McLeod slams proposals for loans and earn as you learn scheme in Government White Paper.

Government to freeze Student Grants

by Cathy Milton

AN "earn as you learn" scheme under which students would help support themselves is one of the Government's latest proposals for the continuing problem of student financial support.

The Government plan to negotiate with NALGO and NUPE (the main Public Sector Workers' Unions) so that students will be able to take jobs as visitors, cleaners, library staff and other jobs around Campus.

A White Paper on the issue, presented to Parliament yesterday, also states that students grants will be frozen at their current level, the parental contribution is to be frozen and all students are to be eligible for a loan of up to £1,000 for the duration of their courses.

Responding to the proposals, Malcolm McLeod, EUSA President, said: "Firstly, they're out of their box. This scheme is going to be ten times more difficult to administer than what we have now.

"As well as administering grants and parental contributions, they've now got to administer loans.

"We're getting to the stage now when because of the cost of the unnecessary extra bureaucracy, it would honestly be cheaper to hand out a fixed grant to all students irrespective of means.

"The proposals are dangerous because the Government can now change the proportion met of student support funded by the State and that met by the individual at will."

It is not known how industry will react to the proposals but the signs are that the response may not be favourable.

GCHQ Rally

by Dave Donahue

THE GENERAL Secretary of the IPCS (the Public and Civil Servants' Union) has accused a Minister of State in the Foreign and Commonwealth Department of lying over the sacking of four staff at Government Communications Headquarters.

Speaking at last Monday's rally at Edinburgh's Usher Hall, Bill McAII labelled William Waldenrove's recent allegations that trade unions have undermined national security at GCHQ, "a lie of lies".

McAII challenged Waldenrove to publicly withdraw his statements or to sue him for slander.

The demonstration was held in support of four staff recently sacked from their posts at GCHQ, and a further 18 workers who expect to be relieved of their duties at any time for refusing to give up their union membership.

McAII said that in 1984 the Government had virtually demanded that workers at GCHQ give up their union membership or else discuss their terms and conditions of service with management.

Since then, McAII said, the 18 who have refused to leave their union, had been deprived of promotion, deprived of pay increases and other perks.

McAII went on to say that all this was despite the "no strike" deal the unions had offered the Government.

He went on to argue that the non-unionised MIS staff have a far worse record for breaking the criminal law than GCHQ workers.

McAII was followed by Gavin Strang, MP, who said that the rally was not just a demonstration but also "a tribute to the 18 workers" whom he called "heroes".

Strang said that the suggestion there is a conflict between national security and trade unions is "outrageous"

He described it as an "alibi" to watch the Prime Minister associating herself with the Solidarity movement in Poland whilst attacking "basic trade unionism" at home.

The highlight of the rally was the appearance of John Cook, one of the 18 remaining trade union members at GCHQ who expects to be sacked shortly.

This 52-year-old civil servant was given a standing ovation before he even opened his mouth.

Clearly overcome by his reception, Mr. Cook at first spoke hesitantly but managed to regain his composure.

continued on page 2
SRC opposes Elders bid

by Mandy Goddard

EDINBURGH University, students have joined the opposition to the Elders takeover bid for Scottish and Newcastle Breweries. An SRC motion passed last week stated that “the Elders bid should be resisted at all possible levels”, and that the SRC would give its full support to action being taken by the Union Committee of Management. Scottish and Newcastle is the largest employer in Scotland, and the takeover bid by the Australian brewer Elders has caused outrage throughout Scotland.

Yet, despite the SRC backing for Scottish and Newcastle, the Presidents Ball this year is receiving support from the Royal Bank of Scotland who are backing the Elders bid.

EUSA Secretary Mark Wheatley said that despite this, traditionalists were too late to refuse sponsorship from the bank. His view the situation was a “question of business ethics”. A spokesperson from the Royal Bank of Scotland stressed that the support was “a purely professional involvement, and that it should not cause any resentment on either side.”

Despite this, Scottish and Newcastle stated that they were very pleased to hear of the students support", particularly as last year the University’s unions were the largest independent consumer of the company’s beer.

A spokesperson repeated the company’s hope that the bid will be referred to the Monopolies and Mergers Commission, and added that if students feel strongly enough they should write to their MPs to protest.

continued from page 1

He said that having been brought up to believe that this is a free country, with freedom of speech and, above all, freedom of association, he saddened him to see these concepts under attack.

Cook rejected Strang’s assertion that he is a hero, maintaining that he and the other 17 trade unionists are just “ordinary individuals who have thrown together” through their belief that trade union should be allowed to operate.

He slated Margaret Thatcher as a hypocrite surrounded by sycophants who become confused when she comes up against people with principles.

The rally culminated in a speech by Rodney Bickerstaff, General Secretary of NALGO, who posed the question, “Who next?” He claimed that it is only a matter of time before other essential services come into the firing line.

Bickerstaff promised to support and fight for the 18 trade unionists although he made no specific proposals for action.

The 20-odd EU students who attended the rally (led by Malcolm Macleod, EUSA President), were mentioned in the closing messages and managed to raise a decent cheer.

However, the message most vehemently applauded was the news that civil servants in Edinburgh’s Sheriff Court had come out on strike for the day and that as a result the court was forced to shut down all day. All witnesses and jurors had to sent home.

A careers information talk

GRADUATE OPPORTUNITIES WITH BP

BP CHEMICALS INTERNATIONAL

RESEARCH & DEVELOPMENT

will hold an informal presentation

on

Thursday 17th November 1988 at 6.00 p.m.

in

CARLTON HIGHLAND HOTEL
NORTH BRIDGE, EDINBURGH

This will be of particular interest to:

Chemists • Physicists

REFRESHMENTS PROVIDED

CAREERS LITERATURE AND OTHER ADVICE AVAILABLE

Campus to Campus

DUBLIN: The Students’ Union at Trinity College, Dublin, could face fines following the controversial publication of an article on abortion in this year’s student handbook. The article, contained in the welfare section, was printed against the advice of a solicitor and now SPUC, the Society for the Protection of the Unborn Child, are considering exacting a penalty through the courts. The article was printed despite the Hamilton ruling which states that no information should be given out on the subject of abortion. SPUC had already launched an interlocutory injunction with University College to try and prevent the article being published but the injunction was crushed in court. Problems could also arise since the handbooks were printed in Belfast and were taken across the border without any VAT being paid on them.

