Fire!

by Rosie Cowan

Four Edinburgh University students were left homeless after a fire wrecked their rented flat last week.

Douglas Hardy, Jessica Isaacs, William Makowen (all third year), and Mary Harper (first year) shared an upper flat at 14 Howe Street with Christopher Brown (Napier) and Nicola Brown (working).

Shortly after 5.30 pm last Tuesday evening (16th February), Nicola Brown was alone in the lounge when she heard the doorbell ring repeatedly and went downstairs to find no one there. She then noticed that smoke was pouring out on to the street from the top storey of the building, the floor above where she had been sitting.

The fire brigade had been alerted by the shopkeeper across the road. Nicola went upstairs to get her handbag but was told by firemen to abandon the building.

The others returned to find the top floor — four bedrooms and one bathroom — completely gutted. The downstairs rooms all sustained extensive smoke and water damage, which has seeped down to the lower storeys. A few items were retrieved later but many books, clothes, records and personal items were lost, as well as a typewriter, and William Makowen lost all his souvenirs of his trip to China last year.

Christopher Brown and Nicola Brown are leaving Edinburgh soon, and the four Edinburgh University students are staying with friends while they look for another flat.

McLenaghan Roofing Contractors and Chimney Sweeps were working on the roof of the building the day of the fire. Paul McLenaghan, a representative of the firm, assured Student that the workmen were simply resolving the roof and were not working with any equipment likely to cause a fire. He said that the workmen had left between 5.10 and 5.30 pm, at least ten minutes before the fire began. He also pointed out that the part of the roof they had been working on was not badly damaged.

Mr Jim Hogg, Assistant Divisional Fire Officer, confirmed that the workmen had left the building before 5.30 pm, while the Fire Service had first received reports of the fire at 6.45 pm. Mr Hogg said that, despite contradicting first impressions, the area of the roof the workmen were on was extensively damaged. The cause of the fire is still under investigation.

The Traverse

Soccer

American elections

Count-them-in

Jenny Killock from the Traverse

Chinese writer feature

The Last Emperor

Star Trek

continued on page 3
Edinburgh students involved in the crash between buses from Edinburgh and Dundee last week write from their hospital beds to describe the incident. They claim the reporting of the incident in the Scottish press was inaccurate and write to give a "casualties' eye view".

“At 8.15 am on Sunday 14th, a crash occurred between two coaches near Linlithgow. "We were fortunate; our party suffered only two seriously injured, with pelvic fractures, minor internal injuries and broken ribs. Also a handful of minor cuts and bruises.

"From the other coach, the Dundee Mountaineering Club, one person was killed and two suffered serious injuries; one frac. to the femur and the Mam-femur, the other multiple abdominal injuries and a punctured lung."

"The two of us are now in the Royal Infirmary, flat on our backs for about 11 hours. We were lucky."

"Never never wasn’t so lucky, he failed his breath test..."

English bias
by Roderick McLean

Edinburgh MP Alastair Darling has expressed concern at the disproportionately high cuts in the budgets of Scottish universities compared with those in England and Wales. It is feared that cuts in university funding could place four-year honours degree courses in jeopardy.

According to Mr Darling there has been a 20 per cent cut in the budgets of Scottish universities over the past four years. In England, over the same period, university budgets have been cut by only 13 per cent. Edinburgh University’s budget suffered an 11.6 per cent reduction. Scotland’s "reputation as a centre of excellence" was at risk because of the cuts, Mr Darling claimed, and accused the Government of being "blinkered in the extreme" in its attitude.

The minister responsible for Higher Education, Robert Jackson, refused to give a guarantee that the Scottish four-year honours courses would not "fold out". He pointed to the fact that one third more is spent per head on Scottish students as against their counterparts at English universities as evidence of the Government’s generosity.

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OXFORD

Enoch Powell is to give a lec
ture at Oxford soon claiming
Shakespeare was not responsi
ble for half the work attributed
to him. This claim will provide
an interesting debate and a
spokesperson informed Stu
dent that the students are
available eagerly to hear his evi
dence.

LIVERPOOL

The President of Liverpool Uni
versity Students Union, Gill Har	iss, has gone mad. This is the
claim of the Liverpool Gazette student newspaper which has unleased an
alightly row involving the
newspaper and the union. Gill Har	iss has admitted she can no
longer cope with the pressure
and broke down at the Medics
Ball recently, after being
accused of making sexist and
racist comments and having her
finger bitten by a medieval —
she is now claiming sexual
assassment. As regards the
newspaper, it has been
criticised in Sun-type journa
lism, whipping up fanciful
stories and being too critical of the
President.

DUNDEE

The presence of Cynthia Paine, Gordon Wilson and the Bishop of Edinburgh graced the Dun	dee University “Question
Time” last week. No one from north of the Tay would reveal what was discussed when con	acted by Student. We suggest
Cynthia Paine talked about what she had done, Gordon Wilson talked about what he would liked to have done and the

compiled by
John Paul Morrison

Bishop of Edinburgh felt he had
been done, by appearing with
two such notable personalities.

OXFORD

In recent times 1,700 students
at Oxford have been brought
before the magistrates to pay
taxes for cycling without lamps.
A fine of £10 has been imposed
for cycling with only one lamp
and £20 without any. A spokes
person informed us “it just

GLASGOW

The Junior Health Minister, Mrs
Edwina Currie, received a hot
reception from students and
Health Service workers when
she visited Glasgow last week.
She had been invited to attend
the Conservative Club Annual
Dinner and received a sample
of the menu beforehand by
being pelted with a salvo of
eggs and flour upon arrival.
No actual hit was scored on the
minister but her four “atten
dants” were not so fortunate.
the president of the Glasgow
University SRC, described it as
“a typical Glasgow University
Reception” — there were six
arrests.

TOYO

Students in Tokyo have gone
prawn-crawlers over the most
difficult of all video games mar
keted so far — Dragonquest III.
It is difficult to imagine a coun
try other than Japan where stu
dents turn to crime to acquire a

In brief

A Parliamentary debate will be
held in Teviot Debating Hall
on Monday 29th February at
6.30 pm. This type of debate is
run in the style of the House of
Commons with each “party"
taking turns to be the Govern
ment; on Monday it’s the Tory
Party’s turn.

Michael Forsyth, the Scottish
Minister for Health, plays the
Prime Minister, Opposition will
be provided by Norman Hogg as
an Independent Socialist — the
Labour Club failing to provide a
representative — and Malcolm
Bruce for the Alliance: the SNP
will also be represented.

The “House” will discuss an

PEACE

FESTIVAL

by our ‘News’ team

Edinburgh University CND
together with other Edinburgh
peace groups held a successful
demonstration in the city
centre last Saturday.

This was the second day of
the Edinburgh Peace Festival.
The march began at the
Assembly Rooms at the foot of
the Mound, where Bruce Kent,
chair of British CND, addressed a

Mr Kent said that it was
imperative not to allow the
Government to “chat” on last
October’s agreement to
remove land-based inter:
mediate-range nuclear mis
siles. Plans were already being
drawn up. In more nuclear
weapons to Britain, including
sea-launched Cruise missiles at
Holy Loch, to replace the Cruise
missiles removed from
Greenham Common under the
agreement.

Mr Kent also praised the
Scottish people for their rejec
tion of nuclear weapons polici
es at the last election.

The demonstration was linked
with Scottish CND’s new
broad-based “Campaign for a
Nuclear-Free Scotland”.

Photos: Victor Suckly

The idea is that local resi
dents would organise early
warning canvasser-detection
systems, that would make it
possible for householders to
avoid canvassers. This would
at least prolong the registration
process.

Bill Houston, a leading SNP
member of CND, said “The
campaign is based on the idea
that canvassers have a vested in
rest in using bully-o tactics in
order to register the largest
number of questionnaires.”

A government official has
said there is a general worry
about the consequences of well
organised and effective cam
aign of refusal to register for
the charge.

SCRAP TAX

by Cathy Milton

An organised campaign of
refusal by Scots to register for
the Pol Tax may lead to violent
assaults on tax canvassers.

