Lecturers Threaten Exam Boycott

Students may be held back a year if exams are disrupted.

A recent ballot on whether or not the membership would withdraw from Government appraisal schemes as a protest against pay (amongst other issues) produced a majority of 9,000 in favour.

Duffy said that the consequence of the proposed action would be "irretrievable". He said: "A whole year's work would not be examined and so a whole year would be unable to progress."

Sir David Smith, EU Principal, speaking to Student yesterday, said: "The University cannot afford to pay for such a rise."

"Last year the University had a recurrent deficit of £3.5 million."

"The AUT are trying to exert pressure on the Government to allocate more money for the universities."

"I would have to deplore such action which in any case is unlikely to affect the Government."
Admissions policy leads to overcrowding

by Amanda Rodriguez

THE LAW Faculty, accustomed to a first year intake of 138 students, is having to cope with 170 this year, a problem the Faculty Vice Dean Hector McQueen attributes to a "mechanical" failure of the Faculty's admissions policy.

Considerable overcrowding in lectures has already proved disruptive. Although Dr. McQueen is trying hard to keep tutorials down to the usual 12 students by drawing in additional tutors he admitted that things could worsen as Faculty resources become overstretched.

In the past the admissions procedure has relied upon a predictable number of students declining unsolicited offers. This year, however, a far higher number of these candidates have accepted. The law department in Glasgow and Aberdeen have experienced similar increased demand for places.

In fact demand for Scottish Law courses as a whole has increased by 20 percent since the mid-80's, and yet this same period has seen cuts in departmental budgets. In Edinburgh, cuts which Dr. McQueen describes as a "body blow" have affected library facilities and he is no longer able to maintain staffing levels.

In an attempt not to overcrowd the Honours courses Dr. McQueen envisages the raising of standards of second year exams, and encouraging students to take the three year Ordinary course. He said that his association with St Andrews goes back to the 1960s when he was asked to paint a mural near one of the golf courses. "I got to know every inch of the golf course, although I don't play golf, of course."

"It's a university I've had an association with for years. I've spoken at the university along with John Cleese and John Wells. Many people who have worked for me were educated there." McQueen faces competition from Glenda Jackson, Nicholas Parsons and Sean Connery who are all rumoured to be standing as well.

Demarco to stand for St Andrew's Rector

by Cathy Milton

RICHARD DEMARCO, arts entrepreneur and eternal rectorial hopeful, is to stand for the post at St Andrews.

This will be his fourth campaign. Speaking to Student, he said: "One of these days I'll come across a situation where it's not a matter of TV personalities. "The power of TV is such that it replaces reality." Demarco said: "I'm deeply touched and honoured that undergraduates would think that I am the person they would wish to be their Rector."

Chambers St to Charge for Entry

by Claire Bennett

A PROPOSAL has been passed allowing Chambers Street Union to charge entry fees for their entertainments evenings on Thursdays and Saturdays.

The Union's Management Committee, meeting passed the motion by 12 votes to four last Thursday as part of an experiment, for one term only, which includes cheaper bar prices.

The committee's eventual aim is to make enough profit on bar sales to pay for entertainment and lower food costs. However, the committee have stressed that the scheme will only continue if the amount of alcohol sold increases in all three union houses and if the weekly turnover at the door of Chambers Street is at least £250.

Poll Tax Debate

by Alan Macdonald

LAST MONDAY night a broad spectrum of speakers addressed a debate at Teviot on the motion: "This house would not pay the Poll Tax.

Of the speakers except for one - a Conservative - agreed that the tax was unfair. But they were divided over whether non-payment was the best way to oppose it.

Ron Brown, Labour MP for Leith, opened the debate by asserting that unjust laws have to be broken in the struggle for liberty. He went on to describe the present Parliament as "a rubber stamp for oppression", and Poll Tax as "a class law."

The next speaker was also from the Labour Party. David Begg of Lothian Regional Council opened for the opposition. He pointed out that a campaign of non-payment would hit the poor and local services long before it would trouble the Government.

Charlie Ripley, of the TGWU, apologised for not possessing a fax machine and a cordless phone before launching into a tirade against the whole Conservative plan to "strangle" local democracy. He described the Poll Tax as an inversion of Robin Hood, "robbing the poor to give to the rich", describing students as "casualties" of this syndrome.

Bernard Ponsoby, prospective SLD candidate for the Lothian constituency, affirmed his opposition to the tax and concentrated on criticising the SNP for destroying the unity of the movement against the Poll Tax by advocating non-payment, which he said was "a hopeless political campaign."

Andrew Brophy of the SNP's National Executive revealed that no-one could be imprisoned for non-payment. He saw the present situation as a "golden opportunity" for Scottish MPs to actually do something for a change by supporting an active non-payment campaign.

The final speaker was Ian Buchanan, the only Conservative councillor and therefore the only opponent of the Community Charge, which he described as far superior to the domestic rates since under this scheme everyone contributes to the communal bill.

Charlie Ripley intervened to say that it was only fair in the sense that the black death was fair - but both strike indiscriminately.

This was by far the funniest moment in a debate that was calm and serious, but not very exciting.

The motion was passed by a vote of acclamation.

E.U. OPERA CLUB

AUDITIONS FOR 'MASS' by L. BERNSTEIN

Friday, 21st October, 6.30-9 pm.
Saturday, 22nd October, 10.4
Lecture Room B. Music Faculty.
Nicolson Square.
Contact: 647 4772.

NIGEL GRIFFITHS, MP

HELP AND ADVICE

Serving the Community

Every Friday 9-10 am at 91 Canongate
and 8.30-9.30 am at 88 Canongate.
91 Canongate, Edinburgh EH3 7BN.
Tel: 031-226 2730.

E.U. OPERA CLUB

AUDITIONS FOR 'MASS'

by L. BERNSTEIN

Friday, 21st October, 6.30-9 pm.
Sat., 22nd October, 10-4
Lecture Room B, Music Faculty,
Nicolson Square.
Contact: 467 4772.

NIGEL GRIFFITHS, MP

HELP AND ADVICE

Serving the Community

Every Friday 9-10 am at 91 Canongate
and 8.30-9.30 am at 88 Canongate.
91 Canongate, Edinburgh EH3 7BN.
Tel: 031-226 2730.

E.U. OPERA CLUB

AUDITIONS FOR 'MASS'

by L. BERNSTEIN

Friday, 21st October, 6.30-9 pm.
Sat., 22nd October, 10-4
Lecture Room B, Music Faculty,
Nicolson Square.
Contact: 467 4772.

NIGEL GRIFFITHS, MP

HELP AND ADVICE

Serving the Community

Every Friday 9-10 am at 91 Canongate
and 8.30-9.30 am at 88 Canongate.
91 Canongate, Edinburgh EH3 7BN.
Tel: 031-226 2730.

E.U. OPERA CLUB

AUDITIONS FOR 'MASS'

by L. BERNSTEIN

Friday, 21st October, 6.30-9 pm.
Sat., 22nd October, 10-4
Lecture Room B, Music Faculty,
Nicolson Square.
Contact: 467 4772.

NIGEL GRIFFITHS, MP

HELP AND ADVICE

Serving the Community

Every Friday 9-10 am at 91 Canongate
and 8.30-9.30 am at 88 Canongate.
91 Canongate, Edinburgh EH3 7BN.
Tel: 031-226 2730.

E.U. OPERA CLUB

AUDITIONS FOR 'MASS'

by L. BERNSTEIN

Friday, 21st October, 6.30-9 pm.
Sat., 22nd October, 10-4
Lecture Room B, Music Faculty,
Nicolson Square.
Contact: 467 4772.

NIGEL GRIFFITHS, MP

HELP AND ADVICE

Serving the Community

Every Friday 9-10 am at 91 Canongate
and 8.30-9.30 am at 88 Canongate.
91 Canongate, Edinburgh EH3 7BN.
Tel: 031-226 2730.
Ski Clubs Cause Confusion

by Andrew Montgomery

Ski enthusiasts at the Freshers’ Week Societies Fair were faced with the confusing situation of two ski clubs being available for membership — the official Edinburgh University Ski Club (EUSC) and Scot-Ski, a club not registered as a University society but providing cheaper membership than the EUSC.

Run by Edinburgh University student Andrew Clouston, Scot-Ski is unaffiliated to the University, having members from both Edinburgh universities as well as a number of non-students. Its membership fee for an academic year costs £1.50, compared with the official ski club’s £5 fee.

However, EUSC offers a broader range of skiing styles and, with University backing as a registered society, are able to offer cheaper ski trips, free training and cheap hire of equipment for beginners.

Scot-Ski, without such backing, with ski equipment charged per trip and at the moment does not have a cheap equipment hire deal anywhere.

The advent of competition for student members was nevertheless not welcomed by EUSC’s president Moira Longmuir, who said: “I don’t approve of the fact that he’s started another club in competition with the recommended Sports Union ski club.” She also criticises Scot-Ski for not making clear its separate and non-university status from the EUSC, pointing out that the official ski club stall was approached a couple of time by people asking: “haven’t we just joined you?”

Scot-Ski’s “unofficial society” status was not a problem in obtaining a stall at the Societies Fair as Societies Convener Iain Catto explained that other non-university organisations such as Young Scot also have a space there.

Yet, it has been suggested that the unofficial ski club is being run as a profit-making venture with no reinforcement of skills such as happens at EUSC. There is also concern about the financial risk that could be faced by the 10 Edinburgh University members should the venture flounder.

In response to these criticisms, Andrew Clouston said that of the membership fee, a sizeable proportion is spent on mailing and other administration costs and that any Scot-Ski members who joined under the impression that they were obtaining membership of the official ski club could “get their money back”.

He also stressed that he had made clear Scot-Ski’s position as an independent ski club. It planned to run weekly day trips to the main ski centres with the aim of cutting transport costs: “a flexible co-operative system” whereby a group of skiers hire a bus together.

Referring to the rivalry position his club was now in, Andrew Clouston insisted that he was not “anti-Ski Club” (EUSC).

AS THE Student Accommodation Service gets ready to open its doors at 10 am, already a large queue has formed by first year’s who have accommodation problems to solve.

Accommodation Convener Neil phimister said: “Edinburgh has one of the worst records in the country in terms of providing its first years with university owned accommodation. Edinburgh University can only provide 64% of first year undergraduates with university owned accommodation. This is the poorest record out of all other Scottish universities.

STUDENT RAPED

MANCHESTER University's Student Union has condemned the police handling a series of rapes in the city after a student at the university became the ninth victim.

Apparently the police established the link between the rapes, which have taken place over a 21-month period, at the beginning of the summer but did not pass the information on to the officer who had been liaising with the university. This is despite the fact that seven of the nine victims were students in Manchester.

However, it is hoped that in future they can combine with the police to warn and advise students in the city of safety measures.

DEPARTMENT CLOSURE

THE SCIENCE and Technology Department in Manchester University is being forced to close due to lack of funds. The department, while small, does offer specialist subjects such as Philosophy of Science and Pollution. The shutdown process has already started with no further admissions being considered.

CONCERT RIOT

GLASGOW University's Freshers' Week was marred by violence during the Transvision Vamp concert.

A bousg announcement was made requesting the Freshers' Week helpers to assemble near the stage when the crowd set upon them.

While the attack was apparently violent, with some helpers being dragged over the railing at the front, no serious injuries were reported to have been suffered.

DUNDEE VIOLENCE

THE POLICE were called to Dundee University, and two students taken to hospital, when events at the university's Goodie Evening got out of hand.

The event, which originated in St Andrews, involves older students taking a fresher under their wing for the night. The result this year was, according to one source, the union being left "swimming in vomit and beer" and more seriously two students suffering lacerations to their heads.

