There'll be blood on the streets tonight.

Fight your GM apathy with THE Student

GM-OCCUPATION MOVE

AT TONIGHT'S General Meeting, members of the Socialist Workers' Students' Organisation will propose a motion that students should occupy Old College in order to protest against compulsory redundancies and the Day Nursery closure. This undoubtedly controversial motion, together with other GM business, is discussed on page 2.

JP REMOVAL MOVE

John Peel speaks truth about rumours that his programme is to be axed in an exclusive Student interview p. 14.
As Student went to press on Thursday, the Justice Committee of the SRC were in the throes of debating a radical new approach to student accommodation financing that, if successful, could become a model for other universities.

The plan is to form a limited company, trading outside the University, and in so doing to remove the necessity for students, in general, to pay their rent in the form of suitably profitable. These would seem to make in such items as groceries, food, and stationery, through which it would be able to increase its profits by purchasing stock at bulk discount prices through the University. It is purchasing agreement that the Association presently has with other unions in Highlander and the North of England. The legal status of this company would be as any other, with the executive office-bearers being the effective board of directors, and the student body controlling its activities through the General Meeting.

Whether the motion is actually in the McEwan Hall and promises to be a story living late licences and in response proposing it might be made quorate or not depends on the number of students and the University would achieve nothing to this a motion has been drafted in the past four years the fees have escalated by almost 65% of students are unhappy with the maintenance grant, and a possible reduction in hall fees until they are considered have increased it's profits by purchasing stock at bulk discount prices through the University. It is purchasing agreement that the Association presently has with other unions in Highlander and the North of England. The legal status of this company would be as any other, with the executive office-bearers being the effective board of directors, and the student body controlling its activities through the General Meeting.

The threatened rent strike by students in the University Hall of Residence began at the beginning of this year's term, following a 45% increase in the fees. The EUSA is called upon to act if the SACS is threatened. There are three motions tabled matters outside the University. Amnesty International are calling for support for a black South African journalist, Manimuthu Subramoney, or Subry for short, who has been placed under a life-ban.

The terms of the residents' campaign call for a phased reduction in hall fees until they are seen to be fair, taking into account the increase in the cost of living. Another motion concerns the deprivation area of West Pilton, Edinburgh, an area of very poor housing. Edinburgh District Council is criticised for its failure to improve the area and disquiet is expressed about a plan to demolish several hundred houses as part of a privatisation scheme. The proposals concern the East EUSA to condemn the council's housing policy and oppose the proposed demolition. The third motion notes with alarm the effect of acid rain, the result of industrial pollution, on the environment, and water supplies for instance. It calls on the Senior President to write to the Secretary of State for the Environment criticising the government for its failure to legislate against this pollution.

This general meeting thus has a number of important issues. Whether they are made quorate or not depends on the number of students attending: 300 is the minimum figure. Students are thus encouraged to attend; their participation will make or break the meeting.

Glasgow Students in Rent Strike

Last week Student reported that Heriot-Watt students would be taking part in a rent strike, and more students at Glasgow University have informed us of their rent strike.

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Glasgow Students are so desperate for jobs that they caused a mini-riot when application forms for major companies like ICI and Shell were recently issued.

Glasgow is a university town and is also a financial centre where many major companies have their head offices. The University of Glasgow is particularly well known for its law school, and many of its graduates go on to work in the City. However, in recent years, the job market has been very tough, and many students and recent graduates are finding it difficult to find work.

The Mini-riot occurred when application forms for jobs at major companies like ICI and Shell were issued. Some students became so angry that they started a mini-riot, opposition to the forms, some were knocked to the ground and several women fainted. Three police cars were sent to the scene to try to calm the crowd, but the students continued to protest. The police managed to clear the area, but the protest had caused a lot of disruption and delays.

The University of Glasgow is one of the oldest and most prestigious universities in the UK, and it has a strong tradition of producing successful graduates. However, in recent years, the job market has been very tough, and many students and recent graduates are finding it difficult to find work.

As a result, many students and recent graduates have become very angry and frustrated. The mini-riot was just one example of this. Many students and recent graduates have been protesting against the job market, and they have been demanding better job opportunities.

The University of Glasgow has been trying to help students and recent graduates find work. However, many students and recent graduates feel that the University is not doing enough, and they are calling for more action.

The University of Glasgow has been trying to help students and recent graduates find work. However, many students and recent graduates feel that the University is not doing enough, and they are calling for more action.
Bringing the dead to life is a trick that not many historians attempt, for it fails, it fails disastrously. The dead never co-operate in their own resurrection. The historian who has attempted the trick and brought it off brilliantly is Prof. Carlo Ginzburg of the University of Bologna, the celebrated author of The Cheese and the Worms which revives the thought-world of a 16th-century miller named Menocchio. Menocchio had his own ideas about how things began. The Inquisition disapproved of these ideas. Menocchio went to the stake. Yet in Ginzburg's book we have a chance to listen to the amateur self-taught cosmologist and freethinker theologian. Ginzburg believes in using unconventional sources in an attempt to allow those from social groupings once believed to have been permanently deprived of a voice to speak to us.

**Ginzburg is coming to Edinburgh to inaugurate the 1983-84 Series of The Antiquary Visiting Scholars Programme (sponsored by The Antiquary whisky). On Tuesday, 1st February (4.15 pm, George Square Lecture Theatre), Carlo Ginzburg will lecture on "The Construction of a Social Scapegoat: Inquisitors and the Witches' Sabbath".**

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**Student journalist digging dirt on Student Accommodation Service wants to hear from any student with bad experiences eg financial loss, dumping, overcrowding etc connected with the above organisation. Leave brief details and phone number/address in 'Student' Office, 1 Buccleuch Place.**

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**PLAY OF THE LEAR!**

(Shame mistake surely — Ed.)

Anyone down at the Bedlam on Monday night would have seen something more reminiscent of a Isle of Man m.btnExit than the home of this University’s incurable harms. It was Patrick ‘Dracula’ Evans mixing blood for his giant budget production of Lear. The mad professor cackled as he stirred his word concoction and played with his band of madmen and maniacs.

People are getting worried about ‘Dracula’ self-acclaimer greatest director since Cecil B. DeMille. His latest submission cures on a postcard to the ‘Student’ Offices, by this Friday before he goes completely bonkers!
The vast majority of students at this univer­

sity spend more or even many years in Edin­
brugh, and yet a minute propor­

tion of any awareness or in­

volvement regarding Community Affairs. A 

motion at tonight's General Meeting will be 

such an interest for no 

longer than a few 

minutes. The proposers, 

Jerry Pratt and Mark Wickham-Jones, discuss the 

issue and the necessity of tonight's meeting to hear 

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My Stars

On a crisp November morning, finding myself ten minutes late for class, I walked down the steps leading to the Edinburgh Astrology Centre, located in the shadow of Edinburgh Castle. The centre is housed in a small, charming building with a sign that reads, "Edinburgh Astrology Centre." Inside, I found a warm and welcoming atmosphere, with friendly staff and a large selection of books and periodicals related to astrology.