SOUTHAMPTON: A family of 13 squatters were evicted from one of the university halls of residence on Monday by bailiffs, after occupying the premises since the beginning of July. 43, a mature philosophy student, and his 12 children, were originally allocated the accommodation for two weeks but refused to move out after this time. The family have now been offered bed and breakfast but could be homeless after this time.

NOTTINGHAM: The Carnival Committee, who are responsible for the university rag mag, are presently trying to reclaim over £33,000 in lost revenue.

The committee had agreed to let the printers of the magazine keep all funds raised through advertising, but had underestimated the amount involved.

The issue was recently covered in BBC TV’s “Watchdog”, but it is unlikely any money can be refunded to charity.

NEWCASTLE: Officials at Newcastle Polytechnic are considering taking legal action against a group of 40 students who caused £250 worth of damage during riots over a new campus situated more than three miles out of the city centre.

The riots occurred when students broke down a door to reach a meeting held by staff at the polytechnic. Students have been refusing to attend classes at the new campus, situated at Coach Lane, as they feel it is too inaccessible and they would have to use public transport to reach it.

Staff are worried that if the new campus continues to be used by only 40 per cent of its capacity it will have to be shut down, which would result in some staff losing their jobs. They are appealing to students to agree to attend classes at the new campus.

CARDIFF: Residents of a new university accommodation block have been campaigning for compensation after being charged rent for weeks when it lay empty.

The accommodation, specifically built for mature students and married couples, has already had problems with mice in addition to vandalism caused by local youths.

Campus to Campus compiled by Katka Krosner and Lindsay McIntosh
Gibson apologises for Mandela vote

by Cathy Milton

SHONA EASON Gibson, EUSA Treasurer, has publicly apologised for voting against a quorate General Meeting mandate, which is supposed to be binding on all EUSA sabbaticals.

The issue was raised at last Thursday's General Meeting. Gibson claimed that when she voted against Mandela's nomination for Honorary President of EUSA she was not aware that this directly contravened a 1985 AGM mandate.

When it was pointed out that last week she justified her action in Student by calling the issue a "matter of personal choice", she replied that she had been contacted at 9.30 in the morning and was not thinking straight.

She was then reminded that a list of all existing quorate mandates had been circulated to all the sabbaticals, Gibson included, some weeks before she voted, and she denied ever seeing the list.

Mark Whitelaw, EUSA Secretary, then confirmed that Gibson had been sent the list. He said: "I did distribute a list of all existing quorate motions but I can understand if Shona did not see that particular motion as it was in the middle of several others."

• FOLLOWING the failure of Mandela's nomination for the Honorary Presidency of EUSA, Edinburgh Students Against Apartheid and the Mandela Action Committee have drawn up a new motion by which they hope to bind the whole of the SRC (including the sabbaticals) to "do all in their power to have Nelson Mandela elected as Honorary President of EUSA", which they intend to put to the Annual General Meeting next year.

Edinburgh has highest Poll Tax

by Mark Campanile

STUDENTS in Edinburgh will face the highest community charge bill in Scotland, according to figures just released by the Secretary of State for Scotland, Malcolm Rifkind.

However, his estimate of a bill of £513 for each Edinburgh city resident, which would mean a £63 charge for students, has been criticised by Labour Regional Councillor Eric Milligan.

Mr Milligan, who is chairman of the Lothian Regional Finance Committee, stated that the figures were unrealistically low, and would only be applicable if the local authorities were within their budgets.

THE IMPLEMENTATION of the Housing Bill in early 1989 may effectively end the availability of housing benefit to students, while at the same time making an increase of rents in the private sector likely.

The Bill accomplishes this by abolishing the right of tenants to fair rent regulation, thus removing governmental control of the rented sector. It also puts into operation the second phase of the housing benefits cutback.

Since 1980 students living in university-owned accommodation have been unable to claim housing benefit. This has entailed a loss of around £400 per annum for many students. From the 1st April local authorities shall be unable to pay benefit on rents above those stipulated by the rent registration officers in their new capacity under the Bill.

Currently their job is to fix maximum rents chargeable in respect of individual properties. Any such rents are binding for three years if the tenant remains in the property.

From the 1st April no more fair rents will be registered and the new task of the officers will be to decide rents for each property above which no housing benefit may be paid.

The Housing Section told Student that those who would not be fixed on the basis of the market rent, but solely on the basis of what housing benefit can meet. The values set are likely to be considerably lower than actual rents charged, but are not binding on the landlord. In this way the tenant is exposed to market forces by the abolition of rent control, yet market forces are ignored in the setting of a figure by the rent registration officer.

If, for example, someone is paying £50 weekly (student average) for accommodation, but the sum set by the officer is £18, then she/he is entitled only to the difference between the allowance towards rent in a standard grant (£14) and the £18 set by the officer. Thus she/he effectively overpays by £4 every week.

The purpose behind the changes is to throw the market open and to end the "artificially low" rents currently set by the officers so that more property owners will enter the rental sector, thus giving the consumer (tenant) the power to choose what accommodation may apply to a rent assessment committee but the amount suggested by this body is not directly related to that fixed by the rent officer and, in any case, carries absolutely no binding force.

Rent is to become a matter entirely for free negotiation between individuals.

Tenants will have no right whatsoever to appeal against the rent officer's decision. The local authorities may appeal but the Housing Section told Student that this in effect would only happen where "special circumstances", such as old age or disability, were involved. There will be no question of appeal merely on the grounds of disparity between the sum fixed by the rent officer and the actual rent charged. If the rent is too high the tenant must move or lose out financially.

The only advice the Housing Section could give is that students should ensure that any accommodation they take has "fair-rented" before the 1st April and remain there. Those students with resident landlords, are, in any case, unable to register rents.