OXFORD SEEKS CASH

NEXT WEEK will see the launch of Oxford University's attempt to raise £220 million for "general funding purposes." The "fundraiser," which will be using private means, has already created divisions between its supporters and those who see the Government as being the only body who should supply such sizeable funding thus providing the university with a solid monetary foundation.

compiled by Tia Rixkand
Delh Mierskandari
St. Andrews to pay students Poll Tax

by Graeme Wilson

IN AN unprecedented move, St Andrews University has decided to reimburse its foreign, non-European Community students the amount they have paid towards the Community Charge.

The decision, which was taken by the University Court during the summer, has already provoked an angry response from the SRC President Anna Turner. She rejects the university's argument that St Andrews could lose overseas students to English universities when the poll tax is introduced in Scotland in 1989, as the latter would be perceived as cheaper.

Instead, she feels the foreign students would be capable of paying the amount, which will be 20 per cent of the full charge, and consequently St Andrews could save the estimated £20,000 it would cost to reimburse. Ms Turner felt such a saving, the equivalent of two academics' pay, would be particularly valuable in the present climate of cutbacks in University funding.

At present St Andrews' approach seems isolated, and an Edinburgh University spokesperson stated that they were definitely not considering such a system. Instead the University had decided to provide foreign students with information on the Community Charge, taking the view that the cost, overall, is not too excessive for them to pay.

EUSA Elections

by Fiona Twycross

IN A DRIVE towards openness, a Glasnost-style campaign for greater awareness among students of the importance of the Students' Representative Council and Union House Committees was launched at Thursday lunchtime when students at Teviot, Potterrow and Chambers Street were recommended to "Take the EUSA Challenge" and stand for election in the by-elections taking place on 27 October.

There are positions on committees at Chambers Street House, Mendela Centre and Teviot Row House for first years interested in the running of the houses and the organisation of entertainment, and wide opportunities for those, in all years, on the SRC.

EUSA Secretary, Mark Wheatley, pointed out the role of the SRC and its six sub-committees have paid in promoting student welfare, and the interests of the wider community. He cited achievements such as the new Welfare Advice Centre, and the successful campaigning for lighting of the Meadows. At present there is a campaign underway to provide voluntary childcare for those students requiring creche facilities.

Nominations close at 1 pm on October and nomination forms are available from the EUSA Offices, Union Houses and Union Shops.

Democrats In Disarray

THE PRESIDENT of the EU Democrats, Siobhan Mathers, resigned from the post last Friday.

She cited "an increasing dissatisfaction with the party's direction and a lack of confidence in Paddy Ashdown's leadership" as her reasons for standing down.

Speaking to Student last Monday, Mathers said: "It's a personal point of mine. It's just the way I feel.

She said that she felt the "vast ructions" in the national party since her election last March justified her resignation: "It would be difficult to do anything with the party the way it is now. "The conference was a farce. It wouldn't be fair for me to stay on feeling as I do."

David Milne, secretary of the EU Democrats, said: "I'm disappointed but I think she's done the right thing."

Martin Pickering, vice-president of the club, said: "I think she's wrong but I can understand her action. "Siobhan's politics always tended very very much towards Scottish home rule and she's unhappy that this was not emphasised at the conference. "I do think that if one takes on a job like that then it's a bit hard if one doesn't stick to it."

EU Democrats will be holding elections for the post of president two weeks yesterday.

TRAINING ・ RECOGNITION ・ REWARDS

At Allied Dunbar we're one of the youngest, most innovative and most professional forces in the Financial Services Sector.

Each year we attract and recruit some of the best graduates to whom we offer a fast-moving environment, high rewards and excellent prospects for promotion.

Whatever your degree discipline, we have a wide range of career opportunities for you to consider:

- Systems  ▪ Programming  ▪ Accountancy
- Legal  ▪ Actuarial
- Product  ▪ Administration Management

However, to be considered for the legal or actuarial departments you will need a law or maths related degree respectively. Our Product Administration Management Training Programme demands a business or management oriented degree.

Come and meet us at the following fairs this autumn or contact your careers office to find out when we will be visiting your campus.

Wednesday 26 October
Monday 31 October
Wednesday 2 November
Monday 22 November
Thursday 3 November
Tuesday 8 November
Friday 11 November
Tuesday 26 November
Saturday 12 November
Wednesday 23 November
Manchester University

We are also interested in seeing groups, political and otherwise, and would gain the recognition which I believe he deserves," he said.

NEWS IN BRIEF

Pollock stabbing

FOLLOWING the stabbing of a student outside Pollock Halls last week and several other similar incidents, the University is considering operating a minibus shuttle service between George Square and Pollock Halls on Thursday, Friday, Saturday and Sunday evenings between 5.30 pm and 1.30 am. Until a decision is reached, students living at a distance from the University are recommended to share taxi rides when returning home late at night.

Mandela Campaign

AT AN SRC meeting last Tuesday night, EUSA Secretary Mark Wheatley announced, in a personal capacity, that he was seeking to establish an 'organisation that would secure the election of Nelson Mandella as the first Honorary President of the Students' Association.

"The organisation would draw support from several groups, political and otherwise, and would gain the recognition which I believe he deserves," he said.

EDINBURGH UNIVERSITY

Bath University
Exeter University
Reading University
Cardiff University
Bristol University
Oxford University
Warwick University
DIRECT APPLICATIONS ARE ALSO WELCOME AND YOU SHOULD CONTACT SANDY DONWES, PERSONNEL DEPARTMENT, ALLIED DUNBAR ASSURANCE PLC, ALLIED DUNBAR CENTRE, SWINDON, SN1 1EL. TELEPHONE (0793) 514514.
ZIMBABWE

Rock Without Soul

Chapman, Springsteen and Sting were there, and thousands of white South Africans crossed the border for the occasion. A special Student News Service report on the human rights concert in Harare.

TRACY Chapman may be "talking about a revolution" but that was the furthest thing from the minds of the mainly white, young and trendy people who waited for up to nine hours at Beit Bridge. For Pilgrims to the "Human Rights Now" concert in Harare, Zimbabwe, queues were endemic. Queues at the border, queues to exchange money, queues to get into the stadium and queues to get out and finally queues to get back into SA to be searched and sniffed.

The 72,000 strong crowd was predominantly white, despite the population of Zimbabwe being 90% black. This was perhaps due to the ticker prices — 10 Zimbabwe dollars per head.

The young and affluent white people who crossed the South African border in cars and clothes stolen in Harare, to witness South Africa's biggest rock-concert.

Eventually the show opened with Tracy Chapman, Peter Gabriel, Bruce Springsteen, Sting and Youssou N'Dour singing Bob Marley's "Get Up, Stand Up". This was followed by two popular Zimbabwean bands, Hlanga and Oliver Mtukudzi. Youssou then took the stage. Maybe it was the heat or the jostling of people or the promise of things to come, but I found him monotonous and unintelligible. At least he was interesting.

Chapman spoke of those who 'weren't present because they couldn't afford it, could not get passports or who were in jail. "These are the people who are really denied human rights."

By Paul Jeffrey

A LITTLE known fact about the Zimbabwean bans, llanga and steroids.

"For Pilgrims to the Human Rights Now concert," Chapman said: "Get Up, Stand Up." Despite objections from the concert Springsteen said: "We leave you with our dreams, use them well" and departed.

This is about the only protest most of the South African in that crowd will ever do.

The refugee issue is extremely complex. There have been years of exodus from Vietnam since 1975, travelling on boats which are often dangerously overcrowded and ill-suited for the journey across the South China Sea. The "boat people", as the Vietnamese were known when they were headline-worthy news, came for a variety of reasons. Currently the Vietnam economy is weak. Instances of famine are not rare, and a combination of high inflation and a strictly "planned" economy has made the earning ability of a Vietnamese minimal. Many Vietnamese are discriminated against on the grounds of past association with either the US or South Vietnamese movements in the years before the fall of Saigon in 1975.

Some of the recent arrivals from Vietnam have revealed that they had only to pay a very small sum of money to secure their "passage to freedom", an indication that leaving the country is much easier than in former years when large sums of money changed hands to secure a place on a boat. A further inducement for refugees to leave is the infrastructural damage still hindering the country as a result of the prolonged war with America. Furthermore, an economic embargo initiated by America and followed by many of its allies further delays development of the country.

The refugee issue is extremely complex. There have been years of exodus from Vietnam since 1975, travelling on boats which are often dangerously overcrowded and ill-suited for the journey across the South China Sea. The "boat people", as the Vietnamese were known when they were headline-worthy news, came for a variety of reasons. Currently the Vietnam economy is weak. Instances of famine are not rare, and a combination of high inflation and a strictly "planned" economy has made the earning ability of a Vietnamese minimal. Many Vietnamese are discriminated against on the grounds of past association with either the US or South Vietnamese movements in the years before the fall of Saigon in 1975.

Some of the recent arrivals from Vietnam have revealed that they had only to pay a very small sum of money to secure their "passage to freedom", an indication that leaving the country is much easier than in former years when large sums of money changed hands to secure a place on a boat. A further inducement for refugees to leave is the infrastructural damage still hindering the country as a result of the prolonged war with America. Furthermore, an economic embargo initiated by America and followed by many of its allies further delays development of the country.

These factors, and the exposure to Western life and money afforded by the years of French and American rule, mean the Vietnamese have begun to acquire a taste for the wealth and freedom so patently lacking in their own country. However, to say that those Vietnamese leaving their homeland were aware of these issues would be naive — a large number of refugees I spoke to did not really understand why they were in Hong Kong, except to say, "I want to go to Australia/ America/Canada". They have an idealized vision of these resettlement countries as havens of freedom and wealth without having the slightest idea of what the realities and difficulties are of firstly being accepted by these countries and, secondly, managing to find a happy new life in them.

Refugees leaving by boat head either for Hong Kong, Malaysia, Singapore or the Philippines. Once they reach their destinations they are held in camps of widely differing natures. The camps in the Philippines are regarded by far the best — freedom of move-

continued p. 6
HONG KONG

continued

ment is allowed and there is ample space. Malaysia has recently announced the policy of rejecting new arrivals, something the Indonesian government has already pursued. Despite increasing favouring among the wealthier of the receiving countries, introduced a closed camp policy in 1982 whereby all refugees, once they had reached Hong Kong, would be detained until they were accepted by "third countries" for resettlement, with no movement outside the camps allowed.

The Hong Kong government has recently announced that it would open up the camps so that the refugees will be able to look for work and at least have more of an opportunity to control their own fates. However, this change will not take effect until next January at the earliest.

On 16th June 1988 a policy change was introduced meaning that all those refugees arriving in Hong Kong after that date would be held and "screened" — all those declared to be "political"

refugees would be allowed to be resettled, the remainder (the majority in practice) would be held in detention centres, eventually to be sent back to Vietnam.

This particular problem appears now to have been solved. An agreement between the governments of Vietnam, Hong Kong and Britain was announced last week by which these refugees who have not been screened out will be repatriated to Vietnam. As the Vietnamese are not prepared to take back their refugees unless it is worth their while financially.

However, the very fact that the British government is prepared to accept what amounts to blackmail is an indication of how seriously the problem is regarded in Hong Kong. As a matter of principle, the recent decision is wrong. Pragmatically, however, it is unfortunately the only sensible course.

This new concord between the three governments involved has, of course, had no effect on the overcrowding in Hong Kong's camps. The one on which worked was home for over 3,000 people, having been designed for half that amount. Meanwhile there was to teach English in the adult education department run by the Children's Commission, and there is little direction to live in the camp, and much trepidation at the thought of any changes. The main reason is undoubtedly due to the fear that involvement in any innovation might damage resettlement chances. This is a complete misconception, but nevertheless it contributes to the apathy and inactivity. The main problem is lack of purpose and the overcrowding — somewhat ironic given that Hong Kong currently has a labour shortage.

Although the Hong Kong government continues to deal with the refugees, it should be understood in the light of their domestic political obligations. The Hong Kong people, steeped in the ethos of self-reliance, strongly resent the refugees' presence.