Councillor Chris Grey, Labour
leader of Strathclyde Regional
Council says that plans to pay
canvassers on commission basis (40p on each
questionnaire fully completed by a household) could lead to
nasty scenes on doorstep
around Scotland.

Councillor Grey voiced his
concern after SCRAP, a SNP-
dominated anti-Poll Tax cam
paign, suggested a radical
departure for the neighbour
hood: crime promotion rather
than prevention.

Education Bill concerning three
motions: the National Curric
ulus, Common Entrance Test
(compulsory testing on English
and maths at the ages of eight
and 12) and the removal of
school boards. Voting, in lobby
form, will take place 10 after an
hour of open questions, fol
lowing the official proposals and
resolution.

Both the BBC and ITV expres
sed interest in interviewing a

The Recessional Hymns will take
place in Union Chapel” next
week, on Monday at 7 pm at
Polic, on Tuesday at 11 am at the
JCBM building, at 7 pm at
Teviot and on Wednesday at 1 pm
in the Mound at 7 pm in the staff
Club.
Since Clive Ponting sent Tam Dalyell, MP, documents concerning the sinking of the Belgrano, Mrs Thatcher's government has embarked on a quixotic crusade to suppress leaks of sensitive official information and pursue to the ends of the earth (literally) all those guilty of breaking the government's confidence.

In a hasty and ineffective headmaster dealing with a rash of vandalism at school her methods have been excessive and badly thought out. As a result much publicity and international opprobrium has resulted from trials such as those of the "Spycatcher" and "Zircon".

The effects of this campaign have onlyell, MP, of vandalism at the government's bench.
Dear Editor,

We feel that it is necessary to vindicate the financial position of the EUSA Students' Union and the absence of a meeting of the Executive Committee on March 3rd, as reported in the May 25th issue of the Student. The meeting was held on March 10th, and we would like to make it clear that the resolution mentioned was not adopted by Don MacCorquodale in midweek.

Our main point is that this concern is misinformed and premature. Since the middle of the academic year, a series of inappropriate questions have been asked about the financial status of the Students’ Union. MacCorquodale would only study the financial figures over the last few years. He has stated that the financial statement, which he has compiled, is what the students are actually misleading them about.

For a start, they will enable you to judge which candidate you think will promote the best image for the University. The University represents you and so it is important that you choose someone who will be taken seriously.

W. E. B. Du Bois

You will also be able to see whether the candidates are sufficiently interested in the issues you care about, and, more importantly, whether they know enough about them. There will be a lot of vote-grabbing slogans around during these elections and you should remember that it is important to vote for the candidate who knows what they’re talking about rather than the one with the snappiest slogan. Ask them a few questions if you’re not convinced that they know their stuff.

You can also decide whether you think the candidates are versatile enough to cope with all aspects of the job. They may be witty and amusing in hustings, but will they be equally at home charging the University Council?

The next three years— the term of office for the next Rector—will be filled with many changes in University and student life. The Poll Tax will be introduced and there will be more cutbacks in University funding. The Rector represents what you think about these issues. Make sure that you choose the one best suited for the job.

GLASGOW HERALD WINNER 1985, 1986

STAFF LIST

MANAGERS
Rosie Cowan
Andrew Marshall

GRAPHICS
David Harv
Grant Rott
Alvyn Mccall

PHOTOGRAPHY
Patricia Leask
Robert Lammel
Tony Roberts

EDUCATIONAL MEETINGS FRIDAYS
1.30 PM IN STUDIO OFFICES.
INDIVIDUAL SECTION MEETINGS.

MUSIC
EDITOR
Profe Jeffreys
Tom Bradley
Cally Milne
Joanne Moody
Graham Wilson
Craig Mcllroy
Alexandr Friend
Jane Bone
Caroline Emile
Linda Kerr
Jane Moore
Um st Fawer
Fardah Hatim
Danial Falle
Kamal Murre
Bribery Sergeant
Scott Styles
Allan Brown
Sang Kiang
Emma Simpson
Gilles Adam
Tina Daniel
Carl Mastro
Simon Perry
Rosie Cowan
Loretta Brandani

Dear Editor,

I am writing to express my concern about the situation regarding the Anti-Atom Motion at the G.M. meeting last Tuesday. This article states that the motion was passed without a motion to adjourn the Parliament. In fact, the situation is far more serious than it may imply.

The Student Union is the committee at that stage, and will receive its third reading at the end of March. The demonstration in London, called by TUC and FABS on March 19th, is therefore our opportunity to demand for a comprehensive mass mobilisation. Your article allows people to feel that there is time to sit back before this Bill becomes law. This is not true.

In addition, your article failed to mention that our motion was in fact passed, and by an impressive majority, indicating the support of the majority of the students, and their interest in this issue.

Deborah Aird

Dear Editor,

As you will no doubt be aware, Mr. Lipscorn is standing as Rector in the 1987-88 election. He has been a tireless advocate for the student body, and we believe that he would make a valuable contribution to the University.

We would like to invite you to consider his platform, which includes a number of policies aimed at improving the quality of life for students. These policies include a stronger focus on academic excellence, increased funding for student groups, and improved facilities for student life.

We urge you to vote for Mr. Lipscorn in the upcoming election, and to support his vision for the future of the University.

Yours sincerely,

Linda Cullen
Kirstie Kerr

Applications are invited for the post of

The CONVENER

EUSPB

48 PLEASANCE

before Monday, 29th February 1988

THE CONVENER

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OF THE

STUDENT

edinburghEH69TJ
Tel 558 117/8 or
667 1011 ext 4496.

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Aquarhythms

THE BATHERS

The Venue

When you hear someone describe a band as "the best unsigned band around at the moment", you tend to get a bit suspicious (even if that someone is our esteemed music editor) but in the case of the Bathers all the fuss will be justified.

Perhaps the fact that they're looking for a new record deal after being kicked off Gloragrooves has sharpened the Bathers and given them an edge that, for example, the complacent and pompous Woodentops didn't have the night before. For someone whose song-writing style could best be described as introverted, Chris Thomson projects himself very well, and I'm sure all the A&R men in the audience were suitably impressed (you can always spot the A&R men, by the way — they're all balding 35 year olds desperately trying to look 25!)

While The Bathers certainly

sent everyone home happy, they're hardly going to make anyone ecstatic. The style of music they play is not startlingly original — one is reminded of Prefab Sprout, and percussion-wise early Talking Heads — but they do it very well indeed. For me the single, Fancy Dress, is still the standout song, but a new one, Cape Saint Vincent showed they aren't afraid to embrace new sounds. What may eventually set them apart is the personality of Chris's treatment of the percussion. The Woodentops sound always benefits from being played live. Excellent though the first album sounded, it was at times cluttered and directionless. Live these songs become a demented assault on the senses leaving no room for complacency or boredom. Rolo is, depending on your point of view, either the perfect frontman or a complete piker. The decision is yours.

James Halliburton

THE WILD SWANS

THE PRIMEVALS

MIGHTY LEMON DROPS

Dundee Dance Factory

The Wild Swans approached their perfor-

mances as they always have. Cine ma.

As for the Mighty Lemon Drops, they ambled on stage and blew the crowd away. It was a set that worked. No image, no between songs patter, just a hypno-

tic presence and a fine cluture.

THE WOODENTOPS

Queen's Hall

Apparantly Rolo was feeling a bit under the weather so we had to make do with a con-
densed set. I'm not sure about the ethics of taking E5 for about a dozen songs but that's quite another thing.

Illness or no illness the Woodentops sounded like they weren't missing a beat. The unique Woodentops sound always benefits from being played live. Excellent though the first album sounded, it was at times cluttered and directionless. Live these songs become a demented assault on the senses leaving no room for complacency or boredom. Rolo is, depending on your point of view, either the perfect frontman or a complete piker. The decision is yours.

There was, however, no escaping the intrigue of the Woodentops — if you're not hypnotised by the sharp, shock tactics of the Woodentops, you're lost in the layers of pal stochastic and dissonant assault. As I contemplated the fact that, in the shape of Anne Stephenson, Rolo has found someone even smaller than himself.

