived discrimination against disabled people exists within the University it is "worse for staff."

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The perennial backlog of students' Housing Benefit claims may be exacerbated this year by a strike campaign at the HB Offices in Edinburgh.

Already there has been a half-day stoppage earlier this month, and the NALGO District Housing Chairman, John Ross, has said it is probable there will be more action unless the staff's grievances are recognised and dealt with by the management.

In the main these centre on proposals which will reduce the backlog of Housing Benefit levels in April and May.

The University which "regards these pressures as unnecessarily wide and an unnecessary accretion of authority to the executive arm of Government".

Similar objections arise concerning the provisions on academic tenure. At the moment academics cannot be sacked so as to protect their views from outside interference.

Section 131(3) of the Bill provides setting up a group of commissioners who are to be empowered to "ensure that the status of each qualifying institution provide for the dismissal of any member of staff for good cause", without any definition of "good cause".

To carry out their function the commissioners may "make such modifications to the statutes of each qualifying institution as they consider necessary to meet the requirements of their function" which includes modifications to previous University Acts.

The University "reaffirms that the academic tenure in the academic tenure serve to support the principle of academic freedom" but has "grave reservations about the constitutional propriety of the methods used, oral which have to be worked on. As a result it can take about two months to process a claim and the staff at the offices feel it is unfair that they are constantly left dealing with the Housing Benefit backlog.

Related to the changes the Housing Benefit will undergo it has been disclosed that from August people can spend a period of time in hospital will now automatically have their claim reassessed if they have been in hospital only changes if and when their grant is altered.

The plan, presented to Local government by the Social Work Committee "is to increase the 3% per cent that from £600,000 will be needed. This is to help set up the necessary services of advisers, support staff and specialist social and drug workers. There are also plans for a residential hospital most likely to be in Edinburgh.

It seems probable that the Regional Council have to seek additional government support in order to fully implement the scheme. As research begins to show that the health needs of young people in Edinburgh and the rest of the UK is being affected by AIDS, those who might be adversely affected are purely homosexual problems cannot afford to be complacent.

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A grand total of five people have agreed to stand in the forthcoming electoral elections. Nominations for the post of the Students' Union Post will be held on Friday by being Mr Fairbairn said that he did not believe it, and told the accused that if he did not plead guilty to culpable homicide, he would hang.

When, however, the case was read over the juror decided his client was innocent.

This was backed up when there is no evidence of the papers claiming that he had met the dead man's wife that day and that he had been covered in blood, after finishing off her husband.

A conscientious objector later said that of the blow struck only four had been at full force, and the rest were consistent with somebody who was angry or weaker strength.

Carless Questioning

He also advised that an advocate should not ask too many questions of his own counsel questioning one of his witnesses refused to believe that there was anything to her as he walked past.

After repeated questioning the witness gave in and said, "After that, then, he said he'd just borrowed somebody's heid."

Women Not Aggressive

During questions a lady pres­ent asked him why he had said on the Scottish Women's Pro­gramme that women could never make good advocates as they would not say their thing to her as he walked past.

While he conceded that the response of some of the women involved had been very aggressive indeed, he felt psychological showed that the women's response had been very different characters.

"The story of his wife carries much truth. A man is rejected by the person he loves (his mother) whereas a woman is ignored."

by Ian Robertson

Edinburgh University has written a letter to Kenneth Baker expressing its "dismay and anxiety" over proposals in the Education Reform Bill (GERBIL).

In a motion, the University resolved that it is "concerned that the proposed powers for the Secretary of State for Education - could have a political influence in the academic tenure".

At present universities are funded by the UGC, which is a quango at least nominally independent of Government influence.

However, under Section 94 (1) of the Bill, the Secretary of State will be able to impose any conditions on the new University Funding Council as he wishes.

The word "any" is of considerable significance as it means that the Government could in theory require the universities to show a drawn-down for funds for any part of any specified proportion of their revenue. It feels as "politically biased".

These changes would increase considerably the powers of the Government over the University which "regards these pressures as unnecessarily wide and an unnecessary accretion of authority to the executive arm of Government."

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Dear 'Student',

For an analysis of this issue, see 'Focus'—Great! "FAD" is a new title that the Palestinians, who have been so long neglected and forgotten, is not just raging, but disgusting. The article, if anything, has made the students (already confused and badly informed) more confused than ever, as to all those events and reasons for the rage expressed in the article. You are doing a service to the world by writing. I have to, like many before me, devote some time to thinking about theJournalistic competence of the student's ill-informed story-makers. Serious flaws in the need to be addressed.

Instead of analysing the recent uprising of the Palestinians, its roots and causes, Focus dismisses it as a "complex socio-racial disorder"—whatever that means. The Palestinians have been uprooted and displaced. Their land has been confiscated to make way for Jewish settlements. Since 1967, 95% of the West Bank and Gaza Strip have been expropriated from its Palestinian inhabitants, to build Jewish settlements for 60,000 Jews.

1.5 million Palestinians have to make do with what is left. The economic structure of mainly, peasant Palestinian society, has been destroyed in the process, and the majority of the Palestinians have been transformed into a source of migrant cheap labour for Israeli farms and factories. The Palestinians, day in and day out, face harassment, detention, imprisonment and suppression, by the occupying Israeli authorities.

(2) I felt the article was badly researched, badly written, totally disjointed, incoherent and incomprehensible. The final parts were particularly distressing. The reporter(s); might have known exactly what they meant by: "To perpetrate the approach, after the Gaza Strip were being disengaged." But I certainly did not understand the terms used.

But if the article was badly researched, badly written, totally disjointed, incoherent and incomprehensible. Dear Editor, in the need to be addressed.

Yours from Palestine.

M. Ali

Dear Editor, With reference to last week's article "Teviot Tizzy" I wish to make a strong complaint. The article was based on the worst pieces of journalism I have read in quite some time. Not only was it a factual inaccuracy, preferring instead for the sake of its name without my attempt to enquire after my opinion. I have always been under the impression that one of the most basic principles of journalism was the right to reply, this article failed completely to do this, using instead tactics suitable only to the lowest of the gutter press. Student has once again managed to take a story out of all proportion.

Teviot Row House Committee

Dear Editor, Donated by the article in last week's Student concerning the alleged bullying by Teviot Row House Committee of one of its members, I would like to express my opinion. The said committee is indeed dominated by a clique of senior members. It has been observed that they are a talky-talky car- riding Mafioso might be a bit strong.

Furthermore, I would like to add that having served on the committee for over a year, I have recently declined to act. This decision was brought about simply because of the attitude of certain members of the "Old Guard".

Lesley Hay and Murray Simpson used to be quite pleasant people but since election last spring they will no longer give you the time of day to share any good thoughts. They are known for their sneaky manipulations and always assume the worst of your intentions. Your attitude is unreasonable to say the least. I would also like to say that it is unfair to say that anyone is more opinionated than anyone else. The students of CV's, alongside their respective groups, play an equal part in society.

Yours,

Johnathan Rhodes
(ex-Teviot Row Committee member)

THURS 18 FEB 1988

There are no problems.
Over the past year, cases such as Spycatcher and Zircons have ensured that the suppression of news is itself big news. Many journalists feel that this erosion of "freedom to know" is public interest. But are there other sorts of press restrictions which would be in the public interest?

Every day people are maligned in the British press. A story is false, costly libel action is brought against the newspaper giving the Press Power to those people or persons concerned more unwanted publicity. So what can someone who is not rich and famous do?

I spoke to a representative from the Press Council, which receives 1,500 complaints a year on matters of accuracy, bias and unfair invasion of privacy. The Press Council will speak directly to the editor of the publication involved and they say many disputes are resolved in that way. If an apology or corrected version of a story does not appear within seven days, the newspaper can be taken to court. Unfortunately, this can be a long process. One businessman, who was accused of fraud by a tabloid, was entirely ruined in the four months it took to clear his name.