However, Britain, which largely appoints the Hong Kong government, should make every effort to ensure the swift resettlement of the Vietnamese. The original policy of finding the refugees places in "third countries" such as America, Canada and Australia has been replaced by the politically expedient measure of repatriation.

Despite the many limitations to this agreement between Britain, Hong Kong and Vietnam, it does perhaps suggest a new awareness in the respective governments of their responsibility for the refugees' plight.

It remains to be seen whether such a step on the part of the government will provide an effective and humane alternative to the squalling of the camps.

---

EDINBURGH CANAL CENTRE
WHERE THE MUSIC MAKES YOU TAP YOUR FEET WHERE YOU CAN

CRUISE AWAY
YOUR HOMESICK BLUES
THE MOST MOUTHWASHING OF MEALS FROM VENEZUELAN TO MALAYSIAN
A PRICE THAT'S JUST RIGHT
STUDENTS' DISCOUNTS: FROM SUNDAY TO THURSDAY NIGHTS,
PRICED TO FIT THE POCKET, ROMANTIC DINNER FOR TWO, MEETING PLACE LEICESTER SQUARE
WE'VE GOT THE SCENE, WE'VE GOT THE CUISINE

---

BREAKS AND OPPORTUNITIES

Do you have the commitment and enthusiasm necessary to work on this exciting new community support scheme for adults with learning difficulties (mental handicap) in Lothian?

The Social Work Department need BEFRIENDERS who could link up with an individual to pursue a social activity, hobby or interest and who would be paid appropriately for each visit. They would work with a person.

Experience of mental handicap may be helpful but it is not essential. If you feel you might be able to help please contact:

Co-ordinator, Breaks and Opportunities, Supported Accommodation Team, 20-24 Albany Street, EDINBURGH.

---

Crossword Answers

For full colour illustrations with details of our range of cracking crossword vouchers and services please contact the Edinburgh Canals Centre, The Bridge Inn, Kibeth, Tel: 031 551 5201.
The would-be publisher

IT MAY have escaped most people's notice but we now have a Secretary who would be publisher. Or at least have his successors as publishers.

Mark Wheatley's grand design is to effectively abolish the post of Publications Board Convener and place the Secretary of EUSA as head of the Publications Board.

This might seem to make a great deal of sense, Pubs Board has lost Polygon and now is essentially concerned, as far as publishing goes, with only three newspapers at that. Wheatley argues that his plan would give Pubs Board a full-time member of staff to nurture the board and lobby EUSA and the Finance Committee on its behalf.

Several problems with this strategy have been missed. The new, pruned Pubs Board could be at a turning-point. There are many opportunities for a small company to expand its productions, providing that it is run by someone with imagination, drive and, above all, a sound knowledge of publishing. There is already competition from upstarts (Precedent Publications — producers of Review 88 etc.). EUSPB can either stay stagnant, expand or decline — the options are open.

As far as we can make out, Mark Wheatley's knowledge of publishing is negligible if not nonexistent. Neither is there any reason to suppose that his successors will be any more knowledgeable. Their argument is that future secretaries are more likely to be elected if they have a background in publishing — as, for example, the Deputy President almost always comes from a background in the Unions etc. What they miss is that all or most of the sabatticals elected at present are hacks. This is not intended to be derogatory, but the point is that for many, a year as a sabatical is a vital step on the career ladder. Most of those going into newspapers or publishing cannot afford the time to take a year out — neither would they want to.

Lastly, the new post would not solely be concerned with publishing. There would still be a responsibility to publicise the Association. The chances of finding somebody willing to take a year out who has a genuine passion for both publishing and EUSA seem improbable slim.

A Student

The would-be publisher

Dear Editor,

I WRITE in reply to Ian Robertson's disturbingly flippant "Comment" article in this week's Student. He was obviously as unimpressed as I and many others were by the stunt pulled by the debates committee, but he then goes on to discuss the subject in an even more lighthearted manner, using cute phrases such as "boobo philis" to show us just how harmless and trivial it all is. Unfortunately this is not the case.

Criticism goes hand in hand with debating and we are readily open to accept it. However, I felt there were a few points which need to be clarified regarding the FW debate. Firstly, it was our intention to provide an entertaining debate. I considered the speeches far from the exceptionally "agonising inadequacy" of which Mr Robertson speaks. On the contrary, the fact that the audience believed the speakers to be genuine attuned to quite the reverse. Secondly, the audience we reached was not typical of those who regularly attend debates, that is, in general, those who have formed an opinion on the issues at stake. In my opinion, through our presentation we were successful in actually making that audience think about the real issue at hand, evidenced by the standard of floor contributions. Thirdly, and consequently, we encouraged those who might not otherwise have done so, to speak. Would the general student body have had the wisdom of Mr Robertson's vast experience on this subject had our debate taken place, I find myself asking.

What have we done to incur the wrath of such an old-hen? Should it be the humiliating experience of all concerned the last time he attempted to speak in a debate? Or is it that just the rest of the Student crew who'd managed to arrange an interview, Ian Robertson also felt like a right twit.

Yours sincerely,

Mark Simpson
Debates Convener

Harare Beat

ANOTHER concert, another wave of controversy. One wonders what these concerts are for — for the purposes of encouraging and uplifting those struggling for self-determination or to raise awareness amongst the ignorant.

Whatever may be said about the concerts they seem to succeed significantly in raising awareness. Nobody can badger people into activism, in the end the choice rests on the individual. Yet in the last resort, nobody can turn around and say "I didn't know." It may be that those white South Africans who did go to Harare, went for all the wrong reasons.

But in a way the concert is as near as anyone may get to getting a message through to this troubled part of the world.

In Zimbabwe the presence of white South Africans in force was inevitable. For a start the ticket price was largely prohibitive for many blacks inside and outside South Africa. Nevertheless, whatever makes up the crowd, the concert in Zimbabwe and those in London have proved to be potent forces in getting the message across.

Letters

Dear Editor,

I WRITE to reply to last week's inspired "Comment" by the everalert Ian-finger-on-the-pulse Robertson. Not only was this pathetic and trite attempt at journalism filled with factual and even more sadly, grammatical inaccuracies, it was also distinctly pompous, arrogant and smacked of indifference of which the Debates Committee stands accused.

On the contrary, the fact that the audience believed the speakers to be genuine attuned to quite the reverse. Secondly, the audience we reached was not typical of those who regularly attend debates, that is, in general, those who have formed an opinion on the issues at stake. In my opinion, through our presentation we were successful in actually making that audience think about the real issue at hand, evidenced by the standard of floor contributions. Thirdly, and consequently, we encouraged those who might not otherwise have done so, to speak. Would the general student body have had the wisdom of Mr Robertson's vast experience on this subject had our debate taken place, I find myself asking.

What have we done to incur the wrath of such an old-hen? Should it be the humiliating experience of all concerned the last time he attempted to speak in a debate? Or is it that just the rest of the Student crew who'd managed to arrange an interview, Ian Robertson also felt like a right twit.

Yours sincerely,

Mark Simpson
Debates Convener

Crossword

Across
1. Fight (ioe) (5)
4. Communication (6)
9. Robin Hood's art (7)
10. Grate (5)
11. Not as much (4)
12. Dignify (7)
14. A distance (4)
16. Always (4)
17. Wordly (5)
20. Ripe (4)
21. Cleaning item (5)
25. Bad (7)
26. Happenings (6)
27. Fatigued (5)

Down
1. Raw material (6)
2. Run (5)
3. Strip (4)
5. Maps (6)
6. Sewing guard (7)
7. Crementation fires (5)
8. Alpinism (7)
10. Relinquished (7)
11. Develop (6)
12. Extn (5)
19. Implored (6)
22. A gas (5)
23. Sharp (4)

A Crossword by Big Tolly

Crossword

Across
1. Fight (ioe) (5)
4. Communication (6)
9. Robin Hood's art (7)
10. Grate (5)
11. Not as much (4)
12. Dignify (7)
14. A distance (4)
16. Always (4)
17. Wordly (5)
25. Bad (7)
26. Happenings (6)
27. Fatigued (5)

Down
1. Raw material (6)
2. Run (5)
3. Strip (4)
5. Maps (6)
6. Sewing guard (7)
7. Crementation fires (5)
8. Alpinism (7)
10. Relinquished (7)
11. Develop (6)
12. Extn (5)
19. Implored (6)
22. A gas (5)
23. Sharp (4)

A Crossword by Big Tolly

Crossword

Across
1. Fight (ioe) (5)
4. Communication (6)
9. Robin Hood's art (7)
10. Grate (5)
11. Not as much (4)
12. Dignify (7)
14. A distance (4)
16. Always (4)
17. Wordly (5)
25. Bad (7)
26. Happenings (6)
27. Fatigued (5)

Down
1. Raw material (6)
2. Run (5)
3. Strip (4)
5. Maps (6)
6. Sewing guard (7)
7. Crementation fires (5)
8. Alpinism (7)
10. Relinquished (7)
11. Develop (6)
12. Extn (5)
19. Implored (6)
22. A gas (5)
23. Sharp (4)
Crack our systems and you’ll be top of the pecking order

For the latest state of the art technology in communications and information systems, first class training and career development, you’d find it hard to beat STC and ICL.

From the word go, we’ll give you all the guidance and practical support to help you realise your potential in this successful international business.

To find out more, contact your careers service or write to Christopher Blakeley, Graduate Recruitment Manager, STC Plc, Bridge House, Putney Bridge, Fulham, London SW6 3JX. Please quote Ref: CB1.

We’ll be at Manchester University on the 17th & 20th October.
IN A thrilling match in Glasgow on Saturday the men's first XI managed to snatch defeat from the jaws of victory, yet still did enough to give much hope for the season ahead... 

"Right lads, OK, we're better than they are, right OK, and we'll die for our mates, right, so let's beat the bastards, right OK." With the pre-match team talk still ringing in their ears, the University took the lead. A sharp one-two (Brian) between Mortimer and Wyatt led to a penalty flick. Up stepped Loughlin, who, after a quick Hail-Mary-Kate dispatched the ball to the back of Ian Paisley's mouth.

One-nil up and Inverleith hadn't even managed to abuse the ready and willing, but sadly unable umpire. However, they did reply strongly and despite sturdy student defending and several "miraculous" misses, they equalised shortly before the break. Hey man! Funky chunky didn't quite strut his stuff. Inverharry broke, and the scores were level.

At half time. "Right lads, this is a game, a ball game, a game with a ball, and two halves, right. OK. It's a bit like squash. Two 2 sets of defenders, right... so let's beat the bastards, OK. Suitably inspired Edinburgh then took control of the match. Their opponents visibly wilted as the spirit and skill of the students penned them further and further back into their own danger zone.

Chances went begging until with six minutes left, Wyatt shook off nearly all signs of sensitivity to dispense the sweeper, round six defenders and crash the ball into the roof of the net. 2-1 Edinburgh, victory in sight and the centre forward no longer threatening 'I'll go home and I'll take the ball with me' if no one passed to him.

Unfortunately, the last five minutes were powered by Duractell batteries. However the rest is best termed (as Loughlin on his wedding night might admit) a "learning experience". Suffice to say, that in those last five minutes Edinburgh's inexperience gave Inverharry two goals and a scarcely deserved victory. That great philosopher P.S.V. Eindhoven once remarked "Wisdom isn't a gift but must be learnt". On Saturday the University discovered this hard way indeed, however it surely cannot be long until the hard work of the team and coach Mike Yellowes reaps a tangible and much deserved reward.

Royal Drubbing

THE EU Basketball Club began the 1988-1989 campaign on Friday night with a solid 80-60 drubbing of the North Berwick Royals. Coach Doug Kuening's Dukes made sure that the game was never close, taking a 7-4 lead in the opening minutes and expanding it to margins as great as 30. At the 10 minute mark the first half, the Dukes led 30-12.