Of Course, The Woodentops were not shy about pointing the peaks they pushed for, but on the other hand they never stop try-

ning and that's an achievement in itself. Personally I can't think of a singer who has the cheek to stop halfway through a song because he just couldn't continue. Rolo is a singer who has the cheek to stop halfway through a song because he just couldn't continue. Rolo is a singer who has the cheek to stop halfway through a song because he just couldn't continue. Rolo is a singer who has the cheek to stop halfway through a song because he just couldn't continue. Rolo is a singer who has the cheek to stop halfway through a song because he just couldn't continue.

Annoyingly, there was not a lot of text on the evening so we couldn't pass on any information. However, it was a Fine Gentleman to the Warblers that there has been some talk about producing an album with some heavy metal bands. The Woodentops have been approached by some heavy metal bands who have been impressed with their work. The Woodentops have been approached by some heavy metal bands who have been impressed with their work. The Woodentops have been approached by some heavy metal bands who have been impressed with their work.

Dessie Fahy

The Primevals

This time Michael Rooney is a sex god! These were close to the thoughts that didn't really pass through my head as The Primevals' frontman shook his flowing locks (all three of them) and gyrated his hips, filling our hearts with glee and our trousers with jelly.

He poeted, wobbled and dropped his harmonica (way-

hay) much to the titilation of the audience. Personally I can't think of a WOODENTOPS singer who has the cheek to stop halfway through a song because he just couldn't continue. Rolo is a singer who has the cheek to stop halfway through a song because he just couldn't continue. Rolo is a singer who has the cheek to stop halfway through a song because he just couldn't continue. Rolo is a singer who has the cheek to stop halfway through a song because he just couldn't continue. Rolo is a singer who has the cheek to stop halfway through a song because he just couldn't continue.

I'll certainly be gone with the wind.

Barnaby

Cathal described the govern-

ment this week as Scum and Clause 28 as a war crime for which he fervently hoped they would some day be punished. Gala Force performed well. Although the Woodentops sound always benefits from being played live. Excellent though the first album sounded, it was at times cluttered and directionless. Live these songs become a demented assault on the senses leaving no room for complacency or boredom. Rolo is, depending on your point of view, either the perfect frontman or a complete piker. The decision is yours.

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The rush of energy and enthusiasm that is The Woodentops has breezed onto the scene once more. With, as the press release so eloquently put it, “an unstoppable zest for melody and rhythm,” the band have bestowed upon us their second LP, Wooden Feet Cops On The Highway, to sweep away the turgid sluggishness of the time of year. “Tis the season to be jolly again. Last week The Woodentops — live rollercoaster-musical extravaganza struck the Queen’s Hall and King Rolo gave audience. Craig McLean listened with all ears.

I trod warily at first. This was the feared autocraot of the music biz himself, the man who’d discard band members at the drop of a note, an arrogant, conceited sod. So when Rolo started off saying

“If you’d like some fruit or some carrots…”

A trick — they’re poisoned, was the gut response. But how wrong I was. Rolo was at his courteous, if somewhat blunt, best throughout. This charming man indeed.

So how’s the tour going then?

“Really good. We thought it was gonna be really weird but it’s gone really well. We were at the Queen’s Hall in Edinburgh, Manchester, we played during all the Valentine Balls. So actually there was only about three students in the audience. But lots of the townspeople came. That was so strange having to do it for 30 minute longer tonight.”

In the event the student presence was, to say the least, heavy. Do students piss Rolo off as they seem to other “pop-celebs”?

“No, why should they? Sometimes what they do after college pisses me off. But lots of my friends are in college.”

The “chirpy little songs” of Giant have been superceded by the slide guitars and out-and-out dance rhythms of the newer material. How have the audience reacted to this change?

“Good, but it’s taken us a while to get it good. The first few concerts of the tour were really dodgy. But last night was really, really good cos we knew that everyone had read the reviews which are not good. So we knew there was an audience 70% comprised of people just wanting to know what is gonna happen and, you know, psyching you out. And it was brilliant.”

Regarding these reviews, Rolo doesn’t hide his vehemence.

“Melody Maker and Sounds, I shit on them. The thing I liked about NME was they gave us a really good review which totally undermines Sounds and Melody Maker. Jack Barron [NME] slopped off. He’s first album we did, and now he’s come round more on this one and that’s really good cos I think he’s of the old style of reviewing in that he’s honest about what he thinks. I think as his research, he actually listens to it. Whereas a lot of these young guys are trying to make a name for themselves.”

“Yeah. They’re more actually quoting their English literature at you.”

In an interview in last month’s Underground you said you were trying to make dance music.

“We’ve always been trying to make dance music. It’s just that it takes a lot of skill to be able to do it.”

Yet Giant was very “laid back.”

“Ormsay was a 45 year old man who didn’t understand what I was doing at all.”

Are you unhappy, then, with the end result?

“Bits of it, not all of it. What happened before mixing it was a lot more aggressive a lot harder. When it came to mixing he chickened out of a few things.”

The weekend starts with white-shirt chart-toppers Microdynamics making their first visit from Ireland in about a year, so it could be interesting to hear what they’ve been doing, down at the Venue. Meanwhile, Platform as the Queen’s Hall has Glasgow’s favourite jazz singer, Carol Kidd featuring up with the Brass Section. Moving on to Saturday, the Venue will once bringing us a Creative Records double bill with Jazz Butcher and stable-mates, former Aberdeen band, the Jasmine Minks.

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Sunday night and the enormous Pogues will be at the Playhouse. Monday appears to be the busiest night of this week, with yet two more gigs to choose from. Arlo Guthrie, son of Woody, will be at the Queen’s Hall. Down at the Venue, Manchester band Yargo will be playing their first there, see Which McGee (or do they play at the Queen’s Hall? No, that’s also their only Scottish date.

Wednesday is for all fans of African music, as Bots- wana’s Bushmen Don’t Surf will be playing at the Venue. And on Thursday, our very own Proclaimers will be playing the Usher Hall, so go along and hear some scottish song-wrighting at its finest.

Yargo

And that’s it for another week. If you’re not satisfied with that lot you have some very obscure taste indeed. If you hear of anything Chastity’s missed, spread the word, and till next time, happy gig-going.

Chastity Handy

John has invented the saying “Popstars never die, they just become film stars” to fit his thoughts on the following revelation sneaked to him this week. Fay Fife, lead singer of golden oldie top combos The Revillos and The Realitos, who John remembers for “Top of the Pops” and that frightful Fintostones dress, has finally abandoned the world of popular music. Treading along the same boards as such other hasbeens as Toyah and Sting, Scots siren Fay is to star in a lavish film production of “Macbeth” being shot by those at Napier College Photography Department. Fay cast as Lady Macbeth, speaking to a reliable source of John’s, said that her days as a top rock star were the best of her life but that it was important to diversify and go on to other things. Destination Venus?

John was glint to see that Tivot Union — always a bastion of all that is fresh and innovative — was the venue all last weekend to the Inter-Varsity Folk Festival. It was reported to John that there were a couple of hundred Morris-dancing, besmocked farmers’ boys bedding down for beerers of cider with Rosie in the Debating Hall.

John has learnt that popular television show “Blank Dates” will be holding auditions in Edinburgh on the 3rd March but be careful if you go along, for John will be there watching and taking notes.

GIG GUIDE

Greetings to you gig-goers, and throughout. It’s pretty livet. You’d better get the most of this one because it’s pretty much the end of the week for the weekend by going down to the Venue to see the Mac. Lads, a band as notoriously obnoxious as the Beastie Boys. Microdynamics

If you go
THURS 25 FEB
EU ARCHAEOLOGY SOCIETY
Dr Mike Bahn, "The Environmental Impact of prehistoric Communities on the Scottish Landscape." 7.15 pm Ground floor lecture room of the department.

CHAPLAINCY CENTRE
1.10 pm
KB lunchtime talk, 6th term common room, JCMB, by LANDROVER ACROSS THE SARAH - Mr Geoffrey Sawyer Department of Agriculture.

SFOC
7.30 pm
Rise & Fall 01 DHT
JAIN BANKS - Author, wit, raconteur and general bon viveur - reading from his works.