If those students planning to move into the private sector for the first time after April 1989 can do no little other than look for somewhere cheap, Gilt Troup, EUSA's Welfare Officer, predicted an increase in demand for the reasonably cheap University-owned accommodation. It remains to be seen, however, precisely how great the effect of the Housing Bill generally will be on students.

M's Troup asked Student to pass on that housing benefit is not being back-dated any more, so get your claims in as soon as you can.
GM flops again

GM report compiled by Dave Donahue, Allan McCoglan, Cathy Milton and Ian Robertson.

LAST Thursday's General Meeting was a flop. It was as usual inquisitive with only 178 students turning out and some of the motions seemingly reprints from last year's agenda.

The standard of debate was patchy; Northern Ireland raised a few temperatures, but most of the motions went through unopposed or worse, those who opposed them (the Tory contingent) could not be bothered to speak — "Let's go straight to a vote" was the evening's slogan.

POLL TAX MOTION

THE motion advocating non-payment of the Poll Tax was strongly supported with only five of these present dissenting. As passed it called on the Secretary and External Affairs Committee to do all within their powers to try and avoid warrent sales.

The SWP talked of an attack on working class families and suggested that only a "Don't Pay, Don't Collect" policy with councils not implementing the Poll Tax would be successful.

The SNP chair Colin Moodie argued that for local councillors "the surcharges following non-collection would be enormous" and as that "at the moment it seems that students only have to pay 20% they could provide the momentum to get an effective non-payment campaign moving.

Revolutionary Communist Party leader Andy Grey felt that "it is only the workers who can influence the situation."

WOMEN'S OFFICER

As passed it called on the Students' Representative Council to give the body a more formal status by the creation of an officer.

KAMPUCHEA

This motion was passed unopposed. The motion centred around the fear that when the Vietnamese withdraw from Kampuchea in 1989, the Khmer Rouge might be able to reimpose their anti-intellectual, anti-Western ideology on the Kampuchean people.

The proposer, Lucy Hooker, made a plea for overseas aid to be determined on humanitarian rather than political grounds.

She also deplored the fact that Kampuchea is the only undeveloped country that does not receive aid from the West. The GM further agreed to support the Ofrefamfast for Kampuchea.

FREE RANGE EGGS

This motion called on the Union Committee of Management to boycott the use of battery eggs and was passed unopposed.

The proposer, Dan Watson, spoke of the cruel conditions endured by hens on battery farms where 90 per cent of eggs sold in Britain are laid.

Despite the sincerity of the speaker and the gravity of the issue, Watson was able to raise one of the only laughs of the evening. While reading a particularly tongue-twisting sentence from his prepared speech, he looked up and said: "You called me nicked this from somewhere else: can't you?"

TROOPS OUT

The second motion on Northern Ireland was "prop up proposed by Morfydd Williams who called on the General Meeting to support the campaign for "Free Speech on Ireland" organised by the ad hoc committee for British Withdrawal from Ireland.

She spoke of the "struggle for freedom from British imperialism" and demanded the "right of self-determination". On the motion as written she pointed out the danger of increasing invasions by the government into democratic rights. "Ireland today, GCHQ, and who's going to be next tomorrow?"

In the ensuing debate each was said about the withdrawal of British troops from the North, and about army and IRA brutality. Much ideology was lobbed back and forth and several speakers deplored the fact that the issue of free speech had been submerged in a wider battle about Irish republicanism generally.

The motion was carried 63-40.

EDITED AND COMPILLED BY JAMIE CATHAL O'BRIEN

EDINBURGH TRAVEL CENTRE

TRAVEL WRITING COMPETITION

Entries should be handed into the Student Offices at 48 Pleasance by 12.00 noon, 14th November 1988. You may write about any travelling experiences you have had, whether at home or abroad. The title is "Travelling in the Vacations".

They should be 1,000 to 2,000 words long and should include as high a quality of photographs as possible. The judge will be Frank Barnett, travel correspondent for The Independent. The winning entries will be printed in the travel supplement, appearing in Student on 24th November. First prize will be £100 in travel vouchers. There will be two second prizes of £50 as well.

Entries should refer to the real-life travelling experiences of the author. They should be written legibly, double spaced and with wide margins. Pages should be named and numbered.

Enquiries should be made to James Bethell on 558 1117 or to the Student Offices.
**Radical Voice Silenced**

- A Weekly Mail reporter looks at the SA government's arbitrary powers of press censorship

---

**SOUTH AFRICA**

**Radical Voice Silenced**

- A Weekly Mail reporter looks at the SA government's arbitrary powers of press censorship

---

**THE SUSPENSION of the Weekly Mail — one of South Africa's best radical newspapers — has deprived this country of a lost voice and a tool for progressive change.**

The suspension, announced in the early hours of last Tuesday, has sent shock waves through the media and the political scene. The Weekly Mail, which is owned by journalist and former Südafrika editor Thabo Mbeki, is one of the country's most respected publications.

**The suspension of the Weekly Mail is a serious blow to the Weekly Mail, which has a small advertising base and, unlike other "alternative" newspapers, no foreign donor to cover its running costs. However, its editors and 30 odd staff are determined not to bow to the pressure. They plan to put out books and booklets and will be selling their stories to other publications.**

**One thing is absolutely clear: we will not go into kowtowation, nor will we stop working. We will survive."**

Any newspaper which published such material could be warned and then closed.

But the most dangerous precedent was the clause giving the government the power to issue a warrant against any person for publishing "false, defamatory or seditious" material. The prohibition could be applied to the minister himself. The courts have been stripped of any power to overrule his decision.

The one-month suspension of the Weekly Mail — the third paper to be closed in this way — throws a harsh spotlight on the arbitrary nature of the new laws.

The articles singled out by the Minister as seditious include two pieces of sober analysis on the banned African National Congress' new constitutional guidelines, which are said to promote the ANC's public image. The guidelines have appeared in a number of mainstream papers which have not been tolerated, and the Weekly Mail articles contain hostile comment from a number of prominent South Africans.