The Press Council representative said the Council had also persuaded newspapers to decamp from people's doorsteps, notably in the case of Terry Waite's wife. But its existence does not seem to be an effective deterrent to reporters. The Sun and the Daily Mail consistently remain the worst offenders.

The Press Council is partly funded by the press and its continued existence is accused of being biased and ineffective. The representative I spoke to disavowed this as a cynical view and said it was often impossible to accept.

Disatisfaction with the conduct of the press as regards invasion of privacy has also prompted Mr Bill Cash, Conservative MP for Stafford, to introduce a Private Member's Bill.

The second reading of the Bill has been postponed until April but Bill Cash is confident of the support of 267 MPs, includ-

ing Cabinet Ministers, and his supporters from all parties. Technically, if the Bill, if passed, will allow an immediate injunc-
tion against a newspaper, civil action and civil damages obvi-
ously, if a court case ensues, set-
tlement will take longer, but Bill Cash claims this will improve the public power to fight un affordably high libel cases. The Bill will provide more effective channel of complaint than the Press Coun-

cil. In 1983, Bill Cash said that on an average day the Bill was introduced, the chairman of the Press Council admitted that an alternative was needed.

Mr Cash feels that stopping the invasion of privacy is impor-
tant even if what is discovered is not true.

"The freedom of the press is not the same thing as being a public convenience because it should be restrained by responsibility. At the moment this freedom is not being used responsibly; it is being used to destroy."

This would certainly be the view of many civil liberties groups who see the press being used to smear the famous aren't enough.

One woman, whose son died after being run over by a drunk driver, was accused by The Sun of wanting to "wreak revenge". The added to her horror was, of course, the false story her son had turned up on much greater force than expected.

The reasons for their worries were twofold. Firstly, the Militant atmosphere was more tense than ever, with the two oppos-
ing groups sitting in separate blocks. This, combined with all the shouting and jeering, gave the event more the feel of a football match than a political meeting.

Once the meeting got under-

way Doug Blackstock, the Militant Tendency organiser for that only West of Scotland stu-
dents should be able to vote in the election of the West of Scot-

land convention. This was defied by 103 to 65, and from then on the Militant embarked on a series of delaying and wrecking motions. After several of these had been defeated, and it became clear that Militant would lose every vote, Blackstock denounced the meeting as "un-

lawful" and called on his members to walk out. It is a mea-

s of Militant democracy that no vote was taken on this and his supporters obeyed their leader's call to walk out.

After this the conference reverted to a much more relaxed affair and the remainder of the plenum passed without incident.

This may simply seem to have been the fraternal squabbling of a few student hacks but at issue was a topic of concern to all of us: whether political decisions be decided by brute force and strength by bureaucracies or by reasoned debate and a democ-

ratic vote.

We've been successfully changing the face of British retailing for over a decade with innovative products and ideas. To maintain this new face, we are in search of fresh ideas, new energies and new talent to implement the very best ideas as part of our dynamic management team. We look forward to hearing from all talented individuals who will join us from the 1990's and beyond.

The Saucenote concept, a collaborative with BHS and Samsung, has made the convenience and unsurpassed retail technology of shopping a satisfying reality for the British consumer. Each Saucenote offers a complete range of merchandising, from Interlink and extensive display, from store to store, all within the store. We're now using our winning edge in retail technology and will carry on developing until all over Britain, with excellent results in the pipeline. For recent major news stories and two current trends, see previous issue of Saucenote.

Total mobility is essential to ensure career progression, they say, and so for all our top-selling clients, such as the '"nationalität" which will be re鼹ored to you as your Agent. Guide to your potential.

You'll need plenty of drive and stamina to help us create the new face of Britain. In exchange, you'll receive an impressive package and a serviceable £9,000 cash incentive (includes BNS salary revenues), and the best outforcer. Our commitment in giving you things to say, your prospects are nearly unlimited.

If you think you've got what it takes to be one of our innovative professionals, pick up an application form from The University Careers Centre 53 Buccleuch Place or apply directly to John Spencer Personnel Manager, Saucenote Ltd, Cameron Toll Shopping Centre, Lady Road, Edinburgh, ED 01 189 144.

Saucenote locations:
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Clutches like "He came, he saw, he conquered," became very appropriate in reference to Chuck Berry's concert on Saturday. His power was amply demonstrated by the five minute ovation at the end which unfortunately did not get an encore — in short he had the crowd in the palm of his hand (yet another cliche).

The combination of classic rock n' roll music and masterful showmanship seemed to provide the winning formula. Of the latter he was able to channel and direct the crowds enthusiasm by a simple body move, by a tasty guitar riff or a quick one liner. His rapport with the crowd was thus physical, musical, verbal, and visual, and to top it all he packed himself in lurid yellow trousers and a bold rainbow-mortgage shirt — and all it fitted perfectly.

His set was in part a history lesson in rock n' roll standards, and it began aptly with "Hail, Hail Rock n Roll!" From there on the Playhouse seemed transported to the 1950's, the domain of Berry, Holly, Jerry Lee Lewis, true "Rock n' Roll Radio Loud".

The music moved from classic (well okay then Roll Over Beethoven isn't strictly classic), to the blues and back to solid rock n' roll like Sweet Sixteen and was punctuated by the gestures of a showman, with a long history of "crowd control". He nonchalantly reached over the pianist and did a sweet little one hand melody; he let those at the front play a few chords on his guitar; he brought everyone to their feet with his legendary "crouched hop" (if that's the right term) during Johnny B. Goode.

To close he broke the Playhouse bouncer hearts by "inviting" about twenty of the audience to the stage to dance, boogie, eventually, slipping into the wings.

On its merits the concert was outstanding in every sphere of performance, but on top of that was the special delight with Chuck Berry, a true rock n' roll legend. And lets not forget the man in question is 65 years old — what more can we say.

Graham Wilson

ANDY SHEPPARD
Queen's Hall

May your mother, your mother's mother, and all who ever befriended you be plagued by the flies from the camel's behind.

Sentiments such as these were going through my mind as the large part of Friday's Andy Sheppard concert was ruined by a small man on the PA. What should have been a triumphant debut Edinburgh gig for the emerging saxophonist sounded more like hungry rats in a tin box, fed through this man's ancient circuitry. To be fair to the PA man, the rig probably belonged to Sheppard, and there had certainly been no soundcheck. But it was hand for forgiven the blurred melodies, distorted saxophone (so good or so bad) and the overbear­ ing splash of cymbals. Things reached farcical proportions when Sheppard eventually played two inexplicably metal lunchboxes out of the piano. As for the band, the rhythm section sounded ragged and overburdened, for all I could tell.

My congratulations to all those with built-in ear filters who enjoyed this one

Gordon Drummond

CHUCK BERRY
Playhouse

Cliches like "He came, he saw, he conquered" became very appropriate in reference to Chuck Berry's concert on Saturday. His power was amply demonstrated by the five minute ovation at the end which unfortunately did not get an encore — in short he had the crowd in the palm of his hand (yet another cliche).

The combination of classic rock n' roll music and masterful showmanship seemed to provide the winning formula. Of the latter he was able to channel and direct the crowds enthusiasm by a simple body move, by a tasty guitar riff or a quick one liner. His rapport with the crowd was thus physical, musical, verbal, and visual, and to top it all he packed himself in lurid yellow trousers and a bold rainbow-mortgage shirt — and all it fitted perfectly.

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Graham Wilson

THURS 18 FEB 1988

MAMA'S BOYS
The Venue

Ever get the feeling of deja vu? It's not tremendously long since the Boys graced the stage at the Venue and with an unchanged set they certainly don't gain too many marks for originality of presentation. Full marks for trying to raise their profile with the British public, and the exercise was probably worthwhile in that the general feel of the material was much improved since their last visit.

Vocalist Keith Murrell certainly has a better voice than his previous vocalist John McManus, now concentrating almost solely on bass, and it's this that gives Mama's Boys hope for the future. If they can...