The centre has clients from all social classes, with many of them being newly initiated to the study of astrology. The centre offers a wide range of services, including personal consultations, workshops, and courses. One of the main attractions of the centre is its library, which is filled with books on astrology, esotericism, and spirituality.

The centre's location on the Royal Mile provides a quiet and peaceful setting, with views of the city's historic architecture and the castle in the distance. The centre is open to everyone, regardless of their background or beliefs.

Prospective Perspective

This center, as implied by its title, is a student-run organization. For all new students, this is an article about the center. The following suggestions may provide some good ideas:

1. You see the heading provided, rather than the text, develop a more serious one of your own. It's not just four words long, but tell us what the writer intends.
2. That you try it out normally, instead of cutting it off and sticking it in a black background.

Julian Hotair

Gases Off

Dear student,

You have an excellent tradition of publishing articles by General Meeting. Accordingly, here is an article about Subry.

Introduction

Many people will remember Marinimuthu Subramony (better known as Subry), a candidate in the Rectorial elections in March. He's been under a banning order since December 1980. Before that, he was the head of an independent news agency, Press Trust, which he set up to report news from South Africa's black communities. He became a BBC correspondent. He was also vice-president of the Independent Media Workers' Trade Union, which in 1980 led a successful strike for union recognition against South Africa's two main newspaper publishers.

It was partly after this strike that he was banned, together with several of his colleagues. It may have been his work as a journalist which earned him the hostility of the white authorities. As well as sending news overseas through Press Trust, he was about to become editor of a new Black magazine. Too much free information is a threat to apartheid.

How banning works

No reason is ever given for a banning order. Subry was not tried, or even charged with any crime. He has no right of appeal. His banning lasts for three years, but it's not to compound the offence, I felt. The centre has clients from all social classes, with many of them being newly initiated to the study of astrology.

The apartheid background

Subry is just one of apartheid's many victims. The apartheid system denies basic democratic and economic rights to the non-whites—the vast majority of the South African people. This can only be achieved through systematic repression. Because the authorities cannot afford to tolerate any opposition, they have to attempt the suppression of news. This is what banning is mainly used for. Only a few hundred people are banned at any one time, but it includes some of the most well-known writers, journalists and community leaders. By speaking out, these people endanger the stability of the regime.

How you can help

There's not a lot you can do, but every little helps. The South African authorities watch British public opinion carefully, because of Britain's close economic links with South Africa. So do turn up at the General Meeting and vote for Amnesty's motion.

Better still, why not write to Subry and tell him of your sympathy? He's always glad to get sympathetic letters. Postage is 26p and the address is Mr Marinimuthu Subramony, PO Box 486, Vorsterweg 26, Natal, South Africa. You can also write to the South African Ambassador. You won't get a reply, but the letter will be taken notice of. Amnesty has achieved the release of many thousands of prisoners worldwide through letters-writing campaigns. The address is: His Excellency, Mr Manmuthu Marimuthu, South Africa House, Trafalgar Square, London WC2N 5DP.

Finally, we at Amnesty are always looking for new people to help our work for freedom and justice. Do come along to our meetings if you'd like to get involved.

Subry: Victim of Apartheid

Amnesty International have put a motion to tonight's General Meeting about a 'banned' South African journalist. Julian Goodare appeals for support.

Subry

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The General Meeting Editorial

This being General Meeting Day, when we're all supposed to play at Democracies, this column should contain the customary exhortation to its readers to attend, mark, inwardly digest the motions and enjoy the participatory vote. And indeed, as a fairly quintessential expression of student non-apathy, that is the line this paper takes: however unsatisfactory the processes by which our internal and external political will is expressed, however devolved the system is by careerists not fighting for but riding vital issues to frail personal glory, however this may be so, it is all utterly pointless if you don't make it work. That may be a predictable line to take — what we're trying to avoid — but it's also the only conclusion you can intelligently reach. So when you sit down in the McEwan Hall tonight, beware of such monsters, as the above and others. Foll their evil plans and avoid unthinking reflex voting. Remember too, that General Meetings aren't the only organs of our democracy. This paper is too. We're doing our best.

The General Meeting Editorial

Dear Sir,

As an Ulsterman, born and bred, I feel that I must object most strongly to the entire content of the article by Mr Maguire on page 12 of the last edition of your paper. He has accused the students of reacting in Northern Ireland of the sectarian murder of innocent children! Using plastic bullets. Plastic bullets are used as a minimum force, riot control weapon by the army, usually on the occasions that they are subjected to petrol bomb attacks. The rioters' weapons, chiefly the petrol bombs, have caused the deaths of many soldiers and policemen over the last 14 years as well as countless serious injuries and the destruction of millions of pounds worth of public and private property; and those who aid and abet these riotous criminals are guilty of crimes every bit as nefarious as the murdering IRA/INLA gunmen and bombers.

Does Mr Maguire suggest disarming the security forces in order to let these people attack them with complete impunity? I also noticed that his article did not even include the usual token condemnation of the murder of truly innocent people by terrorists such as these rioters whose motives, as far as I know, are no different to those of Mr Maguire's views. Usually try to tag on the end of their comments in order to give the impression of impartiality.

The article also describes the Royal Ulster Constabulary as 'sectarian' by which he clearly means that they go about indiscriminately killing innocent Roman Catholic citizens. This is a ridiculous comment since many officers of the RUC are Roman Catholic themselves and I also suppose that he never heard about, or chose to ignore, the murder of an off-duty Roman Catholic police inspector as he was coming home from mass (in the presence of his young daughter) by terrorists in Armagh recently.

In all, the whole article is a completely unbalanced and insidious piece of propaganda on behalf of the republican terrorists and their apologists and I am surprised that Students should make itself the organ of such a mindless, destructive minority in our society.

Yours sincerely,

Alan Logue

The Other Side

Dear Editor,

It was heartening to read the article on plastic bullets in last week's Student. As a result of the efforts of the British state and its manifestations in radio, television and the daily newspapers, the British public has no idea about what is happening in Northern Ireland. Your article has perhaps shed a little light on one aspect of the oppression of the Catholic minority.

In reference to the contents of the article, it is little wonder that the IRA and INLA have so much support (five Sinn Fein representatives for the assembly) when faced with such direct oppression (in the form of murder by plastic bullets, summary execution of IRA/INLA members). The deaths of innocent people will continue until the British army is withdrawn and the Protestant privilege on which the Northern Irish State is based is abolished.