From the government's own standpoint, the suspension makes little sense. It comes at a time when it is making strenuous efforts to break out of its deepening isolation, and to project itself as a peacekeeper and defender of Western democracy in the region. Minister Botha has been bringing his government's bona fides into doubt as they run around the world talking grandly about reform, constitutional change and the role of political parties. The suspension, which included a joint protest by the ambassadors of Britain, France and West Germany — the three European countries the Department of Foreign Affairs most wants to please — was triggered when the Minister was cashing in on a proposal to redefine the conditions in which it was given. The best thing in this year to discuss an earlier closure threat was that he saw no more than selected cutting from it. The imposition of a one-month, rather than a three-month ban has also prompted speculation of Cabinet concern over the issue.

Observers go on to speculate that Botha has foreseen the newspaper reaction to the Mail closure, which included a joint protest by the ambassadors of Britain, France and West Germany — the three European countries the Department of Foreign Affairs most wants to please. The Weekly Mail editors are convinced that Botha does not read the paper. Their impression is that he met them earlier this year to discuss an earlier closure threat.
International in Brief

US ELECTION RESULTS
GEORGE Bush has won the American Presidential Election by a wider margin than expected, 5 points, at 54% to Dukakis' 46%. Of the 50 American States Bush won 38 while Dukakis gained only 11, with California as yet undeclared. Bush claimed Ohio, Michigan and Pennsylvania; all key States for Dukakis. Massachusetts, New York and Illinois were among the few States won by the contestant. Bush needed only 220 of the elected college votes and ended with 355, leaving Dukakis just 126. Bush's success was described as a "great victory" while Dukakis admitted defeat.

BACK FROM THE DEAD
"An 18-year-old student who was set alight by Chilean troops during a national day of protest, and left to die, will next week be speaking in Edinburgh as part of a lecture tour of British Universities. Two years have passed since the horrific incident in which Carman Quinata suffered 60% burns, but still her attackers have not been formally identified and prosecuted. The animation which surrounded the investigation has forced the Quinata family to emigrate. Ms. Quinata's visit to the UK is not just a personal quest. She also hopes to raise awareness of the plight of all General Pinochet's political opponents, and to speak for the thousands who have died or gone missing during his regime. Carmen Quintana's lecture will take place 1 pm, Monday 14th November, in the Chaplinase Centre.

MASSACRE STIRS UNREST
STUDENTS have been rioting in Venezuela's major cities over the last few days in protests against the army's unprovoked shooting of 14 fishermen at El Amparao on Saturday. Two survivors of the riverside massacre recounted at a press conference how they jumped into the water and swam to safety when the security forces opened fire on them without warning.

During the widespread student demonstrations, two youths were reported to have been killed when a grenade exploded in their car; 15 others were injured and an estimated 20 detained.

The murders coincided with the release of Amnesty International's first report in 20 years on human rights violations in Venezuela. Despite the Venezuelan authorities' promise to launch an enquiry into the shootings, Amnesty International remain unconvinced: "We are very concerned. We welcome the government's commitment to a full investigation, but in the past similar investigations have not led to prosecutions."

NATION READER ARRESTED
On the more bizarre but equally senseless side of South African press censorship, a Northern Transvaal student was this week arrested for reading New Nation, a progressive newspaper which is not even banned.

Twenty-two year old David Makwela was confronted by police as he bought the newspaper on his way home. After interrogation at the local police station, Makwela claims he was assaulted then taken home to have any New Nation material confiscated.

TOO MANY HAMBURGERS
OVERCROWDING in West Germany universities has reached a critical level, with many courses often over-subscribed to many times over.

The University of Hamburg this year recorded its highest number of new admissions in the institution's history. At the same university, queues form regularly outside Business Studies lectures as nearly three times the amount of last year's students attempt to cram themselves in.

The overcrowding is blamed upon the large influx of sixth form students who have taken a year out in vocational training. The government have only suggested that university entrance should be restricted.

COMMENT
IN A LIFT at the University of Cape Town somebody has scribbled a cartoon. It depicts a newspaper seller standing on a street corner and shouting to passers-by: "Read fuck all about it!"

I asked myself at the time that I saw it, would Mr Botha and his Cabinet Ministers find this amusing? Now they are not renowned for their sense of humour, but they may have had a chuckle last Saturday over a couple of Castles (South African beer) whilst watching a rerun on video of the last time the Bois played a decent game of international rugby (some years ago now).

The point of the humour would, of course, have been the government's latest public relations exercise — the banning of the Weekly Mail. It is the latest skirmish in a long battle against the media and against the smaller opposition newspapers in particular. The New Nation has already felt the brunt of the government's PR blunderbuss. In addition to its numerous banings, its editor, Zwelakhe Sisulu, is approaching his 300th day in detention.

These smaller newspapers do not have a monopoly on opposition to the government. Some of the leading papers dissent vociferously from their leader columns to a greater or lesser extent. The Star, the Johannesburg-based daily paper, is the leading liberal opposition paper. The Daily Dispatch in East London (made famous in "Cry Freedom"), the Cape Times and of course The Sovereign all speak out strongly. Even some of the Afrikaans language newspapers such as Die Burger have been known to depart from the government line.

It is the smallest opposition papers that are usually at the forefront of the battle to circumvent the reporting restrictions and get the truth across to the general public.

The government's repeated banings amount to bullying. The Weekly Mail now walks a financial tightrope and may eventually collapse if the government continues to throttle it.

The editor of the Weekly Mail is faced with a terrible dilemma. The newspaper must either toe the line and become part of the silent conspiracy or carry on speaking out and face a tempestuous future.

It is a slow process. By continually harassing these newspapers Pretoria hopes that they will slip down of their own accord. Or you criticise them for banning a newspaper that contravenes the law? Their intention is to stop permanently the publication of the Weekly Mail and the New Nation, and they are doing it by degrees.

It is nice to believe that "the truth will out". In South Africa only time will tell.

CAREERS ... CAREERS...
Available now at the Careers Department...

List of employers giving first interviews for Milk Round.

Come down to the Careers Department and register for the Milk Round.