Gordon Drummond

THE WOODCUTTERS
QUEEN'S HALL EDINBURGH THURS 18 FEBRUARY 1988

Photo: Friz

TRIXX
The Venue

On their pranced, dressed in Bon Jovi's cast-offs and worse, boys made more smoke than King's Cross, but there's no point on spending loads of money on effects if your bass player's out of tune and your drummer keeps getting lost.

And so they continued, ripping off everyone from Aerosmith to ZZ Pop in the process.

Michael Horsburgh

MAMA'S BOYS
The Venue

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Gordon Drummond

NYAH FEARTIES
STUMP
Venue

Last Monday at the Venue (where else?) a couple of bands, both deviating from their more mature, were witnessed. Nyah Fearties came across ad a digital Proclamation. As it sounding like the twins might have if Jerry Baker Street Rafferty hadn't got hold of them.

This Kilimarnock band had no percussion, per se, but they eventually had the place heaving.

With three men, two guitars and an electrified banjo they managed to disentomb, among others, "What shall we do with a drunken sailor" (more like "What shall we do with a bunch of drunks from Yatton Gobbers") and a self-penned ditty entitled Apocalypse (thus introducing a little bit of politics into the proceedingle). But when they decomposed Tammy Wynette's classic Stand By Your Man, the raucous passion of which like they would have done a Meadowbank crowd on a Saturday afternoon ended. Nonetheless, back at Callon Road, there was no dry eye left in the house.

Now onto the main musical event of the evening. This is the sixth visit to this establishment from The half-hip, half-Angho Stumpies.

Gaelic gabbling from Mick Lynch was choreographed in a style resembling a hybrid of Ben from Curiosity and a decapitated chicken as he hobbled through a primitivistic, eumethymic set.

Censorship Stripper lived up to his name with "censored" ­words such as "swear words" (shlock) and tellers of "naughty stories". The usual story, or should I say Baby B's Got A Gun should book him next time they use a stripper as a support.

The next number, Seven Sis­ters was for the post­punk, white, middle­class, suburban Laura Ashley's of the world followed by a mention (shock, horror) the said vocalist removed his T­shirt (shock, horror). In awe, my Fab By a Fab! A God should book him next time they use a stripper as a support.

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To conclude: a rarity in the politically, but the band's welcomed break­down of musical conventions resulted in aural anarchism; which, like most of the better things in life, is a worthwhile acquired taste.

Karen Donald
Well-Crucial Waxings

THE GODFATHERS
BIRTH SCHOOL WORK
DEATH
Epic LP

Prohibition, in the shape of corporate music racketeers, has restricted the scope of operation of this particular bunch of gangsters. Whereas Hi By Hi, The Godfather's debut LP, was a defiant spit in the eye to all federal agents, Birth School Work Death is more of a pat on the back.

Their '60s inflections coupled with '80s fire which proved such an explosive brew in the past is still present, but on a watered-down scale. The single version of "Love Is Deadly" is full of sneering contempt for Valentine's Day and its romantic claptrap everywhere. The remixed album version is tamer, flatter and considerably less thrilling.

This is the case for much of the LP. When I Am Coming Down is a Walter-the-Sofly of a record - drippy; Just Like You is more akin to the sugar-sweetness of Biff the Bear. Fortunately, Dennis the Menace and Minnie the Minx manage to raise their purrid little heads. 'Cause I Said that the track is gratuitous and laments against the presumptions and preoccupations of '80s Brit, a Beantown turned on its head.

Elsewhere guitars strain against the record's weight, and Pete Coyle's vocals struggle to retain that obnoxious grit which can all so easily transform The Godfathers to an all-appealing musical force - just experience them on stage.

The recent Edinburgh gig serves to prove that the castration which has befallen The Godfathers is only vinyl deep. But this doesn't mean that they've lost their ear for a good song, just that the same ear has been pierced by a market logic imposed by those nasty, nasty majors. Luckily, The Godfathers possess latent energy in abundance, energy that must surely return to the fore.

Craig McLean

Welcome again to the column in which you always read about your friends and people you'd like to know, but never find yourself included. Honest John has been accused of deviation, of petty personal vendettas, of regurgitating and plagiarising sayings and phrases. John will never apologize for this column is word sampling flying in the face of copyright.

John leaves the Motorcycle Boy had a hard time of it last week while recording their new single Sweet Dreams in London. The first mishap being when over enthusiastic, no nonsense traffic wardens had the MC Boy's van towed away for overstaying their welcome at a meter by five minutes. When the van was finally liberated from the metermaids pound and returned to the studio they succeeded in reversing into Rick Astley's new set of wheels which just happened to be parked there while No 1 star Rick recorded a new smash hit inside. When Rick later saw the remains of his new motor it was revealed he showed no emotion whatsoever.

John has had unimpeachable sources out all week, ears pressed to the cobblestones. Revellers at last Saturday's Thunderball reported another overwhelming success. Perhaps if more of the long snaking queue outside knew that DJ Fred pays his staff less than fifty pence an hour for their services people wouldn't be so keen to give him the rest.

John is however not one to give praise where it is due. Correspondents reported to John that the large inflatable would have been an even bigger success if not for the parasites and vultures hanging around it, waiting for money and credit cards to fall from inverted pockets. Lothian and Borders Police told John that any such major sporting event attracts these opportunists. John says cut off their heads.

Club Sandino, brought back after a spectacular run during last summer's Festival is even better for there are no TV stars to gawk at or trip over on the dance floor. John can remember observing Tom Lofty Watts there dancing like he had three wooden legs glued to his feet.

On a similar subject a regular source of John's from within the incompressible bastion of power that are the EUSA offices informed John that the father of two sabbaticals (the pair on the cover two weeks ago). Instead of actually being off John was time fighting against attacks in higher education they have been practicing synchronised dancing to popular tunes of yesteryear. Come on everyone do the... Come off it. John wonders if it is a case of dancing, while Edinburgh burns.

John Honest reserves the right to deny existence of himself and his information.
Waving not Drowning

1987 saw the return to the music scene of Chris Thomson, ex-vocalist and guitarist with semi-legendary early '80s popsters Friends Again. In the guise of The Bathers, Thomson signed to Go! Discs, and last March saw the release of their Fancy Dress single, perhaps too intricate and majestic for mass consumption. But slotted into the album Unusual Places To Die, released in November, it finally found a home. An album of intensity, skilfully sculpted to give the most compelling release of the year, critically acclaimed yet passed over in the headlong dash to Christmas compilation album drive. Now, The Bathers are set to bring their subtle melodies and articulate phrasing to the Venue on Friday night, and Craig McLean spoke to Thomson about life, Love and those horrid people at Go! Discs.

The Bathers sound is radically different from that of Friends Again. Thomson's vocals in particular are richer and fuller, the music in general more "refined". Thomson sees change as a reason for the Housemartins' "split. And this is the record company's fault, too. Because of their moderate success last time round. In this way The Bathers are surely at an advantage in that there are no preconceptions about what they should be doing.

"Yeah, I found that after Friends Again I was more or less in the wilderness. I could piece together the album I wanted to make..."

In the event Go! Discs were keen to pick up the band. But as Thomson says, the release of the album was conspicuous by the lack of promotion and advertising it received. The whole Go! Discs effort was concentrated on The La's, the lastest Go! Discs hopefuls. This must be due in no small way to the marketability of a bunch of scally scouers. The company could mould them any way they saw fit, and Thomson says this was partly the reason for the Housemartins' split. Go! Discs were keen to impose a Caravan Of Love-type image on the band with the result that "they've become jaded." And the company weren't exactly straight with The Bathers either.

"I found the sickening feeling of the woo over our eyes. They acted exactly like a major but with pretensions."

"And this is the record company with "Successfully Independent" on the back of their releases; "They're just like a multi-national corporation. Part of the reason why The La's is they're a cheap band to run.""