The Dukes' success was largely due to the excellent offensive and defensive work of the frontcourt trio: Rob Blanchard, Phil Barton and Scott Goodfellow. The Dukes' big men took advantage of their size and muscle to totally dominate the inside game. Rob Blanchard, EU's new centre, led the team in scoring with 28 points - despite the fact that he drew the attention of the North Berwick defence all night long. Phil Barton, at forward for the Dukes, threw down 7 points, and Scott Goodfellow patrolled the boards, adding a couple on the offensive side as well.

Coming off the bench, Brian Arnold also made a significant contribution to the glittering performance of the Duke frontcourt by scoring 7 and adding to the rebounding dominance of the EU squad. The EURC guards struggled at times during the contest but managed to offer the occasional offensive punch and most of all to get the ball inside to the big boys.

At halftime, North Berwick had pulled within 13 points of the Dukes, trailing 45-32. But EU had the crowd singing "The Party's Over" within 11 minutes as they buried the Royals in offence, out-scoring them 25 to 1 over that stretch of time. The Dukes coasted the rest of the way to their 80-60 season opening victory.

A LADIES team representing the Triathlon section of the Edinburgh University Cycling Club recently had a walk-away victory over their closest rivals in a Trustee Savings Bank challenge of fitness and endurance.

Despite a disappointing turnout by others' ladies' teams, the EUCC team comprising Rebecca Johnson, Joanne Cavel, Heidi McAngus, Dianne Batten and Yvette Hague performed well, beating the men's squash team outright and coming first overall in one of the individual disciplines.

During the event, the men managed to cover 16.500m cycling, 4.860m skiing and 6.775m rowing to raise £100 for their sport, showing what a little training, commitment and a healthy enjoyment of sport can do.

In Brief

THE HOT Air Balloon Club ended its first season on top on the first flight of the season on Saturday. Surprised residents of the sleepy village of Inverleith watched with amazement as their local football pitch was turned into an impromptu launch site.

Dianne Batten, a fourth year veterinary student, described her hour-long flight over East Lothian as "simply fantastic!"

On Wednesday night, ex-naval aviator turned professional balloonist Kevin Meating gave a fascinating insight into the world of competitive ballooning at the annual slide show. The large audience was also given a unique 'vantage point of Edinburgh - from slides taken by members several thousand feet up.

The club will launch a new season this weekend. Limited places are available for the Guy Fawkes Borders Meet from Humberstone Flash 'n' Dash. For details of these and of our regular activities ring Caroline on 688 2015 or come to the Greenmantle Pub (Clark street) between 8.30-9.30 every Friday.

In a thrilling match in Glasgow on Saturday the men's first XI managed to snatch defeat from the jaws of victory, yet still did enough to give much hope for the season ahead...

"Right lads, OK, we're better than they are, right OK, and we'll die for our mates, right, so let's beat the bastards, right OK." With the pre-match team talk still ringing in their ears, the University took the lead. A sharp one-two (Brian) between Mortimer and Wyatt led to a penalty flick. Up stepped Loughlin, who, after a quick Hail-Mary-Kate dispatched the ball to the back of Ian Paisley's mouth.

One-nil up and Inverleith hadn't even managed to abuse the ready and willing, but sadly unable umpire. However, they did reply strongly and despite sturdy student defending and several "miraculous" misses, they equalised shortly before the break. Hey man! Funky chunky didn't quite strut his stuff. Inverharry broke, and the scores were level.

At half time. "Right lads, this is a game, a ball game, a game with a ball, and two halves, right. OK. It's a bit like squash. Two 2 sets of defenders, right... so let's beat the bastards, OK. Suitably inspired Edinburgh then took control of the match. Their opponents visibly wilted as the spirit and skill of the students penned them further and further back into their own danger zone.

Chances went begging until with six minutes left, Wyatt shook off nearly all signs of sensitivity to dispense the sweeper, round six defenders and crash the ball into the roof of the net. 2-1 Edinburgh, victory in sight and the centre forward no longer threatening 'I'll go home and I'll take the ball with me' if no one passed to him.

Unfortunately, the last five minutes were powered by Duractell batteries. However the rest is best termed (as Loughlin on his wedding night might admit) a "learning experience". Suffice to say, that in those last five minutes Edinburgh's inexperience gave Inverharry two goals and a scarcely deserved victory. That great philosopher P.S.V. Eindhoven once remarked "Wisdom isn't a gift but must be learnt". On Saturday the University discovered this hard way indeed, however it surely cannot be long until the hard work of the team and coach Mike Yellowes reaps a tangible and much deserved reward.

In Brief

THE HOT Air Balloon Club ended its first season on top on the first flight of the season on Saturday. Surprised residents of the sleepy village of Inverleith watched with amazement as their local football pitch was turned into an impromptu launch site.

Dianne Batten, a fourth year veterinary student, described her hour-long flight over East Lothian as "simply fantastic!"

On Wednesday night, ex-naval aviator turned professional balloonist Kevin Meating gave a fascinating insight into the world of competitive ballooning at the annual slide show. The large audience was also given a unique 'vantage point of Edinburgh - from slides taken by members several thousand feet up.

The club will launch a new season this weekend. Limited places are available for the Guy Fawkes Borders Meet from Humberstone Flash 'n' Dash. For details of these and of our regular activities ring Caroline on 688 2015 or come to the Greenmantle Pub (Clark street) between 8.30-9.30 every Friday.

Beaten By Watt?

THIS YEAR'S cross country season started last Saturday with a six mile trudge through the mires of Alloa, the hare and Hounds however thought this sounded a bit like hard work so they stayed in bed.

This Saturday however the Haries mens teams made the short trip to Musselburgh for the East District Relays. This was a far more civilised event with teams of 4 running 2½ mile laps of the racecourse, although pleasantly flat it could hardly have been described as an interesting course.

With an encouraging number of new faces 2¾6 team were entered including the A team of Tom Anderson, Hugh Nicolson, Russell Boyd and Ian Harkness. This experienced quartet unfortunately lacking in fitness finished a disappointing 12th. Not too good for the club sixth in Scotland last year.

The other teams ran with determination and finished 47th, 51st and 55th out of 65 teams. At this stage of the season results are not that vital but getting beaten by Heriot-Watt is an experience that should not be repeated if the A teams egos are to remain intact.

Ian Harkness

TWO (mostly) fresh faced and eager teams set off for Stirling on Saturday morning for EU Netball Club's first matches of the new term, initial enthusiasm, however, was somewhat on the arrival as the opposition's umpire failed to turn up for at least an hour.

Nevertheless undeterred, a first team consisting of many new faces flung themselves both literally and metaphorically into the game when it eventually got underway. Bodies seemed to be falling everywhere in the heady excitement of the competition; Captain Catherine Ward unfortunately being one of the first victims.

A little shaken by half time, that such physical torture was to continue, the team settled down to play a much calmer and more effectual second half, after a rather frantic first half. The final score of 43-21 to Stirling unfortunately did not reflect the great amount of effort put into this match. As often happens, however, the second team then came along and showed us how to do it properly, with a 22-18 victory.
In the University goal.

The onion bag was to topple again five minutes later when Ian Smith's finely weighted ball curled the Watt defence in two. Paul Garret collected Smith's pass and rounded the keeper before striking the ball home. A deserved reward for his selfless work up front.

In the hour glass of fate, the sands of time had run dry for the wait. The University Fresher's continued to upstage their Edinburgh rivals in every department counting home to a 2-0 victory and reinforcing the belief that this Fresher's team is one of the finest produced by the University this decade. Much is expected of them at the final in two weeks time.

Tom Hartley
THE KGB men had never seen anything quite like it. Half a dozen TV crews and 250 music journalists were rushing around Red Square with little regard for the sanctity of the Soviet Union's political heartland.

As Mikhail Gorbachov's motorcade sped into the Kremlin for an historic meeting of the Politburo, Moscow was about to be exposed to the cheap commercialism of rock music for the first time.

The massive press corps had flown into Moscow the night before to report on the opening concert of Big Country's Peace In Our Time tour.

The Scots band were about to make music history by becoming the first Western band to tour in the USSR without the support of the Kremlin.

Phonogram, Big Country's record company had spent £250,000 to fly the world's music press into Moscow in an attempt to revive the band's flagging fortunes.

But why had the band decided to play in Moscow in the first place?

"We lost interest in East-West relations at the time of the Reykjavik summit," said Big Country's lead singer, Stuart Adamson.

"The band hope to have broken down political barriers but even if we achieved nothing, just looking into the kids' eyes and knowing that we've made contact is enough," added Stuart.

Big Country's motives were clearly well intentioned. Well intentioned but naive. Members of the audience paid £5 for a ticket to the concert, which was big money to the average Russian teenager. Many were angered by the technical difficulties which beset the concert from the start.

"The concerts that the band are giving in Moscow can only help in the course of peace. Now more and more bands from the West will come to the Soviet Union," said Peter Krylov, a soldier in the audience.

"It's bad that we have to wait for a long time for the music," said a lady from Dunfermline's own boys Big Country made history this summer with their tour of the USSR, which received no support from Moscow's Kremlin.

David Miller was in the USSR to trace the Peace In Our Time tour, speaking to the band and the public and witnessing glasnost in the making.

Photo: Kane Rutherford and Tennents Live!
There's one bloke who stuffs in. He'll probably lose his job comedics do all the time."

"I can draw it ourselves so we fanned it out 10 someone. That's what most work for us of

But we'll forgive Chris two years later working in the DHSS as a clerk, and during the day when I was on the move. If I worked in the DHSS as a clerk, I was sitting doing doodles and cartoons.

so that's why student income support claims are always screwed up. But we'll forgive Chris (this time), for as we all know, this soon built up.

"I was working in the DHSS as a clerk, and during the day when I should have been doing my DHSS clerking, I was sitting doing doodles and cartoons."

"There was only me and my brother (Simon Donald, Assistant Editor) full-time last year. Then we got two contributors, Graham Dury and Simon Thorp, who were freelancing, and they were doing stuff regularly. We were using so much of their stuff that we thought we might as well give them a job. And they were both dead keen, so they work for us now."

"But you still rely on people sending material in as well? There's a handful of people around who send stuff in regularly. There's one bloke who works for DC Thomson in Aberdeen, and sends stuff in. He'll probably lose his job now!"

"Do these cartoonists come up with their own ideas, or do you commission particular strips?"

"The first time we ever commissioned one was in the last issue where we wrote this story called Johnny Condor, and we didn't have time to draw it ourselves so we farmed it out to someone. That's what most comics do all the time."

So! That means that Korky The Cat could be drawn by the same artist who does Sid The Sexist, or even Terry Flockhart and Roy Of The Rovers may come from the same pen. Highly unlikely, but you never know.

Monic laughter reverberates round the flat from behind my flatmate's closed bedroom door. No, he is not recalling his drunken antics of the night before, and nor is he going mad at the thought of another year's ceaseless toil ahead of him. He is in fact playing with a big, pink, stifi one. Well okay, he's actually reading The Big Pink Stuff One. That is, he is reading the latest offering from that House Of Fun, Viz. Although, as I'm sure Finbarr Saunders would agree, reading The Big Pink Stuff One is just as funny as the thought of anyone picking up a big, pink, stifi one. But that's another story.

What about Roy Of The Rovers or The Sexist? Any ideas?

"Yeah, plenty that's just a word. I'm sure there's always been a margin of relationship with the work that we do."

"You get complaints from middle-aged women whose kids have read the Beano and grannies who've bought it as a Christmas present for grandchildren. And we get the odd newspaper thing, like ridiculous stories in provincial newspapers sometimes. There was one in Leeds that said we'd been suggesting that drinking lots of beer was good for you, that young children should go and drink lots of beer."