33 BUCCLEUCH PLACE

33 BUCCLEUCH PLACE
The American Daydream

Bush has won. He has done so because he managed to hijack the American dream. It was a campaign that forgot all about issues and policies and got down to symmetry and symbolism. It was that important — patriotism (the pledge of allegiance, Dukakis is really a Greek, remember). The Clinton campaign had a term for it (Dukakis is a liberal, I-b-e-r-a-l, who will put a black rap, Willie Horton for example, in every white home). But Dukakis was the political zombie that did not die. He is still here, still... not the first. He will inherit one of the most extraordinary Presidential legacies in American history — that of Pres- ident Reagan. It was his template and the term of his life has been a riddle with inconsistencies, u-turns and outright failures. Yet he remains one of the most popular post-war Presidents, even in his initial bid to power in 1980, there is little to suggest genuine support for his Conservatism and his policies. In a 1980 New York Times/CBS exit poll only 26% of those who voted for him had voted for Reagan because of his Conservatism.

Letters

Dear Editor,

I WOULD just like to make a small tribute to our great leader, she has done so much for our country towards greatness once again. The name? None... sheen it even? She is called "We love you Thatcher".

Yes the good old 'blues' have come out to help our loved one in health care. Firstly came Edwina's wonderful suggestions, such as wearing woolly under wear. Well friends I haven't stop ped knitting. But now we have an even greater asset to health, something that will promote the gradual improvements made in health care. Namely, the introduction of charges for dental and optical check ups I would now like to point out the benefits of this policy.

Firstly, those who deserve to have healthy teeth and good eyesight will be able to afford it. After all, charity is alright for servicemen and dogs homes, it should not be given to those who have already been taken care of.

Secondly, unemployment will diminish rapidly. Why? Well, charge up and in no time will all citizens eventually starve due to their inability to chew the crusts of bread that are thrown from No. 10 daily. In addition, everyone's eyes increase the incidence of accidents to be boundless.

Finally, those within Britain who are subversive, left wing, and all the other colours, creeds and races, not being of good Aryan stock have only a few numbered stock have only a few numbered stocks to safeguard the empire. Why? As everyone knows such individuals have the pledge of allegiance, a term which is double duddy and generally worse over detail, but this makes it easy for the American people to believe that Reagan knows nothing of such disgraceful dishonesty as the Iran-Contra affair. No one tells him anything else, so why anyone have told him about that?

The President is the equivalent to the monarchy. Americans have shown in Reagan their desire for a President detached from the mosh-mash of political policies. They have put in their Conservatism, a leader they have put in their Conservatism, a leader who have put in their Conservatism, a leader who

Wry Reply

Dear Editor,

WHAT would you think of a week long report on the Committee of Vice Chancel lors and Principals is part of a bigger picture. Are we to think of a magazine which ran a big 'interview' (free advertisement) in the London evening Standard on Sunday? What would you think of a newspaper which had a composite ad on the same page wearing a 50 cent cardigan? What, indeed would you think of a newspaper which the University of Manchester choose to pilot Tony's new scheme? Yours sincerely,

Full of Hot Air

Dear Editor,

HAVING had a bad experience with the Hot Air Balloon Club, I would like to openly express my complaints so that students can get a glimpse into what is quite a popular club of about 140 members.

My complaints are that it is poorly run, has uncooperative staff who are unresponsive to my concerns. My brief experience was not a happy one, but, enough to draw some inferences.

I went on an event on a Sunday morning and was told by the ordinator didn't know that we had been offered one since the co­ordinator didn't know that we had left together.

That was the beginning of my disillusionment experience. Agitated by what I saw as an arbitrary decision not even conforming to the Club's own rules, I asked the co­ordinator why she did this without discussing it. After all the launchings, she said she had to can me because I wasn't there the whole time, and I thought I did help in setting up beforehand. She did, however, offer the chance to fly in a passenger at a later time. That never happened.

I, like everyone, got a van ride that I didn't want, but accepted in order to do an inter­view. I also had to work on bal­loon canvases. For this privilege I was expected to pay £1, which no

Midweek

Dear Editor,

I WRITE in relation to David Dear Editor, please write a diatribe conden ming a man who's teeth fall out. For that privilege what the band said concerning... a and this is the

Dear Paul A. Regerson,

WERE we at the same concert? Whilst everyone else was listening to the Civic Hall we seem to have concentrated on how you could misunderstand the audi­ence and again the band's name, you could think of to describe us. What an unimpressive effort.

Your own, personal taste in music is not my concern — although I suspect we may differ but, if you are going to write reviews for the music section may I suggest that you try reviewing the music not a. what the audience were like or b. what the band said between songs. This is not what we were supposed to be reviewing. Having decided that you did not like their music the article then consisted of an array of trendy (and meaningless) phrases to that effect, trying to express your point of view and then possibly end your own unimportant sentence...

I think your article "personifies all that is useless and redundant" is the worst I have ever seen. It was basically clichéd that even con­cerned with the music — I found myself echoing your own sentiment... "Take this man away".

Yours sincerely.

Clichéd student journalism

Dear Editor,

WHAT would you think of a student reporting in the Student Union about the forced closure of a club? Quite an interesting discovery...

Club is Full of Hot Air

Dear Editor,

WHAT would you think of a student reporting in the Student Union about the forced closure of a club? Quite an interesting discovery...

One told me about until it was too late. I was also threatened to be shut down. It wouldn't matter to me if

Catherine Elliott

Staff List

MANAGER: James refill
ARTS: Colin
EDITOR: Ian Bennet
DEPUTY EDITOR: Emma Gower
MANAGING EDITOR: John Pocur
ADVERTISER: Sarah Gurni
ARTS: Colin
MUSIC: Catherine Elliott
غن: James
FILM: Jillian
generally unimportant.

Wry Reply

Dear Editor,

WHAT would you think of a student reporting in the Student Union about the forced closure of a club? Quite an interesting discovery...

I went to an event on a Sunday morning, the co­ordinator didn't know that we had been offered one since the co­ordinator didn't know that we had left together.