Yours,

Chas. Ross
SWo member

Getting the fish off the Hook

Dear Sir,

The Poison Dwarf must be running short on arsenic: if the contents of my back (a lucid subject at the best of times) is to be worth a full 18 times in his (also rather peculiar) column.

In the interest of journalistic accuracy, therefore:
(i) No slipped disc, just a strain.
(ii) I did not happen through playing squash.
(iii) I strained by back through lifting a window in my flat in the course of cleaning it.

Ho-hum. If you want more interesting gossip for the Poison Dwarf column, I could tell you about a certain 19-year-old "dirty old man" (Please do — Ed.) your response also happened to be "Fishy" (Boss Fish)

Yours sincerely,

Giles Sutherland

Imitation is the sincerest form of...

Dear Sir,

The Croyden Crabfish saga continues.

Parody, especially good parody, is one of the greatest literary compliments. This was indeed the case with Mark O. Smith's letter of last week. I was pleased, in fact almost overwhelmed at the impression of impartiality. Further, I did my writings and actions provoke some response in the apathetic bovine masses, but the response also happened to be unfavourable. I would also like to thank the Poison Dwarf, or rather the Aesthetic Dwarf, for taking the line that my rounds and cigarette foragings to visit the Richard Demarco Gallery, and see Mr Carstairs' work at last hand. I am informed from a reliably reliable source that Mr Riba Sandwich was rather bemused by the dwarf's scepticism, and indeed confessed that this was the first time he had been 'pulled on' a quaint Canadian idiom synonymous with the 'shat' on.

It only remains for me to thank all of you, especially Messrs Dwarf and Smythe, for the immense curiosity and interest you have displayed in me, and also in Mr Swordfish — who is rapidly becoming very hot property in Europeland.

Long may the revolution continue.

Yours sincerely,

Giles Sutherland.
**EXHIBITIONS**

**CAFE AU LATE**

The Cafe Graffiti was a highlight of the Little Lyceum during the Festival last summer. Here we take a look at its recent form, threatened as it is by the withdrawal of its Arts Council grant.

This was the cruise the Captain told us, and the crew were to provide their entertainment. With a little bit of liquid refreshment, the tranquillity at the table with the candle-lit tables, one almost felt as if you were really there on the high seas. But not quite maybe, but for two quid you've got to make the best of things!

The Captain's attempts at capturing the techniques of ship safety might have lacked a little imagination, but at least he was kept more than happy by a varied display of talent. There was a parade of magic with chains and even rubik cubes, acrobatics and juggling which weren't bad either, but more dynamic, and Ray Graham's mime act which was particularly cool and slick, rather like the wine which for £3.30 a bottle was quite reasonable, indeed "pleasant and refreshing" (for all the connoisseurs). Accompanied by the first mate whose raffles weren't quite up to standard, the wandering minstrel enchanted us all with his ballads around the tables. There was a good deal of foot-stomping revellry encouraged by the Tiddler, while a more novel act, some "performance poetry" (so I'm told) by the trio "Drunken Christ" was interesting a number of rather repetitive beats and chants which had the passangers feeling only weak to their seats. A little more wine and I was really enjoying the cabaret.

In my view and evaluation everyone merited ten out of ten for artistic impression, no one deserving to be cared. Audience participation was certainly the name of the game, as long as it's not you who is dragged up on deck and generally made a fool of it's great fun!

Unfortunately the Cafe Graffiti crew are no longer assisted by the Arts Council, so the next few weekends are very much an experiment. If enough passengers keep turning up every Friday and Saturday (9 pm to 1 am at the Little Lyceum) it should be possible to continue the show, a permanent port of call.

Ian MacGregor

**THE PRINTMAKERS WORKSHOP GALLERY**

The Printmakers Workshop Gallery (225 1098)

7th University of Dallas National Print Invitational

12th February

With names like Joel Buchonowski or Kenjiro Imai who could help out become an artist? The 7th University of Dallas National Print Invitational (organised by none other than Jung-Deung Sung) is an exhibition of works by 20 contemporary American artists, selected by the graduate students in printmaking from Dallas University. It's interesting.

If somebody told you that James Torlakson had changed his name from, say, Fred Price (for want of a better one) and determined to become an artist, you would not be surprised after seeing his extreme accuracy, mastery of technique and 'finish' (lack of emotional content, wit and spontaneity): a calculating decision to change his name and formulated plan seem consistent with the consciousness of his work (do I make myself clear?)

Nevertheless, it is interesting - technically. I entered the Printmakers Gallery feeling happy. I left feeling the same. I decided these Americans are true masters - of technique. And that they are still a little tooxy about "Modernism".

Researching Reports of Waddled Fidelity" (or its alternative title, "At the Plain of Amorous"). Perhaps Richard Ash felt he had to make up for his inadequate name by his contrived title!

Despite my misgivings you should go to see the exhibition (it is interesting ...).

Angie Brew

**THE OTHER RECORD SHOP**

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LAST FEW DAYS

SALE ENDS SATURDAY

29th JANUARY

NEW TITLES IN STOCK

NOW ON LP AND CASSETTE.
If God had made the world, might wouldn't be always right. But he didn't, we made it. Thus Kierkegaard's depiction of the existential dilemmas of the individual, in particular, the individual's choice of the self, the individual's confrontation with the world, the individual's attempt to make sense of the world, and the individual's existential crisis. This is the world of Lear's tragic play, a world of senseless, ceaseless, appalling aggression, violence and cruelty is simply our world (no worse, no better) seen through a cracked blood-stained lens. Bond's Lear is far more than a rewriting of Shakespeare's Lear for our time (if it is that at all). It is a play that shares common starting point the deposition of a crazed, heartless tyrant by his two power-hungry daughters in order that he and the audience may see experience the full pointless horror of man's violence we still think we experience the fullarian expose of the humanity to man. Far, far more than a reworking of Shakespeare's Lear, it is more than a reworking of the political elements of the play that have been so extensively explored in recent weeks owing to the fact that we haven't been receiving the information. If there were an event that you would like to publicize through Student then this is the best way of ensuring publication is to put the details in the "What's On" box here in the basement at 1 Buckle Place, sometime before Monday afternoon.

TEVIT
7.30 Thursday 27 January
The Secret Policeman's Ball
Live Band: Higsons
8.30 Monday 28 January
Tory £1.40
Disco
Park Room
With the Fab Park Room lights.
Film Club
2.45 Sunday 30 January
The Secret Policeman's Ball
Almos' Yorks
8.30 pm Sunday 30 January
Folk Band
Chambers Street
Free Disco
Thursday 27 January
Roller Disco and Free Disco,
Friday 28 January
Live Band: Medium Wave Band.
8 pm Saturday 29 January
Live Band: Clever Dick
Tuesday 1 February
Free entry.