EU ANTIPAPER THEATRE
11.15 am
Frankie Boyle - on a mystery tour.

NANO TURK VISIT TOUR
Students from Namibian National Students' organisation, talk about their resistance to apartheid in illegally occupied Namibia. 5.30 pm

CHAPLAINCY CENTRE
MADAM MARCO DISCO
Tickets for this event be held on Tuesday 1st March, at Bermondsey Triangle, are available from the Teviot Desk 12-2 pm today. Also 5.7-6.9 pm Pollock Refectory. Price: 50p and free to Commerce Association members.

TEVIOT DEBATING HALL
Guest Speaker debate 7.45 pm
Motion: FEMINISM WAS A FASHION

CHURCH HOUSE
MERRY DOWN CIDER PROMO!
Only 50p and Happy Hour, All at the Rock Desk 8 till 10.

FRI 26 FEB
PASTA till late at Chapel St., with Happy Hour Chambres £2 per bottle.
EU POLITICUS
Dr Mike Bahn (Durham Unit) will be speaking on: "Politics and Power: The Iron-Centa Affair" 1 pm, William Robertson Building Room 17.

CATHOLIC STUDENTS UNION
Fellowship Meal. £6.50, All in the basement of 23 George St.

SAT 27 FEB
HIT THE PANIC BUTTON at the Chambers Desk, Happy Hour - come early and don't miss it! Open 8 till late with video on the big screen.

HIGHLAND SOC. ANNUAL
Teviot Happy Hour 8-9 pm Till late. Tickets £2.50 members from Adrienne MacRiloch at Teviot Reception.

OVERSEAS STUDENTS FUND
9.30 pm
German Beer Carnival Ballroom - £3.50 to non-Scots on offer. Condition of entry - must wear a silly hat or mask.

WOMEN'S DAY
12 noon lunchtime entertainment etc.

TUESDAY 7.30 pm at the Societies Centre, 60 The Pleasance.

Wed 28 FEB
CATHOLIC STUDENTS UNION
The "memory of the Laity in the Church" Talk by Bishop Devine of Motherwell.
Common Room, 23 George St. 8.15 pm (Following 7.15 pm mass). All welcome.

TUES 1 MAR
EU PHOTOGRAPHIC SOCIETY
Forensic Photography. Detective Sergeant Gardiner of Loch and Pollock Back by popular demand, will give an illustrated talk on the use of photography in police work. Not for the squeamish!

Venue Ochil Room, 60 The Pleasance 8.30 pm

ECOLOGY AND ECONOMIC CONSIDERATION
Building the Living Economy Paul Evans, Research Director, Right Livelihood Award. And Editor of the Living Economy Faculty Room North, DHT 5.30 pm

WED 2 MAR
EU DANCERS
"Shall We Dance?"
Common Room, Rock 'n' Roll, Scottish Country, Folk, Highland, Ballroom in the Pleasance Theatre. 7.30 pm
Tickets £1.50 at Reception EU Centre.

PRESIDENTIAL ADDRESS
By Bryan Magee of the Philosophy Society entitled Putting Philosophy on Television at DHT Lecture Theatre.

NORTH AMERICAN STUDIES PROGRAMME
Toni Morrison - a talk and reading with special reference to her recent novel Beloved. 6.30 pm venue to be announced.

SPONSORED HITCH-HIKE TO THE MOUNTAINS
Done in April in aid of Survival International. Applicants to the Chambers Desk in Potterrow held during all the week of 8-12 pm.

ATHLETICS
There is a meeting for all athletes wishing to compete for EUSA, in the small Room (Pleasance Union) 8 pm. Competitions begun on 2nd March with the Appleton Trophy Indoor March at Kelvin Hall. Any problems contact Claire 229 8009 or Toni 667 5769.

EU POETRY SOC
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TREFOLE
DE TO WHAT'S ON

STAR TREK I, II, III, IV
Two doors open
Show begins at midnight and
finishes at 7 am. Tickets now
available at Breakfast available in
morning. £1. All proceeds to
charity.

DOMINION
NEWBATTLE TERR 447 2660

CRY FREEDOM
2.30, 7.30

ROXANNE
2, 5, 8
Fire Chief Martin of the enorm­
ous proboces cops with life
and loverstruck romance.

ROYAL
60 PLEASANCE 557 0436

THE CRAZY FAMILY
and THE BIG CHILL
Frid 9.30

Sun 22th: GST
The latter — 60s film. During a
weekend off sex, fun and
friendship a group of old college
friends reflect on their troubles
that yesterday "seemed so far
away.

BLUE VELVET and
EVIL DEAD
2.45 and 8.50
Wed 2nd; GST
The former — Isabella Rossellini
(daughter of Bergman) in this
fusion of the cozy and
terrifying, k and nightmare. If you
missed it last year, there's
another chance to see it. Not for
the squeamish!

THURS 25 FEB
THE MACC LADS
The Venue, Calton Rd
567 3073
Doors open 7.30 pm; £3

ROCK CONCERT FOR PEACE
Assembly Rooms, George St
225 3614
8 pm; £2 (C concessions)
Features Three Dancers, G-Spot
Tornado, Nozy minority and Big
World.

THE THEIVES
Preservation Hall, Victoria St
226 3816
9.30 pm; Free
Glasgow group, had a slot on the
Channel 4's "Farmers for 15
Minutes".

FILMHOUSE
88 LOTHIAN ROAD 228 2668

PAYGG SUE GOT MARRIED
ANGEL DUST
Thur 25-Wed 2, 8.30 pm
Thur 26-Sat 27, 6.30 pm
Sat 27 also 3.45 pm
Wed 2, 3.45 pm; 8.30 pm; The
sort of thriller that doesn't
seem to be made any more,
unless it's French! Avoiding the
usual excessive pandering to
glorious gore yet retaining the
sense of repressed violence and
wry humour. A tale of revenge
and obsession... 

HOT HOUSE OF GAMES
Fri 26-Mon 29, 6.15, 8, 15 pm
Fri 26, Sat 27, 3.15 pm
A Chinese box of thriller genius
— twists and surprise double-
crosses.

BACK TO SCHOOL
Mon 20th Tues 13 pm, 6.30 pm
An above average college
generation comedy... Lots of fun.

FOUR ADVENTURES OF
REINETTE & MIRABELLE
Tues 1, Wed 2 6.25 pm, 8.45 pm
Amiable portmanteau of four
stories concerning Pan— one
student Mirabelle and country
girl Renette.

FRI 26 FEB
SCOTTISH NATIONAL ORCHESTRA
Uscher Hall, Lothian Rd
236 0000
7.30 pm; Tickets £2.50-£9.00
Neeme Jarvi conducts Beeth­
oven's "The Creatures of Prom­
etheus Overture and Variations"
Viol­nist: Dmitri Sirkovskiy.

PLATFORM JAZZ — CAROL KID MEETS THE BRASS SECTION
Queen's Hall, Clerm St
608 3466
9.30 pm; £9.50 from 8.30 pm
Glaswegian sings "up—tempo".

HEART
Playhouse, Grease Pit
557 2904
7.30 pm
Sold out — can’t imagine why!

MICRODISH
The Venue, Calton Rd
567 3073
7.30 pm
Ties in with their new LP.

TAXI PATA PARA,
THE MCCUSKEY BROTHERS
& SWAMP TRASH
Assembly Rooms, George St
225 3614
8.30 pm; £4.50 (C concessions)
Raking money for Mozambique
(Medical Aid) and the Africa
Fund.

SAT 27 FEB
HEART
Playhouse, Grease Pit
557 2904
7.30 pm
Sold out again — there must be
an air of bad taste around...

THE JASMINE MINKS & THE JAZZ BUTCHER
The Venue, Calton Rd
557 2904
7.30 pm

A NIGHT TO REMEMBER
Assembly Rooms, George St
225 3614
8.30 pm: £3 (C concessions)
Rockpop; opera, ballet, a cap­
ella. String quartet and political
drama.

BO WEEL
Preservation Hall, Victoria St
226 3816
£1 after 9 pm
Rhythm and blues.