The result of this friction is that The Bathers and Go! Discs have parted company. Chrysalis have expressed interest in repromoting the album, but mightn't they want to modify the sound, maybe to a more singles-orientated band?

"I think they'd be quite happy if the quality of the song-writing continued..."

Thomson is keen to see the albums promoted as albums and not just a collection of singles, saying; "They'll stand the test of time."

"Go! Discs just pulled the wool over our eyes. They acted exactly like a major but with pretensions."}

Raddy's a bit of a hero, I think that's what made people give the LP a second listen. There's a couple of pleasant tunes on it, but to me it could have been Gallagher and Lyle or something."

It seems strange that Raddy Frame has been away for a few years and has come back with a highly polished, accessible sound whereas you have produced an album that isn't inherently commercial, even less so than Friends Again;"

"I think Raddy was trying to go for something that would sell a lot of records basically. I saw him the other week there in Barrowlands and that was about the same as the record — very unexciting."

In Musical's absence a new breed of Scottish band has come to the fore. The likes of Wet Wet Wet, Hue And Cry and Deacon Blue are all enjoying considerable success in the nation's pop kids' hearts and charts. But at the same time "the old guard", such as Chris Thomson and Edwin Collins are struggling simply because they refuse to sacrifice their musical standpoint for the sake of having a million squalling teenies buy their records. Fortunately there are some people with faith in The Bathers, in the shape of Regular Music who are promoting the Venue gig. This is an unusual step for them as they are normally concerned with Playhouse and Queen's Hall gigs by more established artists. They fact that they are willing to promote a gig that is unlikely to yield a significant financial return (tickets are only £3) underlines the folly of Go! Discs in failing to realise the band's potential.

"Not having a record deal removes complacency out of you. You've got to do something that's right up to the mark to get people interested in you again."}

This is a significant change from the Go! Discs experience. Has it soured Thomson at all?

"I was quite pleased with the way it went. It was good the fact that the album came out. It wasn't as if we were kept hanging around with a big question mark over it, delayed for months, years even. It all tied up quite logically. If I'd been desperate to stay with Go! Discs I'd have been quite depressed about it."

"I suppose it fortunate in a way that the band haven't had it easy, there's been no fat advancement cheque thrust at them. All too easily this conditions bands to stop taking risks, playing it safe..."

"It was like that with Friends Again. It just gives a complete blanket security, complacency sets in, you really easily lose your direction. You think the majors are a big machine that'll make everything successful. Not having a record deal shakes complacency out of you. You've got to do something that's right up to the mark to get people interested again."

With the Go! Discs experience safely behind them, Thomson and The Bathers seem set to march ever onwards. The recent addition of full-time band members — Stuart Kerr on Drums (ex-Friends Again and Love and Money), Campbell on bass (ex-Arctic Camara), Signy on percussion — will hopefully bring new ideas to The Bathers, something Thomson consciously hopes for. March sees them playing a few dates with Danny Wilson, while at the Glasgow gig on their current tour, several A&R men will be present, all the way from London.

With the backing of a record company that actually cares what the band do, and with their depth of musical talent, The Bathers must surely triumph. Their gig at the Venue tomorrow night may be the last chance to sample the band in an intimate atmosphere, before they graduate to the Queen's Halls and the Barrowlands of this world. And when they do you can be sure they'll stick to their musical ideals, ideals that makes them the best unsigned band around at the moment, and the best band to come out of Scotland in a long time.
DEBATES WORKSHOP
2.30 pm
Balcony Room, Teviot. All welcome.

COMIC STRIP HOP
11 am
Tollcross

EU CAMPAIGN AGAINST THE POLL TAX
Chaplains' Centre, Seminar Room. Speakers
1.30 pm

EUROPEAN DANCE SOCIETY
InterVarsity Folk Dance. Festival Edinburgh. 1988, Fri 19th
Sun 21st Feb.
A whole weekend of folk dancing, starting Friday evening.
English, Scottish, English and Irish dancing workshops.
International dancing and a ceilidh. Tickets - Teviot Row £6
weekend £4. Day.

EU MODERN DANCE SOCIETY
One step Beyond
A light-hearted dance show, given by the Best Bedlam with
music from Scott Joplin to the Proclaimers from Tchakovsky to
Talking Heads. 2.30 pm £1.80 (E.U. members) Tickets at
door or at EUUMS classes.

SAT 20 FEB

SCAG GM
Pleasance Bar. 6.30 pm
All members are asked to attend. Elections to all posts
details in SCAG room and any member can stand.

SCAG JAZZ NIGHT
Pleasance Bar
Charlie McNair’s Jazz Band. Evening 8.30 pm and disco.
Tickets £1.50 at door or from SCAG room at
lunchtime. Open to everyone.

SUN 21 FEB

SPORTSTARS
Choose 5 of the follow-in events. Run (compulsory)
Hockey skills. Basketball skills. Tattle Tennis. Squash Archer
Gymnastics.韵. Entry forms from SU Office

METHOS
Union Square Methodist Church Church.
Buses every Edinburgh afternoon Speaker - Steve Mylne
8.30 pm Evangelical Services. Followed by coffee.

CATHOLIC STUDENTS UNION
23 George Sq. Fellowship meal, £6. all welcome.

DEBATE AGAINST DUNDEE UNI
1 pm Teviot

THURS 18 FEB

MON 22 FEB

CENTRE FOR HUMAN ECOLOGY
Ethical Investment: Money as a Medium.

EU PHOTOGRAPHIC SOCIETY
Joseph McKenzie
Venue Room 18, WRB, at 7 pm.

EU SUB SOQUA CLUB
7.30 pm
George Sq. Theatre.
A talk on the Spanish Armada and Scottish Covenant.
Tickets £2 available from club or at door. Proceeds RNLI.

BEDLAM THEATRE
Lunchtime selection meeting for 1st and 2nd term.
Bedlam Cafe, 6 pm.
Come along and propose a show.

TUES 23 FEB

EU LABOUR CLUB
Chaplains Centre SLR. 5.30 pm
Building the Mass party - Bill Sinclair, So. of STUC

PANIC
3.45 pm

COMING UP AND PUT ON A SHOW IN FIVE HOURS TO BE PERFORMED IN SABBATH 7TH WEEK LUNCHTIME.
PLEASE SING UP AT BEDLAM OFFICE BEFORE MON 22ND.

WED 24 FEB

SPORTING FIXTURES
Football v New Cumnor 2 pm.
Hockey v Durham Uni 3.30 pm Peffermill.
Hockey v Edinburgh 2pm.

BEDLAM THEATRE
PANIC THEATRE
3.45 pm

COMING UP AND PUT ON A SHOW IN FIVE HOURS TO BE PERFORMED IN SABBATH 7TH WEEK LUNCHTIME.
PLEASE SING UP AT BEDLAM OFFICE BEFORE MON 22ND.

THURS 25 FEB

CATHOLIC STUDENTS UNION
St. Joseph’s Church. 8 pm. Open to everyone.

EXHIBITIONS

FRUITMARKET
29 MARKET ST 229 2321

BOYD WEBB
Until 3 March
Interesting and amusing photos to make you despair over your European artists who travelled to Egypt in the Victorian age.

 TOUCH THE EARTH
Feb 19 & 20, 7.30 pm Tickets are £1.50

Rosemary Butcher, an artist of international stature collabo- rates with composer Michael Nyman to present an innova- tive and important piece of choreography.

FRI 19 FEB

FRENCH SOCIETY DISCO
Listen carefully, I will say it only once - this is unrepeatable - Le Grand Boum - at the Pleasance 8 pm - £1.

HOP MIGHTY

ECONOMIC UNION
Chambers St Union £2.00
A wide variety of the wildest and most enjoyable nights of the university year. A ceilidh like no other has been seen before! Thanks to Sports Union office, or at door.