Pottersaw
Disco and live band:
Tell Me A Colour
Friday 28 January
Entry 50p
Green Banana Club
Wednesday 2 February
Pleasure Bar
The Bar (Mark Kennedy Roadshow)
Thursday 27 January
Free entry. Happy Hour 8-9.
Folk Night
Friday 28 January
Free entry. Happy Hour 8-9.
Society Events
EU Philosophy Society
Mr. J. Shearer (Manchester Univ.): 'Socialism'.
Friday 28 January, 7.30 pm.
(PGSSU).

Christian Union
Meets every Friday at 8 pm in the Chaplaincy Centre.
CND
Meets every Tuesday, Chaplaincy Centre at 7 pm.

Museum Lecture Theatre, Lothian Street
27th Jan, 7.30 pm
(Even in his resolute effort,
Lester was only a very
obscure play writer who
demanded your atten-
tion. Given what the play
demands, it would be
impressive if it were
any good at all. A produc-
tion of this quality is an
outstanding achieve-
ment.

Graham Gamble

GEORGE SQUARE
Library Conference Room
Thursday 27th Jan 9.30 am-12.30 pm,
2-4 pm
Books and periodicals will be on
sale for very reasonable and
cheap prices.
Be a bookworm and catch a
bargain.

King's Theatre
Tolocress (229 440)
Mother Goose
7 pm until Feb 19th
Tickets from £2.50
Stanley Baxter in drag —
A bundle of laughs and fun.

THEATRE
CHURCHILL THEATRE
447 7597
Cosatly by Basic Space Dance Company
25th-29th January
For the first time since its successful premiere at the 1982 Edinburgh Fringe, Jane Dudley's programme of new works comes to the city's Churchill Theatre. The choice of music and movement is a treat for the eye, ranging from Bach organ to early jazz and Scottish folk dances. All it hits the audience with a dynamism only modern ballet can produce, although certain passages stick in the mind: a single white figure against a black curtain, moving with abstract strictness to the measured precision of Bach, a doll-like girl in time-green leopard and pink tutu is lifted onstage by a man in workman's overalls to the strains of classical orchestral music; a shining group of dancers leap as one in an exhilarating celebration of Benny Goodman, Basie and Armstrong.

The dancers were perhaps most happy with group movement and the successes of the evening came in the corporate dance of Inversions and Paying My Due, which were impressive for their creative use of space. Dancers and music combined to give a powerful rhythmic effect that did not need dramatic explanation. Perfect harmony of bodies and sparkling jazz came in 'Ko Ko' and West End Blues; with every step a small explosion of energy. We were invited to laugh out loud at the self-parody of 'Clichés In Vogue' gave us something like a taste of the absurd where classical music contrasted with joky visual humour. The dancers showed their versatility and artistic skill in these energetic pieces, creating atmosphere simply through changes in pace and movement. Basic Space, it is a startling and memorable experience.

Sarah Pearcey

BEDLAM, Forrest Road
(225 9873)
'The Room' by Harold Pinter
Deserves WestEnd 9th Feb
The Room is a play of symbols. Symbolism is Hudd's own little microcosm, a room amongst many, the action revolves around an hour in the life of the inhabitants. Youth is here represented by the insaudiable and unusually attractive Tommy and Carissa Sands. Their entrance on to the scene contrasts markedly with the exist of the decrepit landlord Mr Kidd and the moronic but sinister Mr Hudd. Ultimately, the room must ask themselves the questions: Who is it? And hopefully, these questions will be resolved.

An Sweeney
prostitution, so what about at the Dracula myth, with George Thurs-Thurs 6.00, 8.00 Airplane Love at First Bite (229 7670) effects! and like most sequels probably THE DOMINION (447 2660) caught up in drugs. Gregory's Girl (300 5.20, 8.15) I doubt if anyone has not seen it by now. Realistic if overdrawn account of adolescent love.

Who Dares Wins 2.25, 4.59, 7.33 If you're fed up with 'The Professionals' I suggest you give this one a miss.

THE FILMHOUSE (220 2668)
Hammett 6.30-8.30 Thurs to Sat Additional perf 4.30 Sat Wim Wenders at his most commercial, in a tribute to Hollywood heydays, with all the usual ingredients — prostitution, murder and blackmail. Highly confusing but well worth a visit if only for the superb photography.

Gentlemen Prefer Blondes and Marilyn 7.30, Sat 3.00-7.30 Monroe tracks down rich husbands in Paris — also features the now legendary 'Diamonds are a girl's best friend'. Rock Hudson narrates the second film, which is a profile of the actress's life, with some gripping film clips.

I asked Jay about the company and its origins, and was presented with a pile of press cuttings, photographs and magazines. It seems Circus Productions is not quite the 'multi-media arts project group', involving a large number of students studying all over the country, interested in many fields of art — writers, actors, sculptors, photographers etc. — with the finished product taking the form of magazines and exhibitions as well as theatre, aimed at providing a platform for, as yet, amateur contributors.

"Our emphasis is on the rehearsal and workshop stages of a play," said Jay, "rather than the finished article. For this one, we lived together after Christmas as a community, getting to know each other, discussing the script and then rehearsing. We erred in a 'lyrical approach — theatre should be an escape, alienating from everyday experience.

Open to disagreement though this may be, the achievements of Circus Productions is impressive stuff. Since 1980 they have performed a number of shows, many of them new plays written by a seminal figure in the group, one James Marriott. They have experimented with street theatre in London, and attended the Edinburgh Festival Fringe in 1981 and '82 with plays and an exhibition. The reviews were enthusiastic, stressing the youth of the troupe, who, in '81, had an average age of 18. I was also shown a glossy, though slim, art magazine called 'Take One' published in 1981. Behind all the literature and the words of Mr Jopling, seemed to lie a strong group philosophy stressing multi-media interests, with emphasis on community projects and theatre as a showcase for 'each member of the company to combine their diverse artistic talents'. It all sounded wonderfully idealistic, so I wondered what the resources behind the cant were. "OK — so what about the money?" Mr Jopling was rather reticent about this, but seemingly private sector sponsorship has something to do with it (the ubiquitous Mr Richard Demarco was supportive during the Edinburgh Fringe). However, costs were covered during the Fringe, and the company is largely self-financing.

The group's ultimate aim, said Jay, is to build up its resources until it can acquire a property in London. Thus the company will be able to live and work together permanently "with individuals free to concentrate on work in their own field". They are an ambitious and dedicated group of people who, against all the odds, have produced some high quality work and deserve all the success they can get in a field where the survival of the fittest is no empty cliche.

Kerry Richardson
LIVE ISSUES

SPORT

Some items for the diary:

Wimbledon Tennis raised at The Place on 1st Feb; tickets from club members and Sports Union office.

Artistic: Special general meeting of the social kind at Pollock on Feb 7th at 8 pm.