SUN 28 FEB
LOTHIAN STRATEGY
Soundtrack Rock Opera,
The Venue, Calton Rd
557 3073
7.30 pm
In "I Should Fall From Grace
With God".

LIU & ZE LED
Assembly Rooms, George St
225 3614
FILM HOUSE
88 LOTHIAN ROAD 228 2668

McNAMAR'S BAND
Assembly Rooms, George St
226 3816
7.30 pm
Group made up from Botswana
who played with Hugh Masakela
for four years.

EU WIND ENSEMBLE
Reid Hall, 7.30 pm
Tickets £1.50
Includes Strauss', Emperor
Waltz, and Von Suppe's Poet
and Peasant.
Conductor Mr Frayling Kelly.

CHARLIE McCLUSKEY'S BAND
Assembly Rooms, George St
226 3816
8.30 pm
Jazz/blues.

TAM WHITE
Negocians, Bristo Square
225 6313
Soul/blues.
### DANCE

**TOUCH THE EARTH**

Fruitmarket Gallery

19 and 20 February

Rosamund Butler's haunting dance production Touch The Earth marks a collaboration with composer Michael Nyman and artist designer Dieter Pietsch which has resulted in a mesmerizing production. The unusual and original combination of not only music and dance but integrating the added element of sculpture.

The sculptural construction consists of two large, rectangular and jagged-edged sheets of paper maché, resembling a dried animal skin - delicate yet simultaneously durable. They are rubbed with thin rods of clay inspired by the poetics which mark the shipping channels in the Bay of Venice (this romantic and imaginative theme was to have a particular impact on Michael Nyman).

Seen from a birds-eye view, they resembled wigwam settlements, which subtly turned inspirational links with the demise of the American Indians.

Thus, the themes of demarcation of territory, loss of power, ownership and lands have been cited as the symbolic basis for all three elements of the production. The dancers incorporate the sculptural element of the production by using the constructions almost as props and removing long, thin iron poles/spars, which have been laid against them. With these, they joined in the great British game of cricket, and a film and slide show.

Whatever the comedy boyant was the thick use of stereotypes and caricatures. Silly movements and shifty eyes were sure to bring the house into fits of giggles. Monty Python's "Ministry of Silly Walks" being metamorphosed into a breefcase and broil dance.

Although funny, the "High Society" ending was too sudden after the rather lengthy penultimate scene in Russia. Hence the entertaining evening was brought to a more frivolous close.

Alison Brown

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### DRAMA

#### SPY SOCIETY

**Natural Theatre Company**

Queen's Hall 20-22 Feb.

Even before the lights dimmed the spies were out, surreptitiously handing brown paper envelopes to the audience, and behaving in a manner of total nervousness. A comic precedent for the evening ahead? Indubitably.

Fast wit, song and action stalled only twice, as the lives and past of British spies guy Burgess, Kim Philby and Donald Maclean were unveiled by the American writer of spy romances Joan Le Carré, as she excitedly chatted to her publisher, Miles Le Carré, Ellen J. Wilks, whilst researching in London for her next book, receives a phone call from Philby and becomes the narrator of the trio's escapades, the inside story — at public school, in further education, and lastly, to the present, in a freezing Moscow apartment. It is amazing to note that the spies studied communistic techniques as the revolutionary class at Cambridge University!

SCO/JÁIRVI

Usher Hall, 19 Feb

Friday night's programme provided a great contrast between the first and second half, coupling some lighthearted and rather empty-headed Mendelssohn with Ghostsokvitch's magnificent seventh symphony, the "Leningrad".

The concert is an early work which exhibits few obviously Mendelssohnian characteristics. The Labque sisters played it all as it was worth, however, conveying a good deal of the music's elegance and charm. Järvi provided stylish accompaniment with suitably lightened orchestral textures.

It was in the second half, however, that Järvi's affinity with the orchestra was most obvious. The often strident and aggressively rhythmic music was brilliantly articulated, with an appropriate degree of irony. Whatever your feelings about the qualities of this symphony, few could deny the immense emotional power. In this respect they joined in the great British game of cricket, and a film and slide show.

Not tonight dear, I've got a headache.'

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### DIFFERENT GHOSTS

**Traverse**

18-21 February

Gary Steven's Different Ghosts is a beautiful play which enrapures the audience from beginning to end and long after leaving the theatre. A cast of six ghosts from different periods take the stage together, each one only able to see or hear the preceding one or two characters introduced to the audience and their relationships with the Primary Ghost of the Traverse with Beth Hardisty's excellent lighting design set an eerie mood immediately drew the audience's complete attention.

The first half of the play showed the interaction of the Ghosts. The loss of control of mutual suspicion and inability to understand were brilliantly portrayed. The show had some very subtle moments but was at its best when the whole cast physically bumped in together; words becoming superfluous and pure movement holding the tension that was pulled in dramatic sympathy.

All the players were superb with doubt about the lead by the direction and wonderfully miscast acting of Ste-"Vanessa." As the act progressed, words dissolved as the unnecessary distraction, production and real acting taking over.

Amazing portrayals of sensuality and mental disturbance, created with clarity. Did the whole play of dialogue rarely achieves, this was this Edith silence that Stevens used to great effect to climb the greatest heights of pathos.

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**What a numbing play this was! The whole audience left confused but thinking. The stunn-"ing clarity of what was said, in a rich texture of humour and understanding, left all apart in the profundity of Stevens' explo-"sive subjects of personal confusion, fear and death.**

Different Ghosts was well staged and executed, really engendering in the observer a haunting mental perturbation of the ideas touched upon. I want to see this play again.

Paul Turner
One Step Beyond
EU Modern Dance Society
Bedlam Theatre: 15, 29 Feb

In their notes to the programme, EUOMDS are at pains to make clear that their approach to dance is based on "energy, enthusiasm and commitment rather than slick technique." Consequently the accent throughout the production was distinctly unpretentious, although that is not to say that the performances did not include some very special pieces.

It should be noted that they were ably supported by their guests, Spring - the Lothian Youth Dance Company (artistic director: Tracey Hawkes) - who contributed two routines, the one entitled "Where Have All The Children Gone?", set to "Parrotd Eye" by Pink Floyd, being particularly impressive. EUOMDS drew on some of their previous work for the opening number, "Our Bruce". But that was a very effective introduction and set the scene for the rest of the show. The solo performances were surprisingly effective and used the dancers' individualities and originality as the only form of inspiration as the Pink Panther theme, music from "The Jungle Book" and "Stanley's Diner" by Suzanne Vega. Each was well designed and the ensemble - a group piece was set to Talking Heads' "Once in a Lifetime". It was well edited in a way that reflected the slightly manic nature of the music, while at the same time maintaining a certain level of humour.

Artistic director Chris Shead was very much to the fore in two duets, the first accompanied by his partner who looked to be very similar in every respect to the female character of "Tom's Dinner". The second featured an exploration of the love/hate relationship; the man into the character of Everyman. They set out to do - to provide entertainment of an unpretentious form - to do at least some good deeds and resources; his friends, wealth, kinsmen, and eventually his beauty, five senses, and knowledge. Only his good deeds follow him into the grave.

IAN HOWARD
Talbot Rice: until 12 March

Ian Howard's art is visual: puzzle, striking, appealing, plant, and cryptically titled. His pictures are characterised by strange, recurrent images of UFOs, dog-like shoe shapes and ear trumpets. Much influenced now by both Piero della Francesca and Picasso, Howard has shrugged off his earlier style, influenced by the likes of artists and obsessed with the intricacies of construction, to develop his own illusionistically three-dimensional studies of visual illusion. Howard's work is rich in SF imagery that is opened up to gravity-defying things.

Medieval Schisms. Hellowe'en and the sorcerer's apprentice are themes used by Howard. They are enhanced by theatrical lighting, huge shadows and the general uncertainty of the setting being indoors or outdoors, in our world or in the land of interrupted dreams.

The artist's dramatic use of light and dark, combined with a complex interplay of tone, line and shape, as in Picasso, create illusions of spiralling motion, UFOs and a black void. Such colours that are disregard for the ordinary and the natural. In some, white, starlike blotches double as snowflakes in a background of a deep night sky; in others the constructed forms in paper collage and layered acrylic paint appear to propel themselves into the foreground. One, aptly named "Palinormo" can be "read" both ways up. Howard might wince at the notion of the general interrelationship of the titles by the pictures at once very alike and quite different. Everyman certainly explored that is opened up to gravity-defying things.