That was the beginning of my disillusionment experience. Agitated by what I saw as an arbitrary decision not even conforming to the Club's own rules, I asked the co­ordinator why she did this without discussing it. After all the launchings, she said she had to can me because I wasn't there the whole time, and I thought I did help in setting up beforehand. She did, however, offer the chance to fly in a passenger at a later time. That never happened.

I, like everyone, got a van ride that I didn't want, but accepted in order to do an inter­view. I also had to work on balloon canvases. For this privilege I was expected to pay £1, which no

Dear Editor,

WHAT would you think of a student reporting in the Student Union about the forced closure of a club? Quite an interesting discovery...

Wry Reply

Dear Editor,

WHAT would you think of a student reporting in the Student Union about the forced closure of a club? Quite an interesting discovery...

one told me about until it was too late. I was also threatened to be shut down 20 miles out in the country I didn't agree.

By the end of the day, I'd lost six hours of a booked Sunday and went home even more frus­trated, with not even a guarantee to be placed on a future flight, only a "priority". I also talked to two members who were denied a future flight altogether.

Not surprisingly, I no longer want nor have the time to deal with the club, I offered a refund of my membership (£JO) the same afternoon, which was instantly accepted by the staff per­sons. That, however, was over­rated by a committee that did so without letting me present my compliant.

Yours sincerely,

Jain Catto

STAFF LIST

MANAGER: James refill
ARTS: Colin
EDITOR: Ian Bennet
DEPUTY EDITOR: Emma Gower
MANAGING EDITOR: John Pocur
ADVERTISER: Sarah Gurni
ARTS: Colin
MUSIC: Catherine Elliott
غن: James
FILM: Jillian
NEWS: Sarah.

Where indeed, and this is the question, has the essential infor­mation this week? Answer: page 18 in a section entitled Whits Ow, which just occasionally man­ag es to get things right. And page 1 text head: 20p. Yours sincerely,

Catherine Elliott

Sunday, November 10, 1988 7

The Palriotism of the EUSA. The feeling of "liberalism" that Bush so urgently cast from him. In the run up to the election Bush told a cheering crowd that if Dukakis could only stand the "heat of the kitchen" the heat that Bush was talking about wasn't the result of furious debate created by visionary idealism. It was about negative dirty, pointless campaigning.

There are pressing concerns — the homeless, poverty, drugs, crime, but neither candidate (and certainly not Bush) has been in a rush to remind Americans of their problems. It was Carter who prevaricated that "Our great nation has its recognised limits," and everyone knows how Carter faltered. Republicanism in the 1980's faces no such problems and makes no such admissions. Bush has won. The daytime continues.

STUDENT

ESTABLISHED IN 1887

BUSINESS

ADVERTISER: Sarah Gurni
ARTS: Colin
MUSIC: Catherine Elliott
غن: James
FILM: Jillian
NEWS: Sarah.

Where indeed, and this is the question, has the essential infor­mation this week? Answer: page 18 in a section entitled Whits Ow, which just occasionally man­ag es to get things right. And page 1 text head: 20p. Yours sincerely,

Catherine Elliott

Sunday, November 10, 1988 7

The Palriotism of the EUSA. The feeling of "liberalism" that Bush so urgently cast from him. In the run up to the election Bush told a cheering crowd that if Dukakis could only stand the "heat of the kitchen" the heat that Bush was talking about wasn't the result of furious debate created by visionary idealism. It was about negative dirty, pointless campaigning.

There are pressing concerns — the homeless, poverty, drugs, crime, but neither candidate (and certainly not Bush) has been in a rush to remind Americans of their problems. It was Carter who prevaricated that "Our great nation has its recognised limits," and everyone knows how Carter faltered. Republicanism in the 1980's faces no such problems and makes no such admissions. Bush has won. The daytime continues.

STUDENT

ESTABLISHED IN 1887

BUSINESS

ADVERTISER: Sarah Gurni
ARTS: Colin
MUSIC: Catherine Elliott
غن: James
FILM: Jillian
NEWS: Sarah.
**Dons Crushed**

**EUAFC 1st XI 1**

Aberdeen 1st XI 1

**EUAFC 1st XI 1**

even threatened to leave their own half.

A cricket score seemed likely as the confident Edinburgh side surged forward with wave upon wave of attacks but it was not until the half hour mark that the United increased their tally.

Andy Woods, the grand old man of university football, freshly returned from Bondi Beach played the ball upfield to Findlay netted. Another substitute for him, right flank. His first time cross was met by Woods having run fully 50 yards to signal his return to Scottish football with a fine volley beyond the keeper's reach.

After the break, some determined Aberdeen pressure had to be mopped up by Paul Lavin and Stuart Montgomery at the back before the Uni could once again storm forward. It was another defender Liam MacArthur who netted the fourth. Losing his man at a free kick the Etton Rifle grabbed at the back post to fire his diagonal shot decisively into the net. Joe Louis MacArthur's celebrations scored a perfect 10.

Aberdeen grabbed a goal back midway through the half but with the injury to Dixon onto the fray the Dons were on the rack again. Overwhelmed Aberdeen crumbsed, with both Chambers and Dixon hitting the woodwork and Govan blasting over when he really should have scored.

Govan redeemed himself moments later, completed University tally with a classic header. Rising like a salmon he hung like a donkey before powering into the Onion Bag to leave the final score Edinburgh 5 Aberdeen 1.

Tom Harty

**Dons Crushed**

**LAST weekend was not without surprises:** Steve Davis lost his first match in 18 months since February, losing to the slightly more interesting Jimmy White in the Canadian Masters; England played some uncharacteristically brilliant rugby in outclassing the Australian tourists at Twickenham; the Infamous Smith, a man with a personality as interesting as his name, entertained Preston spectators on Sunday with a heart-stopping victory over Edinburgh's Richard Corrie in the UK Indoor Bowls Championship; and the broken Hearts captured a point at St Mirren with only a half manager. Such is the unpredictability of sport.

Sandy Jardine's dismissal on Thursday brought to a conclusion the experimental system of a joint management at Tynecastle. Up until the beginning of this season Hearts had enjoyed a run of relative success in the Premier League, having asserted themselves as one of the top five clubs in Scotland. Yet, as is the case in this age of uncertainty, a string of poor results and a temporary loss of confidence ensures the imminent dismissal of the coach.