Hot Air Ballooning: Next meeting place is The Clarion Jug, Grosvenor St on Fridays.

And of course today, our very own Sports Union Ball! Tickets are still on sale, so take the plunge, buy one and we'll see you tonight at the Caledonian Hotel.

Peter Lyall

MUSIC

THE MCEWAN HALL, Teviot Place
Tuesday 1st Feb 1.10 pm
Luncheon Recital
Bryl Tuckson - piano
Schuberti, Debussy, Beethoven Free!

NITE CLUB

FRI 28 JAN, 10 pm
THE HIGSONS + disco.

SAT 29 JAN, 10 pm
PLACE (557 2590)
PLAYHOUSE, Greenside Place

S.N.O. concert: Brahms, Nielsen, Schubert, Debussy, Beethoven
Friday 28th Jan 10
Bryn Turley on piano.

MUSIC

J. Bartle

Ubu Roi
Les Escogriettes
Paris, 1886, and the first performance of Jarry's Ubu Roi shattered with its single first word the rigid moral code which had so stultified the art of the previous century: the reaction amongst the audience was predictably explosive and amidst cries of indignation fighting broke out; the actor then had to resort to dancing a jig on the stage before the mob were sufficiently pacified to enable him to continue with his performance; this was to foreshadow the impact of Ubu Roi on theatre as a whole.

Ahead of its time, the play was stunningly original in its zany, macabre and obscene humour, the plot derived from Jarry's adolescent dislike of a certain schoolmaster, whose character is here dislocated and exaggerated into a Macbeth figure, complete with Mere Ubu as Lady Macbeth and a Banquo ghost. Although there are no direct references to Shakespeare, the plot is riddled with implicit associations, given an added dose of the scatological and expressed in language much of which is pure invention.

The result could easily be considered a failure, but Escogriette's Director Peter Allen is doing everything to make it more accessible by marrying the French surrealist formula with a much more familiar English pantomime style, with the same slapstick humour, stylised costumes, exaggerated characterisation and spec- tacular stage effects. The initial idea was to perform the play in the Round and thus include the audience much more effectively than is otherwise possible; having secured the University for potential venues, however, the Esco's have had to resort to reconfiguring George Square Theatre to the best of their ability, by extending the stage in the form of catwalks into an amphitheatre, surrounding it by a number of walls, actually loot-seats.

Not however, that they haven't been working hard, and the word was whispered that Peter Allen has been relentlessly driving every last ounce of energy and ability out of them in his ravenous pursuit of perfection.

Anyway do go and see it - the French is not going to be much of a disadvantage, plot summaries are provided and it promises to be one of the most original and visually exciting pieces of theatre Edinburgh has had for some time. Loo seats - pah!

Katherine Need

PLAYHOUSE, Greenside Place
(575 2117)

Friday 28th Jan 7.15 pm
Scottish Opera
A Midsummer Night's Dream
by Benjamin Britten

Thursday 27th/ Saturday 29 Jan 7.15
Scottish Opera (New Production)
The Magic Flute by Mozart
Produced by Jonathan Miller, conducted by Sir Alexander Gibson
£2.00 - £3.50

RESTAURANTS

CONTINUING OUR SERIES OF RESTAURANT GUIDES, GASTRONOMIC TALENT IT IS IMPORTANT TO REALISE THAT THE QUALITY OF FOOD AND SERVICE AT A RESTAURANT CAN varY GREATLY. THEREFORE, THERE IS NO SINGLE GUIDE TO RESTAURANT QUALITY THAT IS OF VALUE TO ALL PATRONS.

Under £5
Bet's Diner St. Stephens St Attractive, unpretentious restaurant with pleasant atmosphere. Home made hamburgers (£1.10-£1.30) (Steak (£3.60). Haute Cuisine, but very slow service. BYOB. Full breakfast plus papers on Sunday £1.80.

Approx. £5
Dario's Lothian Rd For the hungry student! Great value as it is Italian (£2 to £3 for pasta dish, less for pasta), but food is indifferent in quality — ideal for the hungry and poor. Service is fast and furious.

£5-£8
Bar Romain Gueuressy Rd Bar Romain Gueuressy Rd. Excellent Italian cuisine in more preferable surroundings, but one pays accordingly — £5 and up for pasta dish. Recommended for a "cheepish" night out.

£7-£10
Bannerman's Cowgate Bar Bannerman's Cowgate. Despite a bad press!, nicely cooked food for all-in price of £7 set menu, which varies a lot from night to night. Lacking in bulk for the big eater! Pleasent suburban atmosphere. Wine from £2 to £10. Most suitable for a date.

£10-£15
Lafayette 22 Brougham Place (229 0869)

This genuine "Restaurant Francais" serves from 12.30 to 2 and from 5.30 onwards every day, except Sunday, when it is closed. It has the hushed atmosphere of an intimate eating place for anyone who wants to take their time over a meal and savour good food.

The full menu is excellent, offering a wide selection of French dishes of various kinds, but what must be one of the greatest deals in Edinburgh at the moment is the set lunch. Choosing from this reduced menu, a typical meal might go: Salade aux Tomates, Crepe aux Crevettes, and Marron Grills as a sweet followed by deliciously strong coffee. All this costs just £2.95, and with a half litre of house red from the fairly comprehensive wine list at £2.40, a quality lunch for two comes in at under £5.50. Considering the constantly high standard of the food and service, this is very much value for money. Specially worth noticing is the best salad dressing in Edinburgh at the moment, and the main course sauces, which are rich without being cloying.

I hesitated before writing this article, as I'd like this restaurant to remain relatively unknown and hence "unspoilt", but the spirit of altruism dictates that I should recommend it unreservedly to anyone who enjoys good food but isn't necessarily made of money.

Clement Fraud
The concept of a campaign implies the coming together of two very different disciplines — the clash of science and art.

There is also an element of creativity involved in media planning — size or shape of space, imaginative choices of publications — but the bulk of the work here is statistical comparisons of markets and media. Generally, the work of the media department is split between planning and buying. Both involve the same mindset; the final goal: reaching the largest number of the right kind of people at the least cost to the Client.

An Agency is judged on two fronts. The creation of good advertising and the best use of money. To break these down, it is necessary to look separately at the concept of advertising and the execution of it.