The Bedlam's production of Everyman was imaginative and visually accomplished. The set and costumes were simple yet effective, and the ambitious use of lighting created some striking effects.

RICE 'N' RUINS
Spring exhibition
Talbot Rice Gallery: until 12 March

On the Friday night of the fifth week of second term, Art in Ruins, the University artists-in-residency, enjoyed a successful opening piece, "Paradise Lost", heralding the opening of their (long-awaited) first exhibition in Edinburgh.

The exhibition, an installation in the upper balcony section of the Talbot Rice Gallery, provides a thought-provoking contrast to the more accessible abstract paintings of Ian Howard downstairs.

The installation is art made from ruins: found objects, relics of the past and present, assembled together under a colour co-ordinated scheme and placed with a clever use of lighting, in situ. A classical feel pervades; the calming, but dramatic severity of Greek and Roman casts, taken from the Fine Art Department, challenges the effect produced by modern readymades. Idealised beauty versus the kitsch. These distinctly disparate units are then united together by the use of a simple coloured painting scheme which gradually consumes the viewer as he progresses around the installation area. The final installation piece, "Drawing From Cities of the Dead — with the Great Museum", is erected within the gallery's repainted and refurbished storeroom. Upon one wall a black and white architectural cityscape is executed in linear style, providing a backdrop for a line of male busts, Warriors? Professors? Questions ensue as to their relationship; the mind actively trying to find some relevance between the connection of such objects, juxtaposed upon a straw-covered floor. The remainder of the room is painted in either bright electric Yves Klein blue, a colour of the transcendent, or the earthy brown of Joseph Beuys. Colours of symbolic polarities, and colours of the South American flag. The latter idea is expressed by means of coloured panels and an old car tyre in 'Dormant Architecture 26', boldly held up in geometrical relation.

The exhibition has impact, its surprising qualities provoking thought and reaction. Upon entry, the eye is confronted by an amalgamation between museum/gallery and home, whilst the mutilated and rusty sheets of corrugated iron serve only to confuse the spectator even more. Questions? Why is a dead, staid wooden figure looking at a mutilated cast of a male torso? Pornography?

One can't help feeling a twinge of irony reverberating around the gallery. Is it a celebration of classicism, or a comment of its place with a junk-ridden culture: opening at a time when the successfull? Edinburgh International closes at the RSA? Another month of "Reason and Emotion"? Both words are certainly explored by viewer and artists alike, and leads one to muse over the conceptual state of modern art itself.

The exhibition aims to exhibit students' work as practising artists whilst enabling a communication between the members of the co-operative. The organiser, Mark Haddan, suggested the idea that once things take off and gather momentum it should serve these two laudable objectives.

Exhibition space is very limited; 158 works are displayed in a small area which makes viewing easy but appreciation difficult. A number of disciplines are represented: sculpture, textiles, mixed media and painting, it is the latter which stand out as best.

Overall the impression I came away with was that this was a student exhibition. The works showed many influences and directions but most were not saying anything to the viewer.

Neither was there an overall artistic idea put by the works taken together, but this, Haddan stated, was not an aim of the exhibition.

Nevertheless, standards were good. The balance shared applied skill, imagination and energy.

Partial artists worthy of note and perhaps remembering were Graeme Mackenna's bold imaginary, Rosie Savin's two excellent works, and Martin McNeely's refreshing use of picture space developing into three dimensions. A delightful watercolur crown of crowned figures by Mark Partridge's mix of objects trouvé and startling colour stand out.

The fact that contributors were given free reign to only very small works may mask much, but the exhibition generally was showing potential and a very worth visit of a putative in this perspective.

If the group wish to be taken seriously a serious criticism would be that the overall impression is one of a maddening student exhibition interspersed with some refreshing and exciting works.

Allison Brown
Jenny Killick, Artistic Director of the Traverse Theatre, was the youngest ever to be appointed in Britain. Interview by Lucy Evans

"I came to Edinburgh in 1983 to take up the Traverse Council trainee director's bursary, prior to that I had been working in Riverside Studios in Harmsworth, London. It was an opportunity to come and train as a director, so I spent two years here as a trainee; then I became the Traverse Assistant Director for three months and then I became the artistic director. It was meteoric, I was 25 when I took on the job." (The youngest in point of view)

"When I first arrived, I felt most people thought of the Traverse as a real 60's dive, the place that did plays with obscure language and nudity. It wasn't the Traverse and the audience was only 20%. I knew if I took on a director's job that I'd be in for an uphill struggle." "I absolutely stand by what the Traverse stands for; new work. If you're a young woman coming into jobs normally done by men, you have to work in an area which is pioneering because the Traverse is breaking into dead men's shoes.

"When taking over, the first thing I thought of was ideas about the respect and interest of people in Scotland and to make the Traverse an 'open door' area as only selective relative to the money, last season we could..."

I felt most people thought of the Traverse as a place to go do five new plays, this season we are doing eleven new plays simply because the 25th anniversary season has allowed us to do a very diverse range of work and to open the theatre to more people."

"The Traverse is that it is an initial investment in people who are starting their careers. We are going to do five stars - Liz Lochhead had her first plays done down here. It's largely a training ground for actors, writers and directors and so on. We can come here and do what they like, that is very important. People feel that they are in an environment where they can go just a step beyond what they thought they could do. They don't have to get it right."

"I read English and Drama at London University, and went to a Quaker School in York before and during the war. I was very aware of writing and directing plays at that age, I want in to do quite a lot of reading and watching work, but never professionally. The thing about directing is that you are a magelianic and you can't be a magelianic and you can't be a director. You have to be a magelianic and an actor. We're going to do both an overall view of the piece and their very essential view of themselves within the piece. Perhaps I was never very good at it."

"The Traverse is the oldest company in Edinburgh. The Lyceum was set up for English touring companies, and it wasn't until 1967 that they had their own company, the Traverse Theatre Co. started in 1963. We are only taking about 25 years of the Traverse and so no wonder it is difficult to get an audience."

"In my job I also have to work as an entrepreneur as well as being an artistic director. We are only 20% of the Traverse and so you have to concentrate something with a specialist feel to it, so that it stands out from the last vast quantity of things going on. That brings me into contact with people from all over the world; a lot of travelling thanks to official invitations to visit, to talk and to represent theatre abroad. All that part of the job is extremely exciting.

"The thing about directing is that you're a magelianic."

"There is a very high turnover of artistic directors, nobody stays longer than five years. It is a very high pressure job because you have to exceed the finances, so you work at it hell for leather for a few years, but then you get exhaustion catches up with you. It's good that the theatre keeps changing, every period one's always got something new to look forward to."

"There's been a wonderful period in the 70's when money was just chucked at you. It was a wondrous time for the arts in this century. Everyone had to swallow - that's the fakery of the 80's realism. The Arts Council had to cut the grant completely in 1985 when it finally had enough of this theatre rival from the 60's. The Traverse had to change..."

"My stamp, as artistic director, has been to encourage theatricality in new writing so that you can have a play set in 1859, with the fantastic, imaginative, theatrical. New plays in a theatre don't mean you are in the belfry - you should be about something else, so the whole of my period has been for new写作 but it is a theatre modern yet still a theatre primarily. I think that..."

With the American presidential elections approaching, James Bethell examines politics American style, prospective candidates, and their chances.

There is a story from the past that helps illustrate two essential truths about the strange and often incomprehensible system of election in America.

One hundred years ago a certain colourless figure called Benjamin Harrison was running for the Republican candidate against the popular Democratic President, Grover Cleveland. After a small scandal concerning the British ambassador and much bickering around by the party machines, Harrison was able to beat Cleveland even though Cleveland had more votes than him.

On the night of his celebration speech, Harrison stood up at a dinner and declared: "Thank God for this amazing victory," At which point a senior Republican fixer, Senator Matthew S. Quay, replied: "No, Mr. President, thank me."