"And as everyone knows, it's utter tosh. For any kids reading this, BEER IS BAD. Go and drink lots of snakebite, yes, but beer, no."

"Do such scare-mongering bother you?"

"Not really. It's quite amusing. That one bothered our publisher because it was such a blatant load of rubbish. So he wrote them a biting letter - and they wrote a biting letter back, so there wasn't really much point.

"It is indicative of your relationship with newspapers, particularly the tabloids?"

"We have a funny sort of relationship with The Sun cos they run us up occasionally 'cos we had Harry Enfield in our Holiday Special, and they're always interested in a bit of gossip on Harry. So they kept ring-

VIZ draws much of its material from merciless parodies of established comics. Do you have a high regard for the "classic" comics, such as The Beano and The Dandy, that you take the piss out of?"

"Not really. But you must have read them when you were younger - I thought everybody did?"

"Yeah, just enough to get the general idea of what they were about. They're all a bit cheap, the same stories trundled out week after week. It's a bit of a rip-off really."

Have you any idea what those bastions of comic-dom, DC Thomson, think of Viz?

"The editor of the Dandy has been recommending us to cartoonists. I would imagine that the editors and cartoonists probably think it's alright, but there's two very different levels. You've got the managing directors, and then there's the staff, and the managing directors are just completely out of date, and the staff are just exploited, I think."

Indeed - remember, DC Thomson is the institution that has no trade unions, has as a cover strip on one of its comics a jaunty little tyke called True Brit, as well as a shock-headed garacho-punk who delights in beating up a weedy spotty kid each week. And this is "for children?"

This aside, what other comics do you rate?"

"I see... Tin Tin is about the only one, there's nothing else I'm particularly bothered about. Occasionally I read Roy Of The Rovers just to rip-off a few ideas."

"What about 2000 AD and the like?"

"Oh, I hate that stuff."

So do you think much of the current renewed interest in comics, as a serious medium?

"I think that's a load of tosh! All the people who do 2000 AD and all those comics as a sort of 'art medium' they haven't got any time for us. There's a whole conglomerate of comic-y people who all know each other and they're all the arty-farty ones. Of them there's a few nice ones, the English cartoonists are alright basically. But with the Americans it's such a load of drivel, they talk crap..."

All this attention doesn't relate to Viz then?

"Not really. People who read those comics tend to be obsessive comic fans, as we see just get normal people reading our comic - I would hope.

If true, this is worrying: there must be about 150,000 normal people out (a dangerously high number), while all those who buy 2000 AD are mutants. Aarrgh, this means I, and many others, are normal mutants! What a chilling thought. That aside, would you say that you've created a market that is carrying a burden of unsavory people (for-normal mutants), or has this humour always existed but you're just the first to tap it?"

"I think it's always been there, just childish nonsense-type humour - everyone's got a child inside them. Puerile you mean?"

"Yeah, puerile that's just a word. I'm sure there's always been a market for puerile rubbish, and we can churn it out as quick as anyone.

Has any of your puerile rubbish ever been attacked, by people objecting to, say Sid The Sexist?"

FURTHER INQUIRIES HAVE PROVED FRUITFUL, I FIND. PUNK ROCK TO BE A FORM OF MUSIC, THE ART OF EXPRESSION OR STIRRING EMOTION BY A DAMAGING COMBINATION OF SOUNDS--SOUNDS SO COMBINED--RECORD OR COMBINATION OF THEM FOR REPRODUCTION, THE LATTER BEING THE ITEM WHICH I SUCCESSFULLY PURCHASED.

"You get complaints from middle-aged women whose kids have read the Beano and grannies who've bought it as a Christmas present for grandchildren. And we get the odd newspaper thing, like ridiculous stories in provincial newspapers sometimes. There was one in Leeds that said we'd been suggesting that drinking lots of beer was good for you, that young children should go and drink lots of beer."

"Which, as everyone knows, is utter tosh. For any kids reading this, BEER IS BAD. Go and drink lots of snakebite, yes, but beer, no."

Does such scare-mongering bother you?

"Not really. It's quite amusing. That one bothered our publisher because it was such a blatant load of rubbish. So he wrote them a biting letter and they wrote a biting letter back, so there wasn't really much point.

It is indicative of your relationship with newspapers, particularly the tabloids?"

"We have a funny sort of relationship with The Sun cos they run us up occasionally 'cos we had Harry Enfield in our Holiday Special, and they're always interested in a bit of gossip on Harry. So they kept ring-

THE VIZ EDITOR \"WE HAVE A FUNNY SORT OF RELATIONSHIP WITH THE SUN COS THEY RUN US UP OCCASIONALLY 'COS WE HAD HARRY ENFIELD IN OUR HOLIDAY SPECIAL, AND THEY'RE ALWAYS INTERESTED IN A BIT OF GOSPEL ON HARRY. SO THEY KEPT RINGING US UP AND BEING ALL NICE ON THE PHONE TRYING TO GET HIS HOME PHONE NUMBER.\"
When I mention Edinburgh University's recent run-in with The Sun in their offer of £6,500 to sleep with Muriel Gray, Chris replies:  
"I'd probably want £10,000 for sleeping with Muriel Gray!"

Such incidents are merely the trivial side of the tabloids. In your take-offs of tabloid-type journalism, do you see them as just that, trivial rags open to ridicule, or a more insidious, power-wielding force in our society?  
"They are a bit hideous and powerful, but I think ridiculing them would do more good than harm, because it's harmless stuff.

Considering Murdoch's bloody success at Wapping, he may have a point.

...but it's quite alarming the number of people that read The Sun, it's disturbing. If only a few more people realised what a load of twaddle it is...

...and then there's the London Evening Standard which described Viz as 'witlessly foul-mouthed cartoon strips.'

"We were quite pleased with that 'cos it was some sensible, serious bloke who writes a column every week and has these right-wing, moralistic views, and he strung together a few good phrases!"

I T WAS the publishing deal with Richard Brandon's Virgin empire that finally pushed Viz towards the massive audience it has today. How did such a deal guaranteeing nationwide distribution and regular publishing dates come about?

"We were selling about 7,000 per issue but it was mainly in Newcastle and I couldn't distribute it. I was having to do it all myself and it was a right pain in the arse. I couldn't get it into shops 'cos you needed a distributor, and I thought it'd be nice to have a publisher to do all that sort of things, and we just have to put the comic together."

A deal with IPC Magazines fell through, so then Chris wrote to Brandon.

"I don't know if that was a good idea but it worked out in the end 'cos he put us on to his publishing company who published it for about two years. But before Virgin got sold on the stock market they sold off all the bits that weren't making much money. The book publishing bit got sold to another publisher somewhere and that publisher didn't like the look of the comic, but John Brown, who was the managing director of Virgin Books, left and started his own company, so we're independent now.

"Presumably this made a big difference to your whole operation?"

"The main difference was that there was a deadline, every two months from August 1985, which was a right pain in the arse, we still haven't got used to it — we nearly missed that last deadline. Apart from that sales didn't go up too dramatically 'cos the only distribution we had was through all the Virgin shops. Basically, John Brown liked the comic itself but it didn't really fit in with Virgin Books, so he only spent about twenty minutes a week he said, trying to sell it. And that was 'til April 87 when he took over the publishing of the comic full-time. Since then sales have rocketed."

Did Virgin demand any changes in an issue?

"They had a lawyer who read everything and there was a couple of things they wouldn't print. They didn't say change it, they just said sorry, we can't use that. There was one thing it was an interview with a band who were claiming that the Eurythmics had ripped them off, it was just one of those stories we make up, and was completely over the top. And at the time the Eurythmics were busy suing Virgin over the soundtrack to the 1984 film, and Virgin thought they might use that to get back at them. We had to drop that."

Ah, corporate sensibilities destroying art and creativity again. Is it any different with John Brown publishing?

"There's solicitors who read every single bit. It's quite funny 'cos nowadays they occasionally say, you can't do that, you'll have to rethink that bit. We had a story about Paul McCartney, we were gonna say that he'd stolen all the money from Live Aid! He'd offered to help count it at the end of the gig, and he drove off with it in a van and he didn't come back. And John Brown said, 'you can't do that, you'll have to ask McCartney if it's alright first.' I spoke to his PR man and told him the story and he said, there's no way you can use that, we object most strongly. Which is really bloody small-minded of him, it was the most harmless thing, nobody could have taken it seriously."

DURING AN ELECTRICAL STORM, BUSTER SIMS WAS STRUCK IN THE TESTICLES BY A METEORITE WHICH ENTHALPED STRANGE COSMIC ENERGY...

...his testicles grew to titanic proportions, and he was convinced that they now possessed awesome and unexplained powers....

CRUMBS! THAT BOY'S TOY BOAT IS STUCK IN THE MIDDLE OF THE POND. MAYBE MY TESTICLES WERE HINTING AT SOMETHING...

O FOR A NICE WOMAN LIKE A MARY LINCH,... BUT SURELY NOT A MARY VERNON...!

...QNOFF!

The fact that the Viz team now gets royalties from television demonstrates how far it has developed from the two-man bedroom operation of ten years ago. But now that you're in the major league, and consequently more business-like, doesn't this detract from the spontaneity which perhaps made the comic so radical in the past?

"A little bit 'cos, like, we have script meetings where we sit down and write things rather than you'd be sitting in the pub and suddenly have a dead good idea. So it's not quite so spontaneous."

But Viz still has the man Chris calls "the most talented funny person in the world," Graham Oury, Deputy Editor.

"He used to write to the letters page a few times, but didn't use his own name. So we ripped-off a few of his letters — well there was a bit of a mix-up actually. What happened was he signed it "Sir Henry" which is one of the characters he does on stage. And it was a letter about football hooligans, supposedly written by a football hooligan, but we didn't think "Sir Henry" looked right on a letter supposedly from a football hooligan. And he got a bit upset and wrote in complaining, and sent us a fiver, saying 'Here's £5 for going to all the trouble of changing my name!' Eventually we met him and had a good laugh about it."

You went on to write the "Buggerallmoney" character for him. Was that an enjoyable experience?

"It was a pain in the arse at time 'cos he rang up on the Wednesday before Friday Live, about 2 o'clock in afternoon, and he wanted it in five hours. So I had five hours to write this rubbish and it took about fifteen minutes.

When I tell him that Friday Live is being repeated on Wednesdays, Chris pauses, surprised.

"Wouldn't you get any more money..."
THE HOUSE OF LOVE

THE VENUE

FOR ALL ITS technical polish and finely crafted songwriting The House Of Love's debut album seemed to me a bit detached in its execution. The well placed excursions into noise seemed contrived rather than bursting out of an excess of emotion and Guy Chadwick's vocals, although beautifully phrased, seemed a little dry and distant.

Yes, it was a beautiful baby but ultimately stillborn and cold. Performing live, House of Love have the irritating burden of NME/MM's messy and indiscreet praise heaped upon them in the past few months. If we swallowed all that gushing overkill and "timeless transcendence" we would have expected a band so ethereal that Guy would have to shiver rather than sweat and they would no doubt melt into incandescence at the end of the set.

Faced with such constant assurances of their sinfulness, little demons inside me secretly wished they would make some minor slips so we could revel in their mortality. Of course The House Of Love cut through this bullshit like a knife through butter.

It was so clear that the record gives just a poor sketch of this band. Cut loose from vinyl innovation of the early offerings such as Hymn From A Village but they have shrunken into a more catchy commercial sound was accepted with open arms as was the vocalist by the front row. Yahoo and What For?, their latest singles best displayed their new infectious hook-lines which seek to widen their appeal and help them out of the atonal band set.

It must be made clear that they still have the integrity and musical innovation of the early offerings such as Hymn From A Village but they have shrunken into a more catchy commercial sound was accepted with open arms as was the vocalist by the front row. Yahoo and What For?, their latest singles best displayed their new infectious hook-lines which seek to widen their appeal and help them out of the atonal band set.