The concept of a campaign involves the coming together of two very different disciplines — the clash of science and art. The art is the formulation of the words and pictures which make up the advertisement or commercial. Constructing the most cost-effective way of publishing the advertisement is scientific analysis of facts and figures. In an advertising agency there is no monopoly on ideas but broadly, the art is the responsibility of the creative department where copywriters and art directors work in teams to evolve advertising concepts. The art director will normally be at an art school graduate with a few years experience of commercial design. The copywriter can come from anywhere (and frequently does) and only needs to demonstrate an ability to write imaginatively within a tight brief. This is possibly the hardest thing to do in advertising and good writers (and art directors) are very highly paid.
Edinburgh University is fortunate to have its own expert on Field Marshal Douglas Haig, Commander-in-Chief of the British forces for much of the First World War. Mr Gerard de Groot has been studying Haig for three years which has included an in-depth study of Haig's papers and diaries, recently bought by the National Library of Scotland. Haig is the subject of much historical debate. Haig believed himself a man of destiny. He found 70% casualties "highly satisfactory". Lloyd George described him as "brutal and fatuous" but lacked the courage to replace him. The cost in lives at the battles of the Somme and Passchendaele were so appalling that the government concealed the frightful figures. Ray Clancy spoke to Mr de Groot about Haig and what his papers and diaries reveal.

A. J. P. Taylor accuses the general of World War 1 of staring impetuously without understanding throughout the war. Was Haig particularly bad, or just one of the many awful commanders who were not prepared for modern warfare?

Haig was not really bad. He was the best of the bunch, but the bunch was limited in the sense that only a certain type of individual could rise within the Victorian Army. Innovative soldiers would not get the chance to rise to the rank of commander. So there was a limited pool of resources. As you say, the kind of war which took place was not expected, so the British were not prepared for it. But neither were the Germans or the French.

Apologists for Haig claim he did his best, he could have, given the conditions on the western front, and that he was rock-like and tenacious. Do you agree?

As far as Haig's character is concerned he was the wrong person for the type of war. World War 1 demanded a person with an open mind; Haig would have made an excellent commander in the numerous small wars of Victoria's reign, because in such wars the commander did not have to be well-adjusted or level-minded. But in such wars the commander could rise within the Victorian Army. Innovative soldiers would not have to be gentlemen. So there was a problem of communication between commander and men.

Can the casualties of the Somme and Passchendaele be excused?

No. But Haig must not be totally condemned. Historians have tended to blame him for trench warfare generally. Since he was Commander-in-Chief at these battles he has had to bear the cross. It must be remembered that there were severe limitations on commanders during the war. Movement in war is determined by mobility and firepower, one of which has to take preference. In World War 1 firepower was way ahead of mobility (ten years later this would not have been so). So the tactic that Haig used was a standstill, resulting in trench warfare, which was itself an established strategy - a war is predetermined. War is all about strategy and tactics. The only strategy possible was to try to take over the enemy trench. So Haig cannot be blamed for pre-determined strategy. But he can be blamed for his inattentive approach to field tactics. He showed no imagination. His tactics started with a large bombardment, he did not use his own soldiers to support it, so that when his "went over the top" they were mowed down by enemy machine guns.

What could Haig have done differently?

Haig could have used a wide variety of separate tactics, e.g. a greater use of surprise, deception, and short bombardments. At Messines there was no bombardment and the troops were able to destroy five miles of enemy trenches. At Cambrai innovation resulted in a gain of five miles. So imagination and innovation gained the most in trench warfare. Passchendaele was futile. It should have been given up after two weeks. Haig thought advice was superficial. He was commander so he felt the politicians should give him support whether or not they were gentlemen. Politicians' were by definition not gentlemen, so Haig was not going to listen to them under any circumstances. As you have already said he was rock-like and tenacious. He built up a staff which was blindly loyal to him. Historians have criticised Haig's staff for giving him misleading information, especially Charters. But Charters knew that he could not change Haig's mind so he did not really give Haig misleading information. Charters felt it was better to give Haig moral support. During Passchendaele he took Haig to visit German prisoners of war in the hope that their terrible condition would boost Haig's morale. He did, of course, make sure that all abode prisoners had been removed by the time Haig arrived. How did Haig account for his actions?

After Passchendaele Haig was asked to account for himself. Originally Passchendaele was intended to push the Germans back 40 to 50 miles to free the Belgian coast, as the German submarine bases there were considered the major danger to Britain. The battle should have been given up after the second day, because only 600 yards had been gained. But Haig continued. He kept quiet about this intention when asked to account for his actions. He claimed he had kept fighting and keeping a continuous offensive was the French armies main aim. So he kept going to stop the Germans attacking the western French forces. Haig does not mention that he ordered the German to stop. Haig must have felt it was necessary to make up an excuse as there was doubt in his mind about what he had done. Haig was always so sure of himself, he did not do anything wrong with walking over people on the way to victory. He even used Charteris, his only friend, as a scapegoat at Cambrai. He certainly did not think about the future.

Why are Haig's papers and diaries so important?

They show that his biographers, studied him in the context of war, therefore they have not helped us to understand him. After the Second World War career has to be looked at carefully. Haig's papers and diaries we get an image that is different to what we had altogether. From his early career we can see why he did certain things. It is too easy to say that Haig was a weak person. His tactics, the main cause of the Boer War, were determined during the Boer War. Haig suddenly stopped in terms of his possible progressions around 1903. He felt the Boer War had taught him everything he would ever need to know. At the end of the war the German army had been closed for ten years to new tactical inventions. Historians approach Haig with a purpose in mind - to condemn him or to make him a hero. They have failed in both because they have failed to understand him completely. These papers should be left to the reader to condemn or praise Haig.

Was the National Library right to buy Haig's papers and diaries?

Why are Haig's papers and diaries so important?

The papers are letters between Haig and his mother. From these it is clear that his mother was a supportive influence and that she stood by him as a friend. He was a spoilt child which meant he had an under-developed ego, rather than a weak one. He had a high opinion of himself which is shown by the fact that he never threw away any of his letters. He was not motivated by ego, but by a sense of duty. He felt a great obligation to the British Empire. He came from an upper-class family, so he was not aware of the mentality of the lower classes, i.e. the men which he had to command in World War 1. He was used to commanding professional soldiers, not conscripts, so there was a problem of communication between commander and men.

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COMMUNITY ACTION

At a time when the Student Community Action Group is planning a major recruitment drive, Fred Price talked to Nick Wales.

Fairbairn, Community Affairs Officer of the EUSA, about the wider aspects of student involvement in the community.

If could be said, and it often is said, that we as students go out to university to get a degree. Everything else, even worthy causes such as community development, is seen as an alternative to being involved. There isn't. The Community Action Group is involved in, and how we get involved in the most effective way, not whether we can or whether we should.

You suggested that if we came to a force like the University Community Action Group fill the gaps. "people get lonely, depressed and maybe even desperate."

I'm suspicious of using words like "academic vacuum", because it isn't the only group involved in the wider aspects of what we do. There isn't the only group involved in. There's all we think of, then the university, then that's a pity. We've been offered a very narrow view of things and little else. That's all we think of, then the issue, then that's all we think about t e n so

Involvement, come secondary to the decrease of 31% in its grant for the special award for 1982/3, a so-called competition under that is "No need to worry about the image as students", I wouldn't care.