This illustrates two points: that American elections are not democratic and that getting the votes in the right place is nearly as important as how many votes you get. And so we turn to the 1988 contest. The field, even after a month of voting, is wide open. There is time yet to say a word or two about the American system of elections, the chances of the individual candidates, and the gossip that is surrounding the election.

The voting at the moment is taking place in the Republican and Democratic Parties to decide who will be the parties' presidential candidate in the election in November. Each state sends delegates to the national convention, a bit like a Labour Party Conference, and it is those delegates who decide who the candidate will be. The candidate can choose his own Vice-President after he has got the nomination. What makes the system so..."

DEMOCRATIC

Jesse Jackson (45) "Run, Jesse, run" cry his followers wherever he goes. He is by far the most eloquent and posing of the democratic candidates, and his recent polling in the totally white state of New Hampshire shows that he can attract the white vote as well as the black. However well he promises to do in the rest of the nation, and especially the south, it is generally felt, however that the US is not ready for a black President certainly not one who is so liberal.

Richard Gephardt (46) Though he tried to project himself as a great populist presiding the flesh enthusiastically and posing "with the people" endearingly, Gephardt is, at heart, a Washington mam. The most controversial of his policies is undoubtedly aimed at counties with huge trade surpluses and the US unfair competitive practices.

Senator Paul Simon (59) Simon harkens back to the pre-monamrist days of liberal Democratic ideas: federal aid to education and welfare

CANDIDATES

should go up, defence expenditure go down. These are not popular policies in the time of the trade deficit and Simon doesn't have the charisma to start changing the political agenda.

Michael Dukakis (54) Having done very well winning the New Hampshire primary it is vital that Dukakis keeps his momentum flowing. He is critical for his lack of foreign policy knowledge and his icy temperament (they call him "the Duke"). A lot of his money comes from the Greek-American clubs and he is keen to stress his ethnic roots and his family's success in America.

Jack Kemp (52) Kemp used to play for the Buffalo Bills and the San Diego Chargers. But don't let that fool you into thinking that he is an intellectual no-hoper like his other brother in Congress. Kemp in 1981 he pioneered Reagan's tax cutting programme with a radical fiscal bill and managed to steer it through Congress. He is a lot of opposition. He is young and represents himself as Reagan's true ideological heir.

Odds on candidates

To get presidency on 30 January results

New Hampshire (% of party delegates)

Bush 5/4 38%

Gore 20/1 7%

Gephardt 20/1 7%

Simon 20/1 16%

Babbit 25/1 dropped out 6%

Kemp 33/1 13%

hart 50/1 4%

Jackson 50/1 8%

(Courtesy of The Independent)

To get Republican nomination

Bush 4/5

Dole

Robertson 14/1

To get Democratic nomination

Dukakis 7/4

Gephardt 7/4

(Courtesy of Ladbrokes. No other odds given)
With the American presidential elections approaching, James Bethell examines politics American style, prospective candidates, and their chances.

There is a story from the past that helps illustrate two essential truths about the struggle and often incomprehensible system of election in America.

One hundred years ago a certain colourful figure called Benjamin Harrison was running as the Republican candidate against the popular Democratic President, Grover Cleveland. After a small scandal concerning the British ambassador and much fiddling around by the party machines, Harrison was able to beat Cleveland even though "Cleveland had more votes than him. On the night of his celebration speech, Harrison stood up at a table and declared: "Thank God for this amazing victory." At which point a senior Republican, Senator Matthew S. Quay, replied: "No, Mr President, thank me." This illustrates two points: that American elections are not democratic, and that getting the votes in the right place is nearly as important as how many votes you get. And so we turn to the 1988 presidential contest. The field, even after a month of voting, is wide open. So there is time yet to say a word or two about the American system of elections, the chances of the individual candidates, and the gossip that is surrounding the election.

The voting at the moment is taking place in the Republican and Democratic Parties to decide who will be the parties' presidential candidate in the election in November.

Each state sends delegates to a national convention, a bit like a Labour Party Conference, and it is those delegates who decide who will be the candidate. The candidate can choose his own Vice-President after he has got the nomination.

What makes the system so

Odds on candidates

To get presidency on

30 January

New Hampshire

(% of party delegates)

Bush 5/4

38%

Dole 6/1

29%

Dukakis 11/2

37%

Cuomo 6/1 NA

Robertson 16/1

10%

Gore 20/1

7%

Gephardt 20/1

20%

Simon 20/1

18%

Babbitt 25/1

14%

Kemp 33/1

13%

hart 50/1

4%

Jackson 50/1

8%

(Courtesy of The Independent)

To get Republican nomination

Bush

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To get Democratic nomination

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Gephardt

(Courtesy of Ladbrokes. No other odds given)
unusual inability to leave his residential grounds. Power is the imperial fantasy existential only within the confines of the Forbidden City.

Bertolucci explores this theme throughout the film. Pu-Yi's search to regain his lost power leads to his continual confinement by those people whose power supposedly extends over. At six years of age, Pu-Yi was forced to abdicate, as China became a republic. At nineteen he was thrown out of the forbidden city and whilst turning to a Western-style playboy life with his two wives he was re-instated as Emperor, seven years later (1931), over the Japanese controlled state of Manchukuo only to find — much to his disillusionment — himself to be a mere puppet-master under the Japanese.

He was subsequently captured by the Russians in 1945 and was returned to China in 1959 to be imprisoned and re-educated for his collaboration with the Japanese. He was finally released ten years later to emerge as a changed man, indeed changed (not only in status but also in mentality, the Maquis claimed) From Emperor to Citizen, which is none other than the title of Pu-Yi's autobiography. He finally died as a botanical gardener in Peking.

It took over two years of negotiations with the Chinese before the filming of the Last Emperor could proceed with the full co-operation of the authorities. The cast includes John Lone who plays an exalted Pu-Yi as the adult emperor and Peter O'Toole as the charismatic and eccentric Reginald Johnson, the Western tutor to the Emperor.

Ryuichi Sakamoto makes a cameo appearance as Amakasu, head of the Japanese secret service in Manchuria. He is also responsible jointly with David Byrne (of Talking Heads) for producing the captivating musical score.

It is impressive indeed that during the entire two and three-quarter hours that the film lasts, every passing moment is a feast of both sight and sound. — Kamal Murati

**STAR TREK**
I, II, III, and IV

all in one night!
12pm-7am
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Fun also includes raffles, prize draws, look-alike contests, bar till 1am, Breakfast (£1), served at 7am.

**ANGEL DUST**
Filmhouse
Dir: Edward Nierman

A police inspector who looks distinctly more disreputable and considerably less trustworthy than any of the "badges" is called upon to apprehend a collection of villains who seem to possess far more saving graces than most of the supposed "good guys". Only the film can manage to get away with it.

As far as cop-thrillers go, Edward Nierman's Angel Dust is one of the better ones to appear in recent times. Thankfully, the director has chosen to tackle his subject with a down-to-earth sense of realism, more in the style of The Sweeney than with the formulaically superficial approach favoured by those of the schlock-horror-Eddie Murphy crime-fighting academy.

In the film, Bernard Giroude is excellent as the sloppy cop, Simon Blant, whose life is like the car he drives; battered, in need of repair and threatening to fall apart at any moment. Deserted by his wife and more than once looking through the bottom of an empty glass, he sets out to put his personal affairs in order, in a more orderly state.

However, the entry of the attractive but energetic Violetta (Vivien Bisset) into Simon's world merely serves to further complicate matters. As their relationship stumbles from stage to another, Simon's personal and professional lives become more closely entwined, until the film is caught up in all sorts of sinister goings-on.

Despite an occasional tendency to idle along at pedestrian pace, the film's plot remains tightly (and often cleverly) structured throughout, and although you may leave the cinema feeling unsmitten by the ending of the film, at least you will not be confused. The well-structured storyline is admirably supported by a fine array of acting performances (particularly by the sleeky but sympathetic Giroude) which serve to reinforce the consistently high reputation of European thespianism.