CATHOLIC STUDENTS UNION
Basement 23 George Sq. Fellowship meal, £6, all welcome.

DEBATE AGAINST DUNDEE UNI
1 pm Teviot
FERRIS BULLER'S DAY OFF and THE GOLDEN CHILD
Sat 13, 15
The Golden Child — murder, mystery and suspense with an Edinburgh twist.
2001 SPACE ODYSSEY
Sun 21, 3:30
Great, if you're into sci-fi.

DOMINION
NEWBATTLE TERR 447 2660
FATAL ATTRACTION
2, 15, 8, 15
Cry Freedom
Mon 23, 70
Fri, Sat 7, 70
DON'T
5, 8
Lots of rollingstock and big nose gab and laughter. Hilariously adapted from the plot of Rossland. Curro de Bergerac. Recommended.

FILMHOUSE
70 LOTHIAN ROAD 225 2686
BELLY OF AN ARCHITECT
Fri 23, 70, Sat 6, 830
Scatty looking in human content, though exquisitely framed — depicting Peter Greenaway's lavish portrayal of the physical and emotional demise of an American architect in Rome.
HORSE THIEF
Fri, Sat 7, 30, 6, 45, 8, 45
Sun 6, 45
Extraordinary '86 Chinese film. Breathtakingly filmed on the wind-swept Tibetan plains. The simple story of the banishment of a man from his tribe for stealing and his family's quest for survival.
LAMB
Mon, Tues 3, 00
British tragedy of how a young Christian Brother forfeits a 10-year friendship and how disaster strikes when he takes him illegally from a repressive reformatory home off to London.
ANGEL DUST
Sun to Thur 8, 30
Also Mon to Thur 8, 30
Terribly thrilling filmed mainly in Mariselas.
SCARFACE
Thur 25, 216, 6, 30
WHAT... KEEROUAC
Sun 8, 45
Mon, Tues 8, 45, 8, 45
PEGGY SUE GOT MARRIED
Fri 19, 25
THE BIRTHS
The Venue, Calton Rd. 557 3073
Evening.

BEDLAM
2 FOREST ROAD 225 5873
HAMLET
Wed 24, 7:30 pm
£1, £1, 50 including lunch.
An explanation of the relationship between Hamlet and his mother, adapted from Shakespeare's text.
PANTHEATRE
Wed 24, 7:30 pm
A unique theatrical experience threading together in no time at all
QUEEN'S HALL
3 HOPE PARK CREES 665 3456
SPY SOCIETY: OR BURGESS, PHILBY & MACLEAN:
Sat 20th-Mon 21st 7:30 pm Tick¬
ets £2.90-
5.80.
Through song, mime, drama and clever disguises the tale recount how Bing Philby, Frank Burgess and Grace Maclean worked for C3 in MI6.

LYCEUM
GANNACY ST 225 9697
Fri 12th Feb-Sat 9th March 7:45 pm Tick¬
ets £2.70.
DEATH OF A SALESMAN
Arthur Miller's tragic play about the underside of the great American dream focusing on the failures of Willy Loman.

THURS 18 FEB
THE WOODENTOPS
Queen's Hall, Clerk St
668 3465
7:30 pm £5
Indie 'Smiths' and 'New Order' spad-
gers.
THE PRIMEVALS
Venue, Calton Rd. 557 3073
7:30 pm
Their Folk Session has recently been released.

BILLY JONES
Lord Darnley, West Port
229 4341
10:30 pm
Edinburgh regular.

THE SWEATING MEDITATIONS
Preservation Hall, Victoria St.
225 3818
9:30 pm
Free.
YEAK BOSS
Music Box, Victoria St. 220 1708
9:30 pm
Free.
RICHARD CLAYDERMAN VAL-
ENTINE RECITAL
Usher hall, Lothian Rd.
225 1155
8:00 pm £8.50-£10.50
Oh my gawd — bring nois¬
ae.
ENSEMBLE 4
Reid Concert Hall, Bristo Square
667 1077 Tickets £4.50, £7.45 pm;
£3.50 (£2.50 conces¬
sions). Quartet performing Beethoven, Martinu and Schumann.
CHRISTINE KYD and ANDY THORBURN
Kit O'Shea's, George IV
667 2291 Evening. Vocals and keyboard.
JANET RILEY & MILO
Minto Hotel, 16 Minto St.
667 0645 Evening. Violin, guitar and vocals.

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DEATH OF A SALESMAN
Arthur Miller's tragic play about the underside of the great American dream focusing on the failures of Willy Loman.
The weird and wonderful cast of "Anything for a Quiet Life".

ANYTHING FOR A QUIET LIFE

Théâtre de Complicité

Theatre Workshop: 10 Feb

Théâtre de Complicité's new work, Anything for a Quiet Life, is a good psychological thriller. The victims do not understand what is happening to them but the audience watch terrifyingly recognizable and humorous situations as they make them squirm in the seats. It is, as Complicité describe it, "a terrifying comedy".

The seven international characters open in a multinational company's board meeting where the "hero" of the piece is pilloried for not producing his budget. The characters speak in a hodge-podge of meaningless, incoherent clichés, often simultaneously, producing a sort of Tower of Babel effect. Everyone, however, pretends not to notice because to rock the boat would produce a problem and the safe if tedious routine of the piece continues.

From here the action moves to an office headed by the victim of the opening sequence who unwisely calls a meeting, although it isn't Monday. This deviation from the normal routine terrifies the characters and gradually the mundane rituals of their day are knocked down, using farcical and grotesque situations, which are always technically superb. They are left pathetically drunk, hopelessly clutching after loose papers in a slow motion sequence which is moving in its desperation.

The production is consistently slick, although its impressionistic nature, whilst lending the work vitality and diversity, at times means that some ideas are over-exposed to the detri­

In this context, Robert Grays is a former stage manager who has cowardice with great humour. The idea behind this production is consistent and expensive, but fails to grasp any real sympathy. Apart from a few genuinely funny moments, mainly in the scene between Robert and Widdecombe, the play was disappointing. It may perhaps appear to those with a taste for convoluted plots and theatrical gimmicks. Personally I found it — dare I say it? — rather boring.

Alison Jones

The Art of Acting

DRAMA

CALCUTTA, 4TH MAY

St Andrew's & St George's Church, 12 Feb

Tonight's offering was a play about the ubiquitous Warren Hastings, set in this somewhat incongruous church, with seedy-curry-house type music twanging away in the background.

The only other reference to the fact that we were supposed to be in India was the large and rather badly painted map of said country, with Union flags painted on the appropriate bits, suspended in the centre of the stage.

For Warren Hastings, we learn, was the Governor-Gen·eral of India in 1775, whose somewhat dubious dealings in Delhi are investigated by three "crafty" Cockneys representing the East India Company.

However, they have come with closed minds, choosing to ignore the work Hastings has done improving road communications and sending rice to the famine-stricken areas. Instead, they are determined to find evidence for various charges brought against him.

Yet Hastings has been in a difficult position: the only instructions ever given to him by the company were to be "human" (but send the money!). Left to his own devices he then finds himself facing accusations of bribery, embezzlement and wrongful imprisonment: May 4th is to be the day of his trial.

The ever-wily Warren manages to get himself out of this tricky situation by having the chief witness against him hanged on a false charge of forgery on the day of the trial. (Maybe his bad acting should have been taken into account too; the few lines he did remember were unintelligible.)

Peter Finlay as Hastings, however, managed to save the play from what seemed like immi­

The programme told us it would "enhance our consciousness of the history shared by the peoples of the Indian sub-continent and Britain". Maybe it did in the original German version with its no doubt clever Brechtian dialogue, but if it did, then it was lost on me, as it must have lost something in the translation. It did, however, question the moral validity of British intervention in India, and the heroic Hastings was given due credit for "saving India from the Cockneys": As I left the church, I heard one of the stagehands say, "It was a difficult play, but we had a good go at it!" and I don't think I can put it any better.