The situation was slightly more complex at Tynecastle, for the Edinburgh club had the dilemma of who to sack. There were two managers to choose from. Would it be the hazard of McDonald, or both of them be issued their marching orders? Jardine was the unlucky partner, so implying that he was in some way responsible for Hearts' slide down the Premier League. This of course is a little harsh. Jardine has simply been made a scapegoat, and such has been the fate of many other highly respected British managers in these times.

Being a manager of a British soccer club is no longer a very safe job. The gamble is simple. Bring success to the club and you will be left unrewarded; lose a few matches and you can begin filling in the necessary application forms for social security. An impressive past record is of no use to a manager whose team is suffering from a present ailment, for the shrewd club will be cheapened in the bargain. It would be better in these times to avoid the string of failures, the temptations of the quick buck, and the temptation of the idle, but it is also unkind to expect a manager to be perfect. This of course is a little harsh. Jardine has simply been made a scapegoat, and such has been the fate of many other highly respected British managers in these times.

Whatever the case, Jardine is now unemployed, MacDonald has acquired an extra half of a job, and Hearts' problems are still not resolved. Still, these teams can take heart from the result on Saturday, for whether they have two managers, one manager or no manager, they can never be as bad as Hamilton. Having lost 11 of their 13 matches, conceded 35 goals and only scored seven goals themselves, Hamilton seem intent on securing relegation early this season, if they continue to play as they did against Celtic last Saturday, then they should have booked their relegation spot by Christmas.

Carl Marston

**Shiny Shambles**

Due to his mild-mannered features, and not for the first time, Davey "Petal Pie" Cameron was, completely against his will, an instigator in last week's on-pitch punch-up during the Uni's 3-3 draw with Glasgow Mid Argyll. Because of this, the next day Dr Cameron "The Mad Chemist" Bell decided to do something about it before the incident was repeated.

**Bute 10**

Edin Uni 0

So, using the sharpest instrument at hand, his shammy club, he started to operate. This turned the sweet face of Davey Cameron into a hideous mass of scar tissue and needle holes. It was hoped that the horrible-faced monster would frighten the opposition into thinking twice about hitting him.

The bus left for Bute without many of the team's regular players, so this was a chance for all the freshmen to play in a match. As there was a key player missing from centre field, a makeshift centre-line was created, leaving other less regular players in their places.

These new positions worked well during the first half, with both teams having a share of the pressure. But where Bute managed to put three into the net, the Uni failed to convert. This is not to say they were not without their chances, many of which the forwards just did not manage to slot home. However, the most spectacular attempts came from the midfield players coming deep into the Bute half and firing rasping shots into goal having run rings around their defence. "Piss-Head" Watt was unlucky on two occasions, and Simple Simon had notable strike at goal. The ball rocketed in, however, the home it rocketed to was not the defender's fault, but the valuable parts of their suicidal defence man, though I've no doubt he would have got out of the way had he had time.

This unfortunate man left the pitch to check that everything was thoroughly up the shot again who carved another three for the Uni before going off for good at half-time.

The second half was completely different, with the ball harassing the Uni half for long stretches. But when the Uni did manage to push forward they always looked threatening and had four or five open mines. However, in the meantime, Bute had managed to knock in seven more goals, and the freshmen must have reflected on the mixed joys of playing university shinty on the long journeys home.

- The previous week saw the Shinty Club in action at Peffermill for their second cup match in three weeks, this time drawing 3-3 against Glasgow Mid Argyll.
- Simple Simon Longstaff

**Shiny Shambles**

**Lacrosse Latest**

**THIS WEEKEND the Scottish Club tournament took place at St Andrews with brilliant weather ensuring that everyone had a particularly enjoyable day.**

The competition involves two compulsory events (goal tests and a run) and a choice of three from archery, squash, basketball, hockey skills and football.

Entry forms can be collected from the Sports Union office, and must be presented before November 20th. So even if you're not compet-

**SPORTSTARS**

**On Sunday 13th November the Sports Union has organised a competition to determine who are our best male and female all-round athletes.**

The competition involves two compulsory events (goal tests and a run) and a choice of three from archery, squash, basketball, hockey skills and football.

Entry forms can be collected from the Sports Union office, and must be presented before November 20th. So even if you're not compet-

**THE GOLDEN BENGAL**

9a ANTIGUA STREET

EDINBURGH

TEL: 556 3460

CURRY FROM £2.95

Recommended by Good Food Guide
Restaurant and Hotel Guide 1988-9, WTRC

12 noon-2.30 p.m. 5.00 p.m.-Midnight

ALL BOOKINGS WELCOME

TAKE-A-WAY SERVICE IS AVAILABLE

**STUDENTS' OWN GUEST HOUSE**

**SHINTY STAR**

**20 NEWINGTON ROAD, EDINBURGH EH9 1QS**

**BED AND BREAKFAST — Terms from £12.00**


Under the personal supervision of

Mr and Mrs N. AHMAD GHUMAN

Telephones: 031-667 287; 031-667 0789 Office.

**MOUNTAIN BIKE SALE**

EX-HIRE FLEET

MACHINES

**STAYS THURSDAY**

1.00 p.m.

From George Square it's west along the North Meadow Walk cycler, at the lights, first left, right at the next lights and then left again.

**TRY BEFORE YOU BUY**

**CENTRAL CYCLE HIRE**

13 Lochin Place, Tollcross

228 6333
What a Pushover!

It's so easy for

Men's Hockey Club

Fair fight

Edinburgh 0 St Andrews 18

IN THEIR debut match, the Edinburgh ladies put up a fair fight against St. Andrews. The match was closer than the final score indicated — alright, we were creamed.

St Andrews scored two tries in the first half and two in the second with a conversion right on the final whistle. Edinburgh made continued attempts but always just failed to get the elusive score.