The time that students have available. Anybody can pick up a leaflet and send off their arrangements about the projects. It's not a trade secret. We do.

We'll do. To be aware of what's going on around us. We're going to start singing, but any other group. There's an effort to be aware of what's going on, too. We've got an eye on things. What sort of things that the student, case on grants, for example, is entirely genuine. Before we talk about the projects the Student Community Action Group has organised, is there not a danger that voluntary work might become narrow political.

There is, but I don't think there is anything to be gained by ignoring the political side of community involvement. I can work on Arthur's Seat and look over towards West Princes Street and see acres of dilapidated housing that the Edinburgh District Council Housing Committee would probably like to forget about. I'm not going to argue that students have failed to persuade either the Government, or for that matter the public, that education is a priority. Perhaps one of the ways of attracting a greater degree of University involvement in wider activities – such as community development.

Although universities are not expending any more volume cuts in their expenditure, it could be argued that as students we have failed to persuade either the Government, or for that matter the public, that education is a priority. Perhaps one of the ways of attracting a greater degree of University involvement in wider activities – such as community development.

Universities may not be expending any more volume cuts, but polytechnics are. Going back to your point about our public image, I would like to argue that student activities should be judged by trying to keep on the right side of public opinion. On the other hand, if all we do is go on demonstrations and if that is all we are seen to be doing, I think that we would score very highly in terms of public awareness, but I don't think that makes a lot of difference in terms of avoiding cuts is another question; I doubt it. Anyway, that's not all we do. If you look at the amount of people who have been able to whip out of sparathy to go on a demonstration to Glasgow, not many of us do that. One full bus load of us normally do that. If it's a nice day and the other one is cancelled. Now I'm not saying that demonstrating is useless. Anybody who is at all in touch with what is happening will know that the student case on grants, for example, is entirely genuine. Since 1975 its spending power has fallen by over 10% to something like 78% of its 1960 value. The 4% award for 1982/3, a so-called increase of 24p in the pound, fails a long way short of representing students for inflation. Especially when some costs that affect students have risen dramatically for such accommodation. But I don't think you'll find anybody in the Student Community Action Group, or in CHV or in ESCA, saying they are involved in voluntary work or in raising money for charity because they want to persuade the public that they deserve more than 4% and don't deserve for Keith Joseph. They are involved because the enjoy it and can't think of better ways of doing it. That having been said, by interacting with the community and community and community and getting involved in the political process – we can generate empathy for the issues that concern us directly, whether it be in the educational base of the country or cuts in our grants.

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Before the show on Saturday night, Duncan McLean interviewed the “grand old man of rock” This is the first half of a two part feature. The full unexpurgated text!

Do you think rock music is becoming over-intellectualised these days?

No, I don’t think it’s less so than it was a couple of years ago. Obviously there are people who are determined to intellectualise it to a certain extent and this, I think, has been brought about largely by the music papers, and by the NME in particular which is a pity really because I liked the NME and I actually like the people who seem to be most motivated to writing for those sort of reviews and those sort of articles. I think they’re trying to prove something to themselves rather than to anybody else which is a pity really because so many of the articles seem to be all about themselves when they should be about other things - agonising over their relationships with other people. I never read them any more, to be honest.

They’re so preoccupied with these fashionable bands, people like this Joe Boxer, who they’re all getting behind now and - and all they are doing is putting something else they’ve done. You do get fed up of the music papers’ attitude, it does get up your nose.

There are always people who, for one reason or another are determined to turn music into some sort of intellectual exercise, but by doing that they’re really devaluing it in the long run. It’s the same sort of thing that happened all about?” And the editor said: “For Christ’s sake don’t, because it’s almost certainly not true!” At the same time it makes you wonder where they got the story in the first place, whether it’s true or someone at the BBC saying: “Let’s just see what happens if we say this, and if nothing happens we’ll get rid of the old bugger.” It’s got to the point where you look so awfully in the Radio One calendar that it’s time to get rid of you… I don’t think it’s based on the merits of the work you’ve done, but time, time, time. I suppose I’ve got a backlog of about three thousand articles. Some of the oldest ones in there must be a couple of years old by now. It’s something I feel very badly about, but it would be a full time job to do it properly. I’d rather be at home doing that now, to be honest, but I do these gigs because like everybody else, I need the money. The wages that the BBC pay — you don’t get paid badly — but it is an expensive job in this sense that you have to buy £60 to £70 of records every week, and there’s no pension scheme or nothing at the end of the job so well, it’s a high risk job as well. And the payments seem to be based on the idea that because I’m self-employed I can use the alleged prestige which the job gives me to make a fortune, which some people have done, but unfortunately I’m not one of them.

Do the rest of the Radio One DJ’s have the same demo tape problem?

No, they don’t get them.

Why have you been specially adopted then?

I think it’s just that a lot of the bands that we’ve had sessions from come from demo tapes. Well a few old tapes. I think that Kid gets sent a few, and Peter gets sent a few, but it doesn’t really bother to send any to anyone else.

I’m prepared on the lookout for new talent, how do you discover new bands through demo tapes or through live gigs?

Well I do both, through live gigs because they can be really deceptively you know you go to a live gig and you have a couple of beers and the band seem terrific, you get them in the studio and you think: “Jesus, this is terrible.” This hasn’t happened for a while. It’s happened a couple of times, but not for a long time. (At this moment “The Glenn Miller Story” appeared on the dressing room TV. “A ludicrous cinematic moment” says John, as the military parasite band burst into a fine example of forties swing jazz.)

Are you a fan of the music of this era?

Of this era? I was alive at this time, but only just. (laughs). It’s not as if I remember it. I quite like listening to music from any era really, and trying to understand what people found attractive about it at the time. I’ve been through the music charts from the thirties and forties lately. I did a pedestrian survey of it when I heard them as a kid. I never could understand why people liked them, but listening to them now I can see that. It’s quite a good, because that comes about as a result of fashion really. I always used to see fashion as being a bad thing. But as far as it draws your attention to things you might otherwise ignore, I think it’s good.

THE PARTRIDGE OPENING 16TH JANUARY

Largest selection of real ales in the city to include:
LEITH HEAVY, THEAKSTON’S OLD PECULIAR, THEAKSTON’S BEST BITTER, GREENMANTLE, BELHAVENS 60 SHILLING, YOUNGER’S 80 SHILLING.

34 West Nicolson Street, Edinburgh.

And while you are there, why not visit MAXIE’s new wine bar, also opening 31st January.
Iona Binnie was at the Usher Hall to hear the SNJO play Rossini, Beethoven and the world premiere of Iain Hamilton's 4th Symphony.

The evening's programme commenced with the Overture from Rossini's The Silken Ladder. This opera is itself little known but, the liquid tessellines of the overture is justifiably popular. A small orchestra played the piece in a traditional but high spirited manner, providing a pleasant introduction to the evening's music, not undemanding but greatly enjoyable.