Neil Seargh

JAMES

QUEEN MARGUET UNION

JAMES could be the missing link between The Smiths and the Bhundu Boys. A mixture of spiralling guitars and an off-beat vocal style fused into pure pop.

Their set was a showpiece for their new album Strip-Mine which is their first release for a major label and judging by the large and enthusiastic crowd their progression towards a more catchy commercial sound was accepted with open arms as was the vocalist by the front row.

Yoohoo and What For?, their latest singles best displayed their new infectious hook-lines which seek to widen their appeal and help them out of the atonal band set.

It must be made clear that they still have the integrity and musical innovation of the early offerings such as Hymn From A Village but they have shrunken into a more catchy commercial sound was accepted with open arms as was the vocalist by the front row. Yahoo and What For?, their latest singles best displayed their new infectious hook-lines which seek to widen their appeal and help them out of the atonal band set.

The lead singer's persona is that of a child; she longs for absolutes, but is crushed by the menace of the basses. This group would be brilliant on headphones before bed when the child's urges can enter you—at the Barrowlands they demanded full attention, and the audience was mystified though appreciative.

The audience wanted to dance and it was easy with the Petrols. Steve mack shows you how, with his shorts and head shaking back and forth. His knees were incredibly, inexcusable. The music is simple pop, but it merges into funk Swamp, tuneful rock Big Decision, and (unfortunately) into the dreary ballads like Cel­liphone and The Bottom Line. Taken simply, the music is groovy and, unpretentious, though I couldn't help feeling that the drums were too high-pitched and poppy, and that a deeper "house beat" would be better. Also, Mack's singing is carefree and dis­posable; the lyrics do not linger with you as they do in the Petrols'. But very groovy, overall.

James Sailer
CLOSE LOBSTERS
Loopholes/ What Is There
To Smile About?
Fire 7"

"Glorious" is the only word to
describe Loopholes. It has the
uncanny knack of lifting the spirit
long after it’s finished without the
aid of the normally obligatory
chorus. This is catchy without the
catch, in that it doesn’t (couldn’t)
become a tired old pop tune.
Sparkling Immediately
... with lasting appeal is all too rare
these days.

What... on the other hand has
no particularly outstanding fea-
tures, except perhaps the chiming
guitars. In the context of an LP
it may take a renewed
significance, but as a single it does nothing.

ATTACCO DECENTE
I Don’t Care How Long It Takes
All Or Nothing?"

THEVERYexistence, coupled
with the critical acclaim, of
Attacco Detente, is refreshing in
itself, demonstrating that there
are people willing to take the risk
of adopting strange and instruments
outwith the “normal” popular
music spectrum.

But I Don’t Care... is not
exhilarating for that alone.
Attacco Detente use their instru-
ments well, presenting here a
simple melody enhanced tenfold
by flamenco guitar, hammer
dulcimer and the like, and
by inventive vocal harmonies. Truly
inspired, and truly inspiring.

nately makes most others appear
shallow and insincere.

ignore the pretty sleeve; for
the self-indulgence (Where
Will We Be Married?) and
rejoice in the imagery evoked
on such tracks as Fisherman’s Blues
and When We Go Away, for
this pervades all the senses and creates
far more than simply an auditory
experience. The sound is occa-
sonally muted and inharmonious.

But is it such idiosyncracies,
whilst rendering the majority of
Waterboys’ records initially inac-
cessible, which eventually
become the qualities they are
cherished for.

A record for those sentimental
moments, as the man says “on
a night that’s full of soul.”

Vicky Senior

SONIC YOUTH
Daydream Nation
Bliss First LP

DOUBLE albums rarely seem a
good idea, but this one is
surprisingly coherent and
relatively — not to mention
unexpectedly — free of self-
indulgence.

Daydream Nation sees Sonic
Youth progress (or regress as you
will) one step further towards
their traditional song structure than
their predecessor Sister. The opener,
Teenage Riot is not only about the
most mainstream song they have
ever done, but one of the very
best as well; Candle is almost a
genuine pop song (sort of). After
hitting an all-time low in crap
pretentious lyrics on Sister,
Thurston Moore is often
surprisingly straightforward. The
brilliant Hey Ions is personal and
direct in a way you never thought
he could be, and this strain of
reminiscence is continued on
Hyperstation. Or at least I think it

Of course, there is plenty of
Lee and Thurston’s usual
indulgence and guitar abuse,
sometimes beautiful (The
Swallow), occasionally redundant.
I wouldn’t be surprised if this
aspect of Sonic Youth doesn’t
eventually disappear altogether
(he lied).

Doubleness Daydream Nation
will produce accusations of a
sell-out, but I feel that for some
time Sonic Youth have been
slightly unsure of which direction
to take, having lost behind the
terrestrial rawness of their brilliant
early work, without making the
decisive leap into more accessible
territory. Daydream Nation just
might signal the start of something
grand.

Stephen Barnaby

ATTACCO DECENTE
I Don’t Care How Long It Takes
All Or Nothing?"

THEVERYexistence, coupled
with the critical acclaim, of
Attacco Detente, is refreshing in
itself, demonstrating that there
are people willing to take the risk
of adopting strange and instruments
outwith the “normal” popular
music spectrum.

But I Don’t Care... is not
exhilarating for that alone.
Attacco Detente use their instru-
ments well, presenting here a
simple melody enhanced tenfold
by flamenco guitar, hammer
dulcimer and the like, and
by inventive vocal harmonies. Truly
inspired, and truly inspiring.

nately makes most others appear
shallow and insincere.

ignore the pretty sleeve; for
the self-indulgence (Where
Will We Be Married?) and
rejoice in the imagery evoked
on such tracks as Fisherman’s Blues
and When We Go Away, for
this pervades all the senses and creates
far more than simply an auditory
experience. The sound is occa-
sonally muted and inharmonious.

But is it such idiosyncracies,
whilst rendering the majority of
Waterboys’ records initially inac-
cessible, which eventually
become the qualities they are
cherished for.

A record for those sentimental
moments, as the man says “on
a night that’s full of soul.”

Vicky Senior

SONIC YOUTH
Daydream Nation
Bliss First LP

DOUBLE albums rarely seem a
good idea, but this one is
surprisingly coherent and
relatively — not to mention
unexpectedly — free of self-
indulgence.

Daydream Nation sees Sonic
Youth progress (or regress as you
will) one step further towards
their traditional song structure than
their predecessor Sister. The opener,
Teenage Riot is not only about the
most mainstream song they have
ever done, but one of the very
best as well; Candle is almost a
genuine pop song (sort of). After
hitting an all-time low in crap
pretentious lyrics on Sister,
Thurston Moore is often
surprisingly straightforward. The
brilliant Hey Ions is personal and
direct in a way you never thought
he could be, and this strain of
reminiscence is continued on
Hyperstation. Or at least I think it

Of course, there is plenty of
Lee and Thurston’s usual
indulgence and guitar abuse,
sometimes beautiful (The
Swallow), occasionally redundant.
I wouldn’t be surprised if this
aspect of Sonic Youth doesn’t
eventually disappear altogether
(he lied).

Doubleness Daydream Nation
will produce accusations of a
sell-out, but I feel that for some
time Sonic Youth have been
slightly unsure of which direction
to take, having lost behind the
}
12-year-old Tom Hanks (right) just loves working in a toy shop in Big, as his manager Robert Loggia discovers.

BIG
Odeon
Dir: Penny Marshall

WHAT HAPPENS when a 12-year-old boy wakes up transformed into a grown-up? That's the dilemma facing Josh Baskin in Big, a huge summer smash in the States and now set to start tilts ringing over here.

Josh is tired of being a kid; his mother treats him like a baby, he's bullied by his classmates and ignored by the school sweetheart. But when Josh asks to be big, short of committing suicide, experience has drawn upon a working-class Liverpudlian family's experience of growing up in family life in a nostalgic manner.

Terence Davies could certainly not be accused of sharing British family life in a nostalgic manner. The "Father" in the film is a mean-spirited wife beater. The highlight in the lives of these people in 1940s and 1950s Liverpool seems to be indulging in a community sing-along in an air raid shelter or attending a funeral. Gripping stuff indeed!

Terence Davies has described his film as an "homage to a culture long dead and a way of life which is now only a distant memory". Pretentious dribble - do not expect the film to be as worthy as its director's apparent aims.

Neil Smith

DISTANT VOICES, STILL LIVES
Filmhouse
Dir: Terence Davies

THIS FILM was, for some utterly incredible reason, acclaimed as a masterpiece at this year's Cannes Film Festival. Seeing it, however, must rank as the most depressing experience that it is possible to have, short of committing suicide.

A quest for realism is the key element in Distant Voices, Still Lives. The writer-directors Terence Davies has drawn upon his own experiences of growing up in a working-class Liverpoolian family in the 1950s to present an unembellished picture of British family life.

Terence Davies' view of Britain in the 1940s and 50s in Distant Voices Still Lives. Were things really as boring as this?

There are some strengths to the film. The acting is competent and in the case of Freda Daire who plays "Mother" and Pete Postlethwaite who plays "Father", it is actually rather good. In addition, Davies uses music brilliantly to evoke the atmosphere of the post-war era.

Sadly, these attributes are small crumbs of comfort indeed when set against the utter tedium which results from watching this film. The major problem is that there is no coherent narrative structure - we see events through the individual memories of the characters. This means that we learn a lot about the attitude of the characters towards each other but that we haven't got a clue about the timescale in which the action is taking place.

Terence Davies could certainly not be accused of sharing British family life in a nostalgic manner. The "Father" in the film is a mean-spirited wife beater. The highlight in the lives of these people in 1940s and 1950s Liverpool seems to be indulging in a community sing-along in an air raid shelter or attending a funeral. Gripping stuff indeed!

Rod McLean

FRANTIC

Although this film has already been showing in Edinburgh for a couple of weeks, a starring role for Robert De Niro is a rarity not to be missed.

Charles Grodin underplays the accountant with precise elegance. A sardonic Kathe is convincingly acting as the film's chief villain, and Martin Brest's direction is competent if unimaginative. The plot is occasionally illogical and sometimes irritating but De Niro is magnificent and it's well worth being along for the ride.

Toby Scott
ACCIDENTAL DEATH OF AN ANARCHIST
Bedlam Theatre
October 15

ANTI-ESTABLISHMENT sentiment appeared to be the flavour of the hour for the Bedlam interpretation of Durio Foro’s Accidental Death of an Anarchist.

In this comedy of the absurd, the audience was immediately introduced to Foro’s self-awareness as a left wing anti-authoritarian writer. The farcical plot was reminiscent of Joseph Conrad’s “The Secret Sharer”. The underlying conflict in the world of fast moving politics and prostitution.

Stewart Botting as the protagonist dominated the play standing head and shoulders (metaphorically speaking) above the rest of the cast. One has to acknowledge, however, that it is always difficult to act the minor parts and one was conscious of much awkwardness and superficial movement.

The direction of Richard Metcalfe came into its own with clever use of semantics and last interchange between the characters which can so easily be fumbled or lost.

...a touch of insanity to the underlining notions of the hypocrisy of organised lies ...

Botting’s disguises as the enigmatic maniac were quite histrionic, involving an eye-patch, a concealing wooden leg and a some so-called society hairstyle! It was difficult to judge whether the variety of accents intended to reflect Foro’s concern with the universal condition of man or whether it was merely inci-

dent seeing the more probable. What was intended and worked very well was the group of policemen acting the burlesque Tom Phillips’ amusing performance called “The Mr. Boulder. A deranged Chief Inspector Dreyfus, adding a touch of insanity to the underlining notions of the hypocrisy of organised lies and the crocodile tears of social democracy.