Sarah Lyall

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DEATH OF A SALESMAN
Royal Lyceum.

The success of Arthur Miller’s Death of a Salesman was such that after its first performance it was received with stunned silence by the audience, such was the enormity of its impact. After which the first tentative claps snowballed into thunderous applause, and an hour later, the audience refused to leave the theatre. Since its premiere, the play has passed into the annals of history as a great classic, exploring universal themes relevant to everyday life.

This verdict on the play is paradoxically both an aid and an impediment to any production. An aid because the sheer brilliance of the written work will always shine through a bad production, and an impediment as any new cast will be working under the legendary shroud of the original.

In the case of this particular production, the cast were fortunate to be replaced by an obsessive desire for material success. Having failed to make an impression on Mr Green, an Loman, the salesman of the title, looks back to the events of his life through the lens of happiness and that with so much previous experience, he is worth going to ten and directed by Malcom X.

Arthur had planned the production, which was rather the presumption of William Shakespeare, King Lear, of the prefatory disclaimer in the programme of Three Little Pigs, a fairly low key production in this part, with some sections of her final elegiac monologue at the graveside of her father, showing that silence can be just as deafening as words. Jean Milton played the long-suffering Else brilliantly. Her well-thought-out expressions emphasised the cleverly rendered rendering of the disillusioned Willy Loman, suggesting the pathetic tale of a failed father, husband and breadwinner, grasping at shadows of opportunity. Particularly effective was the use of a recurring motif to suggest the surreal world of Willy Loman’s mind as he lapses into dreams and fantasies of his past. As the confidence of the cast grew the entertainment improved, and it was perhaps too long. Condensing to more funny bits and fewer other pieces would be very beneficial!

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The show lacked any real cohesion, an impression backed up by knowing there was no director as such. The valiant efforts of Gordon - Dempster were indeed funny and did much to hold the performance together. Other participants who stood out were Stuart Rutter, and confidient stage presence as a Dick Barton caricature, the terrific Jem Paker and John Fair.

It was in fact only the interval that stole this show.

Come on Dad, the review’s not that bad!

THREE LITTLE PIGS
Bedlam. Lunchtime 10 Feb

The author would like it known that this production intends no disrespect to William Shakespeare, King Lear, or the prescriptive disclaimers in the programmes of Three Little Pigs, a fairly low key production. The play was not for a moment a serious or self-conscious affair; it was very funny and utterly pointless; keeping its momentum more through the steady stream of inconsequential one-liners and grossly enthusiastic acting than through any strong underlying plot.

The plot revolved around events in a seedy bedsit where live the three little pigs. Mr Green, a pugnacious and rather pushy actor, is moving in along with a repulsive, unattractive young man who is a refugee from the environs of a big city and is rather too gross to be much to the liking of the audience. As the confidence of the cast grew the entertainment improved, and it was perhaps too long. Condensing to more funny bits and fewer other pieces would be very beneficial!

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Lionel Daiches is an eminent advocate and defender of Scotland’s heritage and culture. This Edinburgh University graduate actively involved in civil rights and a protector of Edinburgh’s beauty. Interview by James Bethell.

Ever considered making a contribution to community help? Ms Peterson tells the tale of her rewarding experience with the Children’s Holiday Venture.

We left the bright lights and smart terraced houses of the city and drove into the picturesque village of Muirhouse; endless blocks of concrete, a maze of roads littered with rubbish from the factories. By the time we were on our way past the night of November 5th and the estate had small fires on every street corner.

We stopped the van next to a block of garages covered with a scrawled graffiti. The eastern sky was the acrid stench of the Stars. It was Tracey whose we were to collect for the weekend outing. A banger went off behind one of the garages and a dog barked loudly.

I opened the door to Number 3 and stepped inside, there were puddles on the dirty concrete and sprayed graffiti. The hallway had the acrid stench of public convenience and something had vomited on the stairs.

I knocked on the door of 3D. On opening, a small wavy girl shot through the doorway grinning. There were no goodbyes, and one girl, Claire, said that she wished she could “stay at the camp forever. It’s so boring back at Bingham.”

We dropped them off, one by one and they waved goodbye with gawky hands carrying overstuffed plastic bags.

CHV, a registered charity run by students, was started for German refugee children back in 1963. However, it was soon discovered that there were enough underprivileged children in and around the University to justify transferring the scheme to Edinburgh.

“I can make as much noise as I want and say what I like and I’ll never get thumped.”

Around one hundred and fifty children are helped by the group of fifty students who make up CHV. They know many of the underprivileged kids and give them the chance to have a holiday, try new activities and above all have fun while giving the parents or in many cases parent, a well deserved rest. A Headmaster of a school in Pilton said of CHV: “We believe the residential experiences of the nature you are providing are of real value to these young people.”

CHV has two mini-buses vital to the operation of its programme — like taking the children swimming every week. Many of them have had trouble with the authorities and greatly appreciate the protection students can give. Most live in homes with many brothers and sisters — one lady, a mother of four said that “if it wasn’t for you students my bairns would never get any holiday at all.”

Other activities apart from the weekend and weekly swimming groups are also Christmas parties, pantomimes and sporting events. CHV is funded mainly by the huge annual jumble sale, appeals and other sponsored events with supplementary grants from EUA and ESCA.

Having been on a weekend camp it is very easy to think the activities the CHV provide are not fully appreciated by the children and it is very rare to hear a “thankyou” for anything. Yet there are occasional glimpses at why the camps and the other events are worthwhile. One little boy called Mac-
One of the best jokes in Edinburgh last year was The Scotsman's advertising campaign. If you remember, the sides of the buses were decorated with hard hitting slogans, things like “Comprehensive, Readable” or “Controversial, Scintillating, Challenging”. There was even one that had a poster on the door.

But what was truly comic was the implication that any of these adjectives could be remotely applicable to the rather dull Morningside gazette that called itself Scotland’s national newspaper.

But things have changed. For a start, they seem to have abandoned that campaign. More importantly, the paper has been bought. The feature articles are becoming more interesting and the layout is having to have more to say. The layout is getting clearer. And, on Monday, the Scotsman carried an article by the editor, Chris Baur, about the strike. He said that, while newspapers have a duty to retain the independence of their paper, there is no point in and being surprised if decisions are made which can throw out your plans.

New Scotsman editor Magnus Linklater is at the helm of a newspaper which will soon see some dramatic changes. Andrew Sparrow spoke to the level-headed Scot about his career, role of editor and hopes for the paper.

“I would put as the main requirement the ability to lead a team of journalists. Journalists are essential and good journalists are the essential ingredient of a good newspaper.” Linklater is a level-headed man, which is one of the reasons why he made such an effort to fit me in around a busy schedule.

When discussing the future of The Scotsman, Linklater said that the paper has to be more money, but about the lack of investment being made in the paper. They accused the management of trying to reduce the size of the paper, which is an independent nation.
John Petrie looks at the crisis in the National Health Service through the eyes of an Edinburgh medical student.

"Do we have a flavour — wheel this patient down to cardiac catheterisation will you?" says the registrar. You start pushing — after all there's no one else to do it with the porters on strike. Come to think of it, there are even fewer nurses around than usual. As you come out of the lift one of them gives you a funny kind of look, and then she looks away.

Hang on a minute — this is the sort of thing that people get called "scab" for. And unless you had kept your ears to the ground you would hardly have known that the porters were striking today. It's the sort of thing that's mentioned in passing as one more obstacle to a difficult job — like the way you have to "board out" patients for other wards and still look after them from your ward. It's the most efficient of all arrangements.

Time for lunch — but the canteen's closed. The patients are getting lunch (salad). You go to clerk a patient, and you hear folk talking on the radio about nurses' pay — "is 3 per cent enough?". It's not that many nurses to begin with, and still look after them from your ward.