The full orchestra then performed Beethoven's Violin Concerto in D Major, Op. 61 with the young Korean Cho-Liang Li making his debut with the SNJO at the Usher Hall. The extreme heights to which the soloist soars, particularly in its first entry, have always presented great opportunities for the soloist with a large store of confidence and imagina-
tion. Cho-Liang Li took his chances with skill and grace, the upper reaches of his range, and soundly and expressively. The orchestra as a whole, and the soloist in particular, fully deserved the rapturous reception their performance was given.

After the interval came the main event on the programme: the world premiere of a specially commissioned work by Scottish composer Iain Hamilton, his Symphony No. 4 in B. This was a work in four movements, the first of which began quietly on the snare drum and a gong were used as a sort of musical punctuation.

The final movement began sombrely but gradually opened out into an airy but graceful outgrowth of the various motifs introduced throughout the opening movements. Altogether, one cannot help thinking that the audience's reaction could have been much more generous for even on a first hearing, this seems a very fine work.

Zap's Apprentice sussed out James Moody at the Queen's Hall, while the BBC listened in.

If you can't lower Heaven, raise Hell

At one point during Friday's gig, James Moody stopped singing and hummed into the mike. 'If I was doing this in the shower, you'd call me a fool, but I'm doing it on stage, so you call it entertainment.' It certainly was entertain-
ment, and, despite Moody's self-deprecating jibes, entertain-
ment of the highest calibre. And it was not just on inter-song patter that he excelled: his jazz was extremely exciting and inventive too.

His singing was expressive and bluesy, but the real magic occurred when he lifted up his horn. The arrangements were fairly conventional straight-through, but Moody's

The big bit of news this week was the announcement that Lizzy are to split following their UK tour this spring. They've been around for 16 years now, having regularly hit the heights since '76 with their platinum album Jailbreak which included such classics as 'The Boys Are Back in Town'. Two years later they had equally phenomenal success with Live and Dangerous a double live album which caught them at their peak. Since then, they've perhaps been an anti-climax but Lizzy will un-

The Arts Council have announced that they are to give a prize for the first person who can work out how the hell this chart was made up, and what it's all about!

Gigs

Vote for your faves of 1982:
1. LP
2. Single
3. Live Band
4. Guitar
5. Bass
6. F. Vocal
7. M. Vocal
8. Drums
9. Other
10. Image

STUDENT ROCK POLLS

Hand in your selection to STUDENT 1 Bucleuch Place by February 1st

The big bit of news this week was the announcement that Lizzy are to split following their UK tour this spring. They've been around for 16 years now, having regularly hit the heights since '76 with their platinum album Jailbreak which included such classics as 'The Boys Are Back in Town'. Two years later they had equally phenomenal success with Live and Dangerous a double live album which caught them at their peak. Since then, they've perhaps been an anti-climax but Lizzy will un-

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Music Papers

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covering in 1986, but Moody did his best, playing with remarkable fluidity and restraint. After a rather long bridge section, the band stopped completely, and the saxophonist moved to the front, playing around with the melody, bending it and grain it in knots, only to smooth it out once more in a cascade of beautifully flowing notes leading back into the music.

This was the highpoint of the evening, but there were fine moments throughout the set, when he used his flute, for instance, he added a whole new sensuous dimension to the band's sound, particularly on the long, enigmatic Waves.

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The Arts Council have announced that they are to give a prize for the first person who can work out how the hell this chart was made up, and what it's all about!

Gigs

Vote for your faves of 1982:
1. LP
2. Single
3. Live Band
4. Guitar
5. Bass
6. F. Vocal
7. M. Vocal
8. Drums
9. Other
10. Image

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ON WEDNESDAY the women's basketball team scored their first victory in the first division of the Lothian League in a close match against Dunedin.

The score was 51-48 with Karen Taylor scoring 17 points and Jackie Kreutzmann and Helen Pearson both 12 points. And all this under the guidance of ace cupremo coach Bill Clyde. We try to cater for all standards of ability so if you are interested in playing we'd be happy to see you.

The Scottish Junior Fencing Championships in all weapons were held in Dunfermline (where?) at the weekend, where EU Fencing Club performed very well indeed.

ON SUNDAY Bowyer and Mike Furneaux both reached the semi-finals of the Junior Sabre — another good result. And the Junior Epee? No results have been notified yet but I am sure Ashley Wilson faced to kill.

Touché!

The Scottish Junior Fencing Championships in all weapons were held in Dunfermline (where?) at the weekend, where EU Fencing Club performed very well indeed.

The team hopes to continue its successes in the Scottish Universities League, being unbeaten for the last two-and-a-half seasons. We are also competing in the Scottish Region of a new British students competition; the final tournament will be held early in the summer term at Crystal Palace. On 5th/6th February the team will compete in a qualifying tournament with DCPE and Ulster Polytechnic at Dundee University.

Six members of the team have been invited to play for the SUSF representative team: Helen Pearson, Karen Taylor, Bridie O'Connor, Melanie Jackson, Lorna McLeod and Carol Begg. A match against UAU is scheduled for March 5th/6th.

The team trains every Monday and this made (their first) competition, and held their own. Some stayed and went on to win and for March 5th/6th. The team hopes to continue its season's. We are also interested in getting back in 1982 so Stuart has promised to take us one more time to be washed and ironed for wearing to the club dinner in March.

The day was full of other surprises too. Charlie Wall failed to lower his lunch on the last lap this time. Paul Stockman actually turned up to the race, but Fow Kopan didn't. The tortoise of the week was Alan Moodock but he has become a bit predictable in this respect now.

The end result of a day of mixed performances was that the hare was 5th overall — a respectable result but not too special. The six team members to count were:

Colin MacIntyre, Alan Cumrie, Don MacMillan, Graeme Haddow, Stuart McMorran and Ewan McCallum.

Next week both men and women go to Glasgow for the Scottish Universities championships. Both teams are going to find it very hard to hold on to their titles won last year. We will need full strength teams so hope to see some of the people who have been notably absent from training so far.

The Annandale Albion Fencing League is a unique event for mixed five-a-side teams who prefer enjoyment to serious sport. The B3 new season opened on Sunday 23rd when the McCarron winner fought back. The Oysters scored in the first minute through Westcott, perhaps only centre forward with a more glamorous hair-do than Georgie Best. The McLarens fought back, and Kempe even fought upwards by trying to get the ball as high as possible. Lambton (captain), playing with Paul Stockman actually turned up to the race, but Fow Kopan didn't. The tortoise of the week was Alan Moodock but he has become a bit predictable in this respect now.

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If you want your sporting fixture publicised or reviewed, come along to our Editorial Meeting on Friday at 1 pm.