The action concluded with a rather gratuitous use of improvised humour taking the drama into the realms of political satire for its own sake. However, it is seldom that one finds oneself amidst roaring laughter in the stalls of the Bedlam Theatre, but this was indeed one of those occasions.

Helen Johnston

LADY AUDLEY’S SECRET
Theatre Workshop
October 13-15

"THE TIME for tenderness and mercy is long past"— it is this directive which dictates the life of Lady Audley in her frantic attempt to preserve her newly-acquired wealth and status from the potentially devastating effect of her dark secret. The secret? Abandoning her child, and staging her own death in order to commit bigamy.

In the midst of today’s artistic climate, with public demand for naturalistic drama or comedy, the Gloria Theatre Company has taken the courageous step of creating a heady stage adaptation of Mary E. Braddon’s melodrama of the same name, involving plenty of dry ice and a frenetic piano score adapted by Nicholas Bloomfield, musical director of the company.

The success of this adaptation lay in the attention paid to all aspects of the production, from the lurid green light and a Hammer horror to the titling stage re-miniscence of a maniacal surrealism. Everything worked all of which created a complete theatrical experience of sight and sound.

Stephen Chittenden

NB: This week at the Traverse, Tack ‘n Tartan in “All of me loves all of you.”

SNOWBRYDEN THOMSON/ MIRIAM FRIED
Usher Hall
14th October

LAST Friday evening concertgoers at the SNO’s Usher Hall performance, the second under Bryden Thomson as Musical Director, were presented with a combination of the thoroughly familiar and the clearly less well-known. The programme included Brahms’ Violin Concerto.

The programme opened with the Berioz overture, Le Corsaire, in which flurrying string scales and accompanying syncopated chords for wind and horns the orchestra handled with near skill. There followed the Brahms, the opening orchestral tutti played at a sedate pace, typifying the mood of slight detachment and reserve which characterised the playing both of soloist and orchestra throughout the work. Miriam Fried’s performance, notable for the beauty of its technical clarity and precision, embraced the more lyrical aspect of Brahms’ work, particularly to the final movement; the last but one of a most memorable performance. In the opening woodwind tuti of the Adagio, while both the soloist and the orchestra’s rendering of the final movement was poised and accurate.

Bryden Thomson’s direction of Vaughan Williams’ Symphony displayed enormous depth and complete conviction of interpretation. The expression of the Adagio that Vaughan Williams accomplishes both in its first and final movements was powerfully achieved. The concert was a fitting climax to the programme of the polyphonic movement and the trio of the third, in which exposed woodwind and brass soloists exhibited powerful rhythmic sense added throughout by Thomson’s deft direction.

Tessa Williams

Thursday, October 20, 1988 17

Revealed!
ARTS OF THE EARTH

A conscious analysis of the state of our world is currently to be found in the Fruitmarket Gallery in Glen Onwin's exhibition, "Revelues of Nature". Alison Brown went down to find out more about art, alchemy and atrocity.

He wants the viewer to read into them, finding meanings that even Onwin himself has not thought of putting in. Indeed the exhibition is accompanied by a "source room", where books, leaflets and photographs provide the interested viewer with a parallel flurry of ideas, getting, in a basic sense, information across. To some, the inclusion of publications by Friends of the Earth or "Acid News" would seem to be ramming our future ecological devastation, but past and present atrocities, down our throats; but not so. For one thing, the source room is so placed in the Gallery that it need not be visited at all. Onwin is aware that although he is interested in getting his concern across, "a lot of people don't want to be told how to think." In relay, a message, his art can be more powerful than surface value would first suggest.

Onwin's work is especially intriguing by his use of materials and technique. Wax, sulphur, coal, earth, mercury, water and organic matter combine in a textural frenzy on canvas. Onwin was spurred to use such materials after graduating from Edinburgh College of Art in the 1970's where there was a tremendous movement back to the truth of materials. Using and searching for fundamental materials that could be embodied "with a different meaning; their own presence". His previous major exhibitions "Saltmarsh" (1975) and "Recovery of Disolved Substances" (1978) explored this. Essentially everything was made from salt the substance itself used to say something, but it's historical, cultural, positive or negative. Onwin would like to see this awareness to one of the last places to be exploited. It's the reality of the situation. I don't do that, because they have the knowledge to this, nobody does!" His image is bleak; sweats of dust and sharp lacerations created from earth, metal, glass, stone and ash, move in turmoil over the canvas surface. Two spheres introducing the nuclear winter, anchor the explosion down; a grim visual interpretation of what we might be lucky enough not to see. Similarly the piece "Antarctica" is to bring our awareness to one of the last places to be exploited. It's the outer whiteness are pure, but the centre panel shows the beginning of exploitation. The bitumenic surface reflects copper, and other metal deposits buried under the surface. Antarctica is a mineral rich environment. Development is inevitable, but Onwin would like to see this "green element" of total exploitation is fast controlled. A conscious analysis of the state of our world is currently to be found in the fruitmarket Gallery in Glen Onwin's exhibition, "Reve..."
At heart, the makers of British Soap Operas seem to believe that we all want to watch ourselves on the telly. Not for us the costumed pantomimes of 'Dynasty' or 'Dallas'. Instead Soaps here seem to work on the catharsis principle: things are therapeutic to watch people like us on the television going through hell.

In the early eighties, the staid and established world of the British Soap Opera was turned upside down by the arrival of first 'Brookside' then 'Eastenders'. Whereas 'Coronation Street' had begun on the catharsis principle, presenting a fairly accurate picture of Northern English working class life, it had lost its institution, seeming more like a living museum than a representation of reality.

The two newcomers were to present the lives of modern urban dwellers, not stuck in a 'pint of bitter', Hovis bread commercial mentality, but facing up to modern problems. They aimed to interact with the real world, rather than just with the rest of the 'world'. And very soon they became 'issue soaps', rattling through, in their teaching years issues like teenage pregnancy, adultery, alcoholism, drug addiction, prostitution, petty crime, violence, armed seizures, jealousy, racism, unemployment, credit card debt, strike breaking and rape. (Spot the issue, spot the soap?)

The people in charge of these soaps were, almost to a man, or woman, liberal university graduates of the 1960s and 1970s and they took a concerned liberal middle class agenda to the small screen. It was in the light of this very self conscious sort of 'social awareness' scriptwriting that we went to a job interview wearing a pink triangle badge, the interviewer turned out to be colour blind.

These days few soap operas can bear to be without at least one gay character. In the light of Section 28 Andrew Ross sees how prejudiced the soaps are.

In the next edition of The Media Page Andrew Sparrow on Scotland on Sunday and David Stenhouse takes a wry look at Mark Wheatley's 'Midweek'.

Pink Soap

These days few soap operas can bear to be without at least one gay character. In the light of Section 28 Andrew Ross sees how prejudiced the soaps are.

In the next edition of The Media Page Andrew Sparrow on Scotland on Sunday and David Stenhouse takes a wry look at Mark Wheatley’s ‘Midweek’.

SECTION 28

SECTION 28

In the next edition of The Media Page Andrew Sparrow on Scotland on Sunday and David Stenhouse takes a wry look at Mark Wheatley’s ‘Midweek’.

You can afford to do all kinds of things with a Student Coach Card.

(If gets you 33% off National Express and Scottish Citylink standard fares)

Why sit around getting bored when with a Student Coach Card you can afford to get about a bit?

If you’re a student in full-time education (or a sixth former aged 16 or over) you can get a Student Coach Card for only £3.90.

It will give you 33% off standard fares throughout Britain on National Express and Scottish Citylink services. It also entitles you to 10% off some continental services. You even get discounts on Midweek return fares.

It is valid on our luxurious Rapiide coaches where you will enjoy creature comforts like reclining seats, refreshments, hostess service, toilet and washroom.

A Student Coach Card lasts for a full 12 months with no restrictions.

You can get your Student Coach Card at Student Travel Offices, many National Express and Scottish Citylink agents.

You can afford to do all kinds of things with a Student Coach Card.

(If gets you 33% off National Express and Scottish Citylink standard fares)

Pink Soap

These days few soap operas can bear to be without at least one gay character. In the light of Section 28 Andrew Ross sees how prejudiced the soaps are.

In the next edition of The Media Page Andrew Sparrow on Scotland on Sunday and David Stenhouse takes a wry look at Mark Wheatley’s ‘Midweek’.

SECTION 28

SECTION 28

In the next edition of The Media Page Andrew Sparrow on Scotland on Sunday and David Stenhouse takes a wry look at Mark Wheatley’s ‘Midweek’.

You can afford to do all kinds of things with a Student Coach Card.

(If gets you 33% off National Express and Scottish Citylink standard fares)

Why sit around getting bored when with a Student Coach Card you can afford to get about a bit?

If you’re a student in full-time education (or a sixth former aged 16 or over) you can get a Student Coach Card for only £3.90.

It will give you 33% off standard fares throughout Britain on National Express and Scottish Citylink services. It also entitles you to 10% off some continental services. You even get discounts on Midweek return fares.

It is valid on our luxurious Rapiide coaches where you will enjoy creature comforts like reclining seats, refreshments, hostess service, toilet and washroom.

A Student Coach Card lasts for a full 12 months with no restrictions.

You can get your Student Coach Card at Student Travel Offices, many National Express and Scottish Citylink agents.

You can afford to do all kinds of things with a Student Coach Card.

(If gets you 33% off National Express and Scottish Citylink standard fares)

You can afford to do all kinds of things with a Student Coach Card.

(If gets you 33% off National Express and Scottish Citylink standard fares)

You can afford to do all kinds of things with a Student Coach Card.

(If gets you 33% off National Express and Scottish Citylink standard fares)
MARKS & SUCCESS

Set for success in the business world?
Then head for Marks & Spencer.

The company you think you know is changing fast.
Expanding internationally. Taking off in new directions.
Offering action, excitement, challenge to the achievers of today.

Whatever your degree discipline, if you want rapid career progress,
you will find it here.

Attend our
STORES or HEAD OFFICE
presentations being held in the next week

STORES: Management presentation 25th October 6.30pm at
Carlton Highland Hotel, Argyle Room, Edinburgh

HEAD OFFICE: Merchandising presentation 27th October 6.00pm at
George Hotel, George Street, Edinburgh
Consider your future as a consulting actuary

With 4,500 people in 17 countries Towers Perrin is one of the world's leading independent firm of actuaries and management consultants — and we are growing rapidly.

To meet our increasing business needs we are looking for graduates of high technical and analytical ability. In return we will give you every encouragement to develop your career with formal training and involvement in a variety of client assignments.

Interested? We will be delighted to tell you more at our presentation on 21 November at 6.00 pm in the Boardroom of the Caledonian Hotel, Edinburgh. Please let the career service know if you want to attend.

Towers Perrin

CAREERS PRESENTATION
Lloyds Bank Plc will be holding a Presentation at Edinburgh University, on 25th October, in the Chandos Room of the George Hotel. Recent graduate entrants will be able to talk to you about their experiences in the Bank, so please come along.

Lloyds Bank

THE THOROUGHBRED BANK
THEATRE

King's Theatre
LEVEN STREET

THE ROYAL BACCHARAT
SCANDAL
Tue 18-Sat 22 Oct
Wed & Sat 29 Oct 2.30 pm
£5.50-£11 incl. Cunts Thurs.
Roxy Ryton's play about a card scandal concerning the Prince of Wales, shortly to become Edward VII.

PRIDE OF THE NORTH
Mon 24-Sat 29 Oct & 5 pm
£2-£4
Nostalgic variety show.

Netherbow Arts Centre
HIGH STREET

MOSIE AND THE SPACE INVADER
Tue 18-Fri 21 Oct; 11am £2
Stage adaptation of the books about Maurice the Kitten by Aileen Patterson by the Lookalite Theatre Company.

STORYTELLING FESTIVAL
Wed 26-Sat 29 Oct 7.30 pm £2
Traditional storytelling sessions by Duncan Williamson.