While you were there they there patients biscuits and cheese for after as an "efficiency saving!"

Edinburgh City Hospital: one once the budget ran out.

Yet you've heard that in Scotland the Health Service is 20 cent better funded per head of population than it is in England. Although things must be really bad there. John Moore said on the radio that new hospitals had been built last year, but you've read that there was a net closure of 3,500 beds in Britain in 1987 hardly any of them in Scotland.

Margaret Thatcher said that there are more nurses in Britain than in other European countries — but European figures don't count student and pupil nurses.

Margaret Thatcher is right that even had to stop giving patients biscuits and cheese for after as an "efficiency saving!

There's more money going into the Health Service than ever before (£2,100 million per year in Scotland), but her own Ministers' figures show a shortfall of £1,256 million between 1981 and 1986 — and that's not including the proportion of the total budget that's been eaten into by unfunded pay rises for doctors, nurses and others. In England they've saved some money by privatising cleaning and catering, but it's caused a replaced with a system where people have to buy health insurance and go private, or accept a run-down service in the "charity" sector. As the NHS is Europe's largest employer, they're using privatisation to prevent anti-government industrial action. Never mind that health insurance is less efficient and can never address the problem of inequalities in health. Never mind that every government since the war has accepted the principle of a health service paid for out of taxation. Never mind that in the United States, through uncontrollable expansion of private health care we've been the main cause of inflation.

As a medical student, you're in daily contact with some of the realities of the National Health Service. You don't play an essential part in patient care, but you do a fair proportion of the donkey work that would other­wise make the jobs of junior doctors more strenuous than they are already. From time to time you're asked to be a paid "stu­dent assistant" on a ward when a junior doctor is ill or on holiday — so you do play a part in emergency care, although you're not calling the shots.

Doctors haven't had a major strike since 1976, for the good reason that in a large hospital most are involved in emergency services. Nurses find it possible to arrange emergency cover though arrangements between their unions and management. This does not mean that nurses take the decision to walk out lightly: when it's common place to have fewer trained staff on the wards than are required by regulations, the main effects of the absence of more nurses for a day are the cancellation of elective surgery and a slower turnover of patients. So, who gets asked? — you, the medical student.

Medical students don't kid themselves that they can make or break strikes. Many of them think refusing to push a trolley is legitimate action and totally right. But, then again, isn't the government's line obdurate and poorly thought out?

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**WHITE MISCHIEF**

_Cameo_  
**Dir:** Michael Radford  

While Britain in 1940 was gearing up for total war, and London was under heavy Nazi bombardment, the expatriot community of Happy Valley, Kenya, remained self-absorbed in their world of indulgent pleasure. _White Mischief_ contains all the ingredients for a potentially glorious portrait of imperial decay. Mix together eighteenth century aristocratic attitudes, tempered by champagne and morphine, a pinch of charm, lassitudes of adulterous sex of the free love variety and an unsolved murder, and you have the makings of a dynamic film. Unfortunately, _White Mischief_ fails to elicit the disgust, intrigue, or even tension latent in the subject matter. The characters are largely one-dimensional, and the plot drawn out.

Based loosely on findings published by James Fox, the story recounts the events surrounding the 1941 trial and acquittal in Nairobi of Sir "Jock" Broughton for the murder of his wife's lover. Having squandered his considerable inheritance in a property thoughts and leisureed manner, he decides to emigrate with his beautiful young bride, Diana (Greta Scacchi) to Kenya. Elegantly sensual, yet cold calculating and aloof, Diana probably decides that this variety of colonial life is going to be good fun. Eager to bed the new arrival is the guide to Happy Valley pleasure, the Earl of Errol. Played by Charles Dance, this character possesses a revolving quantity of that superfluous charm and confidence so vital in the art of seduction. To the extreme annoyance of the remainder of the local ladies, not to mention Broughton, Errol falls hard for Diana and she for him. The handsome duo are allowed only a brief affair before someone puts a bullet through the Earl. If the plot sounds rather like your favourite American soap opera it is no coincidence. John Boorman contributes a little eccentricity to the picture as Gilbert Colville, as does Sarah Macdonald as Joss Ackland's wife. Said to have "gone native," Colville drives around in his Rolls-Royce, accompanied by two spear-bearing Africans and defiantly refuses to put together more than two words in white company. Alice, the Happy Valley bard, chansons together, true. Sir Errol's wife, Mrs. Soames, is the guide to Happy Valley pleasure, the Earl of Errol. Played by Charles Dance, this character possesses a revolving quantity of that superfluous charm and confidence so vital in the art of seduction. To the extreme annoyance of the remainder of the local ladies, not to mention Broughton, Errol falls hard for Diana and she for him. The handsome duo are allowed only a brief affair before someone puts a bullet through the Earl. If the plot sounds rather like your favourite American soap opera it is no coincidence. John Boorman contributes a little eccentricity to the picture as Gilbert Colville, as does Sarah Macdonald as Joss Ackland's wife. Said to have "gone native," Colville drives around in his Rolls-Royce, accompanied by two spear-bearing Africans and defiantly refuses to put together more than two words in white company. Alice, the Happy Valley bard, chansons together, true. Sir Errol's wife, Mrs. Soames, is the guide to Happy Valley pleasure, the Earl of Errol. Played by Charles Dance, this character possesses a revolving quantity of that superfluous charm and confidence so vital in the art of seduction. To the extreme annoyance of the remainder of the local ladies, not to mention Broughton, Errol falls hard for Diana and she for him. The handsome duo are allowed only a brief affair before someone puts a bullet through the Earl. If the plot sounds rather

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EU OPERA CLUB
The Vision of Hildegard and The Melistock Quire
George Square Theatre; 10-13 Feb
Edinburgh University Opera Club have celebrated their 20th anniversary by presenting a challenging, but very rewarding, programme consisting of the premieres of two newly commissioned one-act works. Displaying an enterprising attitude, which our professional companies would do well to copy, the club gambled in avoiding safe and established works. This has paid off in a programme rich in musical invention, performed with a degree of excellence quite remarkable in an amateur company.

The first work was Alastair Nicholson’s The Vision of Hildegard. Based on the life of Hildegard of Bingen, the action centres round her own Ordo Virorum, which forms an “opera within an opera”. To match the character of Hildegard, Mr Nicholson has produced some dramatically soaring vocal lines magnificently sung by Katrine Townhill. The formal structure of the work following the canonical hours and dividing the work between “symphonies” to which the cast mime, was a “subsumption”, seems to prevent the development of the principal characters. While one can appreciate the attempt to convey the ritual and formality of convent life, the concentration upon it stifles the dramatic interest of the potential fascinating situation, and fails to fulfill the promise of the powerful music given to Hildegard in the first scene. This was left to the wind band, undoubtedly the stars of this performance, which performed Mr Nicholson’s often brilliant instrumental interludes with great zest. Appropriately they were placed on the stage area on the same level as the cast.

This was followed by Edward Harper’s The Melistock Quire, based on Thomas Hardy’s Under the Greenwood Tree. From this uncompromisingly sentimential material Mr Harper, with the aid of his librettist Roger Savage, has fashioned a witty and often moving work. The characters of the Wessex quiremen were finely drawn to give great effect. Eric Hower’s small but telling contribution as Thomas Leaf, a simple soul, was particularly noteworthy.

The cast seemed happier in this work with the action moving more fluently and more use being made of the admittedly small stage space of the George Square Theatre. Again the vocal contributions were excellent, with some fine singing from Julian Toren as Dick, Rachel Cowan as Fancy, and Neil Sharp as a marvellously prissy Mr Maybold. The orchestra, particularly solo violin Andrew Pattan, coped admirably with the demands of Mr Harper’s score.