The most effective element of Angel Dust is the director's cynical observation of life, and the film is at its best when this is brought out in moments of ironic humour. This lack of pretence, together with the slyly decadent and sparse backdrop of Marseilles and its inhabitants, has the effect of providing us with a thriller in which, for once, we do not find it too difficult to believe.

Raymond Robert

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I, II, III, and IV

all in one night!
12pm-7am
(doors open 11pm)
FEBRUARY 26TH
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Victory Splutter

The Burgh 1 Xi now finds itself in the unavoidable position of making sure of victory irrespective of performance to maintain the very narrow lead which we hold at the top of the Queen's Park Shield.

Those of us who remember the fateful meeting between St Andrews and the Burgh in November soon realized that that result could end any hope of the Shield. However, the narrow victory over St Andrews meant that, while we had to watch the more closely than usual, we had the good fortune to be drawn against Edinburgh. We beat the Burgh 2-1 and therefore whatever happened to the Second XI on Wednesday was not going to affect us.

The Burgh's strength in depth was called upon, and Bruslie, Keay and Frankie Fenian were the men given the task of providing the striking power up front. The Fenian's daring runs down the right wing caused the St Andrews defence all sorts of problems and after only seven minutes his delightfully executed chip shot from 20 yards caused the St Andrews goalkeeper all sorts of problems as he could only parry the ball straight to the doofe of Dougal Peters who shot over when it seemed easier to score.

The ‘Burgh did take the lead after 12 minutes when Adrian Chambers toe-poked a free-kick on the left side of the box which confused everyone, most of all the St Andrews ‘keeper, who stood and watched the ball skid into the right-hand corner of the net.

The ‘Burgh could be accused of accepting their victory too early, as they allowed St Andrews to come back into the game. Keith Leslie’s equally equally equal was followed up by several fine saves but even then they were one of those teams we thought couldn’t score until they actually did. The goal in question was a penalty in 33 minutes.

With the danger seemingly over in the ‘Burgh penalty area Donnie and Colin Slater started playing “nutmeg” with Willie nutmegging three players before passing to Colin. Slater, in fairness to him, nutmegged two but the third took the ball off, so Willie chopped the aforementioned striker. One all and Doc Ross was not impressed.

The ‘Burgh did, however, stay composed and Adrian Chambers produced a bit of magic in 39 minutes when he produced a one-two with Bruslie to make the score 2-1 at half-time.

To conclude, I would usually say that the ‘Burgh’s victory with plenty of panache helps us to win the Shield, but on this occasion a better epitaph might read: “Burgh splutter to victory over shaky Saints outfit.”

Johnny Watters

Shinny At Half-Speed

Disgrace has once again fallen on the Shinny Club with the terrible humiliation of beating Glasgow by one only goal.

As for the game, well, the less said about that the better. However, there was one remarkable performance made by Dave Cameron that should be brought to the public eye.

Edinburgh Univ. 2: Glasgow Univ. 1

Dave, playing full forward for the first (and last) time, could only move around the pitch at a snail’s pace. He had his name on the Shinny Club ceiling the night before. This lack of speed made it very difficult for a certain girl named Natalie in front of his eyes to have a drastic effect on his game. In a game dominated completely by Edinburgh, it was sad to see the formless Dave, especially now he was completely unable to put the ball in the back of the net.

Thus disaster struck! As if it wasn’t bad enough to have only scored two goals, Glasgow completely outscored us! A friendly match was played on Sunday, the EUW 2nd XI (plus two highly promising 1st XI players) taking on the touring squad of the New Zealand Holidays team. In the last ten minutes, by a 3-2 aggregate, we lost our day. Goal scorers were S. MacDonald, N. Ceves and J. McDonald. It was a bit of a Chris of the losing beer drinking teams fell decidedly worse after the match. As everyone knows “we just happen to leave the pub at the same time” Moore and team-mate Trudy.

The humiliation was now complete and the final whistle was greeted with great joy.

“Far Tuck” Sherwood

In Brief

A friendly match was played on Sunday, the EUW 2nd XI (plus two highly promising 1st XI players) taking on the touring squad of the New Zealand Holidays team. In the last ten minutes, by a 3-2 aggregate, we lost our day. Goal scorers were S. MacDonald, N. Ceves and J. McDonald. It was a bit of a Chris of the losing beer drinking teams fell decidedly worse after the match. As everyone knows “we just happen to leave the pub at the same time” Moore and team-mate Trudy.
This week Backchat examines some of the new GCSE syllabus in order to provide you with its very own exam plan and model answers.

As you will probably know, GCSE stands for Government (Conservative) Selection Exam, and is geared towards very definite goals and objectives which all you parents out there should bear in mind.

FRENCH
First, French, and the emphasis here is on understanding how the question is put and what answer is required. Model answers are in brackets after the question.

1. Vous aimez Madame Thatcher ? (Oui, très bien !)
2. Vous aimez Madame Thatcher's idees pour la EEC ? (Oui, très bien !)
3. Vous aimez la Tunnel Channel ? (Oui, très bien !)
4. Vous aimez les nasty Froggies, non ? (Mais non !)

Remember, accent is all important. Anyone with too many French accents may be penalised.

GEOGRAHY
Here, giving too much information that is not needed may be fatal. Again, model answers are in brackets after the question.

1. Where is Northern Ireland ? (I don't know)
2. Who is John Stalker ? (I don't know)

As can be seen here, the key is in the varied approach to the press.

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MATHMATICS
The so-called "new maths" has puzzled many parents as it is quite different from the expected. It is, however, quite simple once mastered, and it is as well to learn the basic elements, subtraction, as soon as possible.

1. Subtract poll tax contribution from student grants.
2. Subtract housing benefit from student grants.
3. Subtract students from grants.

It should also be noted that there are no definite solutions for the "new maths" problems.

CRAFT & DESIGN
This newly introduced exam tests one's ability to design a working model of some much-needed piece of equipment, and also deal with any problems it may cast up.

One popular project with many students recently has been the useful and tasteful design of nuclear missile bases around the country. The key to this is to try and be as crafty and designing as possible, and the way to deal with protesters is to tell them where the bases are.

(Make out your revision timetables now!) Rosie Cowan

STUDENT INFO SERVICE

ACCOMMODATION
Half of twin available at 160 Blacket Avenue. Contact Andrew. Rent £86 pm. Ref no 0239.

Single room to let to undergrad. at 21 Rutland Street, No previous please. Rent £76 pm. Ref no 0231.

Single room to let to female in Vieve forth flat. Ring Sarah Galloway 328 471 after 6 pm. Would prefer someone who would rent over the summer vacation. Rent £25 pw. Ref no 0259.

Single room available at 16/16 Blacket Avenue to non-smoking female. Rent £86.50 pm. Ref no 0162.

Single room to let at 10/10 Waren­ der Park Road. Rent £86.50 pm. Ref no 0190.

Single room available to male, non­ smoking female in Davis Street flat. Tel. 668 2060, or contact Mr Dresser at the SAS. Rent £71.30 pm. Ref no 0216.

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Single room available in Bussicue Street to non-smoking m/f. Rent £165 pm. Tel. Catherine Allan 667 5011. Non-smokers please. Ref no 0249.


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Single room available to female at Blacket Avenue. Rent £86.75 pm. Tel Jane or Mark 667 4125. Ref no 0215.

Single room available in Spottis­ woode Road flat. Tel Xeres Captian 647 5895. Rent £80 pm. Ref no 0217.

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Single room available to undergrad. in Brougham Place. Tel Jane Rutherford 229 3725. Rent £100 pm. Ref no 0211.

Single room to let in Lauriston Park flat. Rent £87 pm. Tel Tim Stoker 229 1666. Ref no 0216.

Single room available at 217 Spottis­ woode Street to undergrad. Contact tenants or Mr Dresser at the SAS Rent £85.50 pm. Ref no 0094.

Single room to let to non-smoker in West Piton Street. Rent £75.50 pw. Tel. KX Amish 688 1589. Ref mop 0294.

Single room available in Summerhill Square flat. Tel. Harriet 667 5099 before 10 am or in the evenings. Rent £118 pm. Ref no 0249.

Single room available to undergrad. at 3/5 College Wynd. Rent £86.10 pm. Ref no 0209.

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