Lyceum
GRINLAY STREET

SHADY OF A GUNMAN
Until Sat 27 Oct
7.45 pm; £2.50
A stage adaptation of the books about Maisie the Kitten by Aileen Patterson.

AS YOU LIKE IT
Fri 28-Sat 19 Nov
7.45 pm; £2.50-£7
Shakespeare's comedy of the strange goings on in the Forest of Arden.

EXHIBITIONS

City Art Centre
2 MARKET STREET 229 2424 (ext 660)

- Mon-Sat 10 am-5 pm
- SHAPE AND FORM
  Exhibition by young Scottish contemporary artists
- LYNN HANSEN
  Until 5 Nov
  Recent works

Stills Gallery
10 HIGH STREET
557 1148

- REGARDING PHOTOGRAPH
  Until 5 Nov
- Tue Sat Noon-6 pm
  Work by 40 photographers which aims to explore the nature and vocabulary of photography.
  Includes work by David Bailey, Hiro Sato and Andy Wiener.

National Gallery of Scotland
THE MOUND
556 6921

- Mon-Sat 10 am-5 pm; Sun 2-5 pm
- GENEO DRAWINGS
  EXHIBITION
  From the 16th and 17th Centuries
- JOHN MUIR WOOD
  5th Nov
  Photography
- Mon-Sat 10 am-5 pm; Sun 2-5 pm

Talbot Rice Gallery
OLD COLLEGE
667 1011 (ext 408)

- Mon-Fri 10 am-5 pm
- SEA SANCTUARY
  Until 8 Nov
  Exhibition by Elizabeth Ogilvie developing the theme of the sea.

The best value...

The best range of student discounts...

The best brand names...

The best service...

EU FOLK SONG SOCIETY
8 pm; 48a Pleasance
Fiddle Workshop sessions - all welcome.

HISTORICAL SOCIETY
LUNCH
1 pm; Kirkpatrick Library, William Robertson Building
80p

EU SCOTTISH NATIONALIST ASSOCIATION
7.30 pm; Executive Room, Pleasance
Non-members welcome.

ENGINEERING SOCIETY
1.30 pm; Engsoc Room, Sanderson Building, Kings Buildings

EU COMMERCIAL ASSOCIATION
1.45 pm; William Robertson Building entrance
Visit to cradles Green Ginger.

EUROPEAN STUDY TRAVEL ASSOCIATION
1.10 pm; Chaplain Centre
Midweek Service. All welcome.

THE BEST WAY TO WHAT'S ON...

EUROPEAN STUDY TRAVEL ASSOCIATION
1.10 pm; Chaplain Centre
Midweek Service. All welcome.

EU COMMERCIAL ASSOCIATION
1.45 pm; William Robertson Building entrance
Visit to cradles Green Ginger.

UNIVERSITY CHAPELAIN
1.10 pm; Chaplain Centre
Midweek Service. All welcome.

GREEN BANANA CLUB
8 pm-1 am Potterrow Union
Happy Hour 8.30-9.30 pm
The usual gosh hop.

BROWN STATIONERS

THE BEST RANGE OF STUDENT DISCOUNTS

S M I T H C O R N I A N E L E C T R I C F R O N T G L O W

G A U T H I E P R I N T E R S

BROWN STATIONERS

THE WEEKLY GUIDE
To What's On

EUROPEAN STUDY TRAVEL ASSOCIATION
1.10 pm; Chaplain Centre
Midweek Service. All welcome.

EU COMMERCIAL ASSOCIATION
1.45 pm; William Robertson Building entrance
Visit to cradles Green Ginger.

UNIVERSITY CHAPELAIN
1.10 pm; Chaplain Centre
Midweek Service. All welcome.

GREEN BANANA CLUB
8 pm-1 am Potterrow Union
Happy Hour 8.30-9.30 pm
The usual gosh hop.

BROWN STATIONERS
**The Weekly Guide To What's On**

### Cameo
**HOME STREET**

- **Main stream from Bluefinger.**
- **SNOW WHITE AND THE SEVEN DWARFS (U)**
  - Presevation Hall, Victoria Street
  - ofomatric card.
  - on Friday.
- **LES PATTERSON SAVES THE WORLD (15)**
  - 2 pm, 5 pm, 8 pm Fri 21-Thurs 27
  - Sir Les Patterson, Diane Edna Everage and Pamela Steverson
- **ODEON**
  - South Clerk Street
  - BUSTER (15)
    - Fri 21-Thurs 27
  - Absurd biography of Great Train Robber Buster Edwards starring phil Collins and Julie Walters.
- **CANNON**
  - LOTHIAN ROAD
  - A: FISH CALLED WANDA (15)
    - 2 pm, 5pm, 8 pm, Fri 21-Thurs 27
  - Worthy seeing for John Cleese and Michael Palin as a stammering animal lover who unwittingly wets out a series of pet puddles.
- **CANNON**
  - LOTHIAN ROAD
  - 2 MIDNIGHT RUN (15)
    - 2 pm, 3 pm, 8 pm Fri 21-Thurs 27
  - Robert de Niro stars as an honest ex-cop turned bounty hunter.

### Filmhouse
**LOTHIAN ROAD**

- **DISTANCE VOICES, STILL LIVES (15)**
  - 6.30 pm, 8.30 pm Fri 21-Thurs 27
- **AMERICAN FRIENDS (15)**
  - 5.45 pm, 8.15 pm Fri 21- & Sat 22
- **ASTERIX AND CLEOPATRA (U)**
  - 2 pm Sat 22
- **THE BITTER TEARS OF PETRA VON KANT (18)**
  - 4.5 pm, 8.15 pm Sun 23 and Mon 27
- **THE DEAD (U)**
  - 2.45 pm Mon 25 and Tues 25
- **TINY AND RUBY (15)**
  - 6 pm, 8.20 pm Tues 25

### Information

**Cameo**
- **FILM SOCIETY**
  - Membership £11 to students and £12 to all performances. Membership available at all shows and non-
  - members may purchase guest tickets in advance from any Union Shop.

**FILMHOUSE**
- Student tickets are £5.50 for matinees, early evening shows £5.50 and £2.50 for main evening shows which are bookable in advance. No concessions on Saturdays.

**QUEEN'S HALL**
- Platform Jazz concerts offer student discounts where standby tickets can be purchased for £3.00.
  - Subject to availability.

**LYCEUM**
- Theatre Saver concession cards cost £1 and last all year. The enables members to get £1 off the full price each time you and a friend go to the Lyceum.

**ESCA**
- Edinburgh Students Charities Appeal are at 1979 George Street (225 4051). Anyone is welcome to pop down and meetings are from 1 till 2 on Tuesdays.

**BEDLAM**
- EDTM members may purchase tickets at discount rates. Company meetings are arranged at the Bedford for anyone interested in any aspect of the theatre. Phone 225 0803 for details.

**TRAVEL**
- Student membership is £4 for four years.

**Filmhouse**
- **WALL STREET (15)**
  - 2.45 pm Thurs 27
- **PARTING GLANCES (15)**
  - 3 pm, 6.45 pm, 8.40 pm
- **THE BLUES BROTHERS (15)**
  - DRAGNET (PG)
    - 10.30 pm 22- Sat 22

### Music

**MUSIC**

- **WRENNAG AND THE ROCKETS**
  - Oddfellows, Forrest Road
  - Free.
- **THE DAN BLOCKER EXPERIENCE**
  - Negociants, Lothian Street
  - 22 6313
  - 9 pm; Free.
- **THE BROTHERS**
  - Preservation Hall, Victoria Street
  - 226 3816
  - 9.30 pm; Free.

### News

**GERRY MULVENNA**
- Royal Oak, Infirmary Street
  - Evening; Free.

**CAMEO**
- **FILM SOCIETY**
  - Membership £11 to students and £12 to all performances. Membership available at all shows and non-
  - members may purchase guest tickets in advance from any Union Shop.

**FILMHOUSE**
- Student tickets are £5.50 for matinees, early evening shows £5.50 and £2.50 for main evening shows which are bookable in advance. No concessions on Saturdays.

**QUEEN'S HALL**
- Platform Jazz concerts offer student discounts where standby tickets can be purchased for £3.00.
  - Subject to availability.

**LYCEUM**
- Theatre Saver concession cards cost £1 and last all year. The enables members to get £1 off the full price each time you and a friend go to the Lyceum.

**ESCA**
- Edinburgh Students Charities Appeal are at 1979 George Street (225 4051). Anyone is welcome to pop down and meetings are from 1 till 2 on Tuesdays.

**BEDLAM**
- EDTM members may purchase tickets at discount rates. Company meetings are arranged at the Bedford for anyone interested in any aspect of the theatre. Phone 225 0803 for details.

**TRAVEL**
- Student membership is £4 for four years.

**Filmhouse**
- **WALL STREET (15)**
  - 2.45 pm Thurs 27
- **PARTING GLANCES (15)**
  - 3 pm, 6.45 pm, 8.40 pm
- **THE BLUES BROTHERS (15)**
  - DRAGNET (PG)
    - 10.30 pm 22- Sat 22

### FilmsoC
- **OTHELLO (PG)**
  - 6.45 pm
- **SPLENDOUR IN THE GRASS (PG)**
  - 1:30 pm
  - Pleasance Theatre Fri 21
- **THE WITCHES OF EASTWICK (18)**
  - WITHNAIL & I (18)
    - 9 pm George Square Theatre Sun 23
- **MANON DES SOURCES (PG)**
  - 7 pm George Square Theatre Wed 26

### Salvation and Good and Gone
- **The Venue, Calton Road**
  - 557 3073
- **WRENNAG AND THE ROCKETS**
  - Oddfellows, Forrest Road
  - Free.
- **THE DAN BLOCKER EXPERIENCE**
  - Negociants, Lothian Street
  - 22 6313
  - 9 pm; Free.
- **THE BROTHERS**
  - Preservation Hall, Victoria Street
  - 226 3816
  - 9.30 pm; Free.

### 21st
- **GERRY MULVENNA**
  - Royal Oak, Infirmary Street
  - Evening; Free.

### CAMEO
- **FILM SOCIETY**
  - Membership £11 to students and £12 to all performances. Membership available at all shows and non-
  - members may purchase guest tickets in advance from any Union Shop.

**FILMHOUSE**
- Student tickets are £5.50 for matinees, early evening shows £5.50 and £2.50 for main evening shows which are bookable in advance. No concessions on Saturdays.

**QUEEN'S HALL**
- Platform Jazz concerts offer student discounts where standby tickets can be purchased for £3.00.
  - Subject to availability.

**LYCEUM**
- Theatre Saver concession cards cost £1 and last all year. The enables members to get £1 off the full price each time you and a friend go to the Lyceum.

**ESCA**
- Edinburgh Students Charities Appeal are at 1979 George Street (225 4051). Anyone is welcome to pop down and meetings are from 1 till 2 on Tuesdays.

**BEDLAM**
- EDTM members may purchase tickets at discount rates. Company meetings are arranged at the Bedford for anyone interested in any aspect of the theatre. Phone 225 0803 for details.

**TRAVEL**
- Student membership is £4 for four years.
When is a second-hand shop not a second-hand shop? See one and you've seen them all. Or so it would seem. Faded pink twill, a seedy burgundy dressing gown in the window and maybe a multi-coloured silk scarf just about wrap up the contents of many of the best adventurous.

But if you've ever been into Caplan in St. Mary's Street, perhaps you'll have noticed some obvious differences. That is, if you haven't been intimidated by the quizzical expressions of the two severely dressed shop owners, who sit behind a huge central table, sewing with Victorian intensity.

...and Robbie Kelly. Talking to Ken Boyle about the approach is justified, especially considering Caplan’s stylised individuality against the complacency of the average Edinburgh offering.

Briony Sergeant