Colin Moodie
SCO
Queen’s Hall; 13 Feb
Tonight’s performances gave the audience the opportunity to enjoy an extremely exciting and varied programme of “modern” classical music. First was Ravel’s Le Tombeau de Couperin, a manifestation of the composer’s preoccupation with war, captur­ ing perfectly the dichotomous mood amongst the French during the First World War. Harking back to the 18th-century tradition, the piece encompassed the two paradoxical aspects of war—the brilliance of all four movements echoing the joyful spirit of hope, and the pain and dying implying this; while, simultaneously there was the underlining strain of mortality, hope thus mingling with grief.

Next was Milhaud’s extraordi­ nary Concerto for Marimba, Vibraphone and Orchestra, which captured the exuberant aura of the 1920s, incorporating the colourful Latin-American rhythms. Solo percussionist Evelyn Glennie has fashioned the piece with considerable skill, demonstrating the range of colour and mood interpretations the marimba is capable of. The bright originality of the marim­ ba conversed alongside the more melodic sounds of the vibraphone, which are exactly juxtapos­ ed together in the final movement. Both of them, joined with the orchestra, were still remaining curiously at odds with it; the marimba, undercutting the piece victoriously.

In complete contrast, Faure’s Passepied offered a drastic change in mood. The melancholy and nostalgic feeling behind the piece was beautifully and sensitively interpreted by the wind section of the orchestra (in particular the oboe). The Scottish Philharmonic Singers, providing the accompanying words in the style of Versailles Pastoral, gave a performance which was delicate in places but lacking any sense of passionate delivery.

Following on from this, Janacia’s Les Rêves (Ditties and Nonsense Rhymes), made an amusing contrast in its sayings, and increasingly foot­ step­ping. Working well with the wind instruments, drum, bass and piano, the singing here was punctuated, alert and lively, and couldn’t fail to please, with such delightful titles as Frankie’s got no porridge and Herr Saurkraut kicks the kettle.

Dvořák’s Serenade for Strings in E major was a fine end to the evening, the technical mastery and melodic expressiveness of the piece being both joyful and relaxing to listen to. From opening to closing fanfare, the performance was an expression of purity, enjoyed in a tightly structured medium. The division of solos and cello permitted this. Along with the intensity of the violins, this was the essence of the piece, ending with a marvellous grandiose flourish, and an unexpected but welcome section from the delightfully charming conductor, Roderick Gibson.

Carole McMurray

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**SPORT**

Olympics!

The previously unclaimed city of Calgary has become the centre of the sporting universe this month, at least in wintery circles, playing host to the 15th Winter Olympic Games. Too often overshadowed by its summery brother, this year's activities on snow and ice are providing a feast of entertainment with ten competitive sports, six exhibition displays, and no fewer than 46 Olympic titles to be settled.

The Winter Olympics have come a long way since the inaugural games in 1924 at Chamonix, but not only has the city of Calgary. At the beginning of this century, the population was barely 30,000 and the Games were a small matter of 43 events. But this year the Games have been expanded to 38 events on snow and ice are providing a feast of entertainment with ten competitive sports, six exhibition displays, and no fewer than 46 Olympic titles to be settled. It's a dramatic change from the days when athletes competed in just nine events.

Certainly the Winter Olympics will fail to attract the same attention as the Summer Games, but this year's event has shown that the Games can still be as exciting as ever. The speed skating, and the hockey and ice skating have all provided some of the most exciting moments of the Games. The opening ceremony itself was an excellent opportunity for new and returning athletes to advertise themselves to the rest of the world, and certainly did not disappoint. The dancing baby dinosaurs were perhaps a little too cute for some, but overall, the Games have been a success. The opening ceremony was especially impressive, with a large screen showing a live broadcast of the ceremony. The opening ceremony was followed by several days of intense competition, with athletes vying for Olympic medals in a variety of sports.

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THE BOOK OF SHAMIR
And there did come a man from a far off land called Melior, and did say: "This is bloody ridiculous, stop this smiling immediately."
And the world was thrown into darkness and confusion, but the News at Ten team coped admirably.
Then the mighty leader of the Children of Israel, Shamir, didst speak unto his people and did say: "He, who is mightier than I, hast revealed to me in a dream the path the Children of Israel must follow."

And in this dream was shown to me a starry sky, unfurled across a clear blue sky.
And I beheld a land overflowing with McDonalds, apple pie, and revivalist preachers.
And I beheld my Lord, sitting in a great White House, and he did draw unto me:

"Children of Israel; I have looked upon thy smiling, and blessed it: remember, I will live with thee in all thy doings, at least, behind thee."
And when the Children of Israel did hear this, there was great rejoicing throughout the land.
And they harkened not unto the false prophet, Melior, and know him not.

THE BOOK OF WALDHEIM
And there dwelt in the land of skating and The Sound of Music, a man named Kurt, who had been raised to become a leader among men.
But there did come a day when they did whisper that this man had more than one skeleton in his cupboard, he hath several thousand.
And Kurt did say that it was all a load of bullshit, uniforms were never really his scene.
And there did appear a team of historians bringing scrolls to prove that he was a nasty man.
And they did come unto the land of skating and The Sound of Music, even unto the palace, to announce that Kurt was a fairly nasty man.
And Kurt didst know they had raised to him a starry sky, unfurled across a clear blue sky.
And he beheld a land overflowing with McDonalds, apple pie, and revivalist preachers.
And he beheld my Lord, sitting in a great White House, and he did draw unto me:

"And if at first thou dost succeed in following this, the Lord's command, thou must queue again or book vy viss."
"For, lo, it is easier for a camel to go through the eye of a needle than to get into Fata Morgana First Time.
"After seeing the film thou must go forth and preach unto all of the unconverted. Thou must recall all the jumpy bits (even though they aren't) after the manner of the film, unto everyone thou dost meet.
"And must borne them false with its moral implications and the theory that the 'other woman' is a metaphor for AIDS.
And, behold, they didst follow the commandment of the Lord, and didst minister unto people, in cafes, in lectures, and in bus queues.
And the Lord spake unto the tribes:
"Thou hast done well. I will reward thee with a remake and perhaps another remake, even unto the fifth generation."

(Here endeth this week's Back Chat.)

Rosie Cowan

THURS 18 FEB 1988

STUDENT INFO SERVICE

ACCOMMODATION

Single room available in Spottiswoode Road. Rent £86.50 pm. Contact Mr Dresser at the SAS. Ref no 0119.

Single room at 217 Spottiswoode Road. Rent £86.60 pm. Contact the tenants or Mr Dresser at the SAS. Ref no 0109.

Single room available at 101/10 Warrender Park Road. Rent £86.50 pm. Ref no 0195.

Single room available to female student in Blackett Avenue flat. Ring Jane or Mark 667 4135. Rent £85.75 pm ref no 0120.

Single room available to non-smoking postgraduate in Princes Street flat. Rent £86 pm. Contact Bill, Billy or Jan 668 2326, 2325.

Half of twin room available to female at 16/1 Blackett Avenue. Rent £90.75 pm. Ref no 0152.

Half of twin room available to female at 16/1 Blackett Avenue to male. Rent £85.75 pm. Ref no 0199.

Half of twin room at 16/1 Blackett Avenue to male. Rent £85.75 pm. Ref no 0199.


Single room in central flat available from 6 weeks. Male. Non-smoker. £100 pm plus bills. Tel. 229 3256 evenings and weekends.

Single room in Sciences flat to let to female. Contact Mr Dresser at the SAS 667 0151. Rent £85.90 pm. Ref no 0130.

Single room in mixed house. Call 21 West Terrace. Rent £75 pm.

MISCELLANEOUS

Anyone interested in exploring Africa this summer's the list of plans but don't want to go it alone. Ring Frances 667 5889 (corrected number)

"Student" classified section is a free service to readers. We welcome accommodation, "for sale" and other small ads. Ads should be kept to a maximum of 30 words and may be handed into the 'Student' offices, 48 Pleasance, or put into the red 'Student' boxes in the Teviot foyer, Mandela Centre Union Shop and in A&M Reid groc-