The referee made up for his constant failure to penalise the St Andrews scrum half for barging through offside in every scrum by awarding eight penalties to Edinburgh and none to St Andrews through the match. Both teams used alternative tactics during the game. The Edinburgh loose-head prop succeeded in stopping the game briefly as she sat on and flattened a St Andrews girl who then needed reassessing. The great turn out of supporters kept the girls morale up through the ups and downs of the match. They may have lost this time but Edinburgh girls now have the will to win and will be back for more.

Next match, Dick Vet, Puffinmill, Sunday 27th November.

Tamarin Evans

Dual Slalom

The new season kicked off on Saturday, 3rd November, with the Scottish Universities dual Slalom. The day was cloudy and windy, but still a good day for racing.

Eventual winners of the individual events were Nicholas Yates (Heriot-Watt) and Louise Morris (Glasgow), who beat Mark Blyth (Glasgow) and Nicola Wilson (Edinburgh) in their respective finals. Moira Langmuir (Edinburgh) finished third lady.

The team today, Edinburgh's B team, consisting of Rachel Stewart, Chris Adams, Scott Merry, Michael Connolly and Steve Champion, were beaten into second place by Glasgow, with Strathclyde coming third. Strathclyde did, however, gain revenge later on in the evening by winning the boat race.

Up until this stage the contact had been light and the skiing disciplined.

Mike Sewell
Merchant banking. It's no place for people who are afraid of heights.

At Bankers Trust, we look for high achievers. People who thrive on challenge. People who after reaching one height look eagerly for the next.

As a merchant bank, Bankers Trust offers a variety of global opportunities to sharp, assertive graduates. You can pick your challenge in corporate finance, mergers and acquisitions, capital markets, sales and trading, or banking technology and operations.

You'll have the chance to prove yourself right away. You'll find the atmosphere charged with excitement. And the people talented and energetic.

To learn more about the challenges and opportunities at Bankers Trust, attend our presentation on Tuesday, 15th November at the George Hotel. Contact the Careers Advisory Service to ensure your place. It could be your first step towards the heights.

Bankers Trust Company
Merchant banking, worldwide.
The Wedding Present is that most rare of commodities — a band genuinely unsullied by the tempting but treacherous trappings of commercial and critical acclaim. Since the release of their appropriately titled debut album George Best (that other wayward genius) they have edged into that exclusive market in thinking, drinking and sinking Britishness which The Smiths so recently vacated. Yet, just as some might have thought them predictable, they have gone public in an even more exclusive sphere — Ukrainian folk music. Paul Rogerson asks what the hell is going on.

MAIN man David Edge is a bittersweet wordsmith and a maestro of the manic melody. Charting amiably over an egg sandwich, Leed's last romantic speculated over their rapid graduation from Potterrow to the Queen's Hall.

How did it feel to be acknowledged, at least by some, as the number one indie band in Britain?

"Well, we're not number one, really, are we? No, no. New Order are number one. A lot of groups get to number one in the indie charts. We're only one."

Clearly a man for the moment; but did he have mainstream chart aspirations?

"Not as such — negative start to an interview this, isn't it really? Well, it's just something that happens when you sell a lot of records." Baisse Pete Solowka, newly arrived and searching for a sausage on a stick, interrupts sardonically.

"Oh, so that's how the charts work!

Not wishing to be instrumental in a premature parting of the ways, I moved on hastily. Apparently, an administrative bungle led to your last single Why Are You Being So Reasonable. Now being excluded from a Gallup chart placing.

"Yes, I think our manager got in touch with the NME about that. Originally we had five tracks going spare and all five ended up on the cassette and CD single. Only four went on the 12 inch.

Gallup eventually ruled that only (up to) four-track singles were eligible for a top-forty placing. The lost cassette and CD sales undoubtedly cost the Wedders a Sunday-night spin on Radio One, courtesy of Bruno Brookes. Why... actually entered at number forty-two but went no higher.

"We sort of half-checked," he mused. "We probably asked and some said, 'I'll find out for you', and they never did — so we just went ahead. I don't think the rule has changed, actually... (a hint of suspicion?). Not that we're the least bit bothered, to be honest."

Most of your songs seem to be about...

"Sex?" murmured Dave, helpfully.

Well, more like typical 'lurve' themes.

"Boy meets girl, girl leaves boy, boy writes a song detailing his anxiety. These are going to reflect nearly everybody's experiences. Is this a catch-all formula?"

"I don't know. It's not for us to say just why people 'follow us', I only write songs which I feel personally motivated to write. It's not something you think of beforehand — oh, I'll write about this or that, because it will sell well. Just as we didn't initially consider only putting four tracks on the CD of the last single just to achieve a high chart position. That's the way I go about writing lyrics even if they're not very articulate!"

You have been described as 'a man who is in love with love'.

"Well, we all are, aren't we really?" But apparently more topical to you, like some other bands, resent being called 'student-friendly'?

"What do you mean? That the majority of our fans are students? No, not in the slightest." He paused. "Judging from our audiences it's probably quite true. The fact that John Peel is the only DJ who plays as regularly probably helps."

Do you get any air-time elsewhere on Radio One?

"We got 'Singles Out'. Holly Johnson reviewed the single."

"(And it was crap?!)" Pete, muttering darkly in the corner, sceptical.

"No, he liked it!" Gedge is indignant.

"Well, he said he didn't like the record but he admired us for what we were trying to do. That's the only time. We're not the sort of group which will make it onto the playlists unless we get on a major label."

The Wedding Present are currently signed to the obscure Trans-Pennine outfit Reception Records. Is a change likely?

"I think it's going to be necessary as far as the rest of the world is concerned. We don't have any means of distribution outside the UK. There are a lot of people who can't actually get our records. In America for instance. We get a lot of letters from there complaining about the huge import prices. We definitely need some sort of deal, but the only way we would actually sign to a major is if we were offered reasonable terms. That hasn't happened so far. Well, we've been offered lots of money, but we'd have had to concede a big say in the creative process. We won't do that at any price."

This stern declaration of artistic integrity jogged one distant painful memory. Who can recall the seemingly overnight transformation of Dennis Greaves 'The Truth', from a mad to a heavy rock band? (A response to declining record sales?). They were out of the pop/a-dot and into the denim before you could say, 'record company executive'.

A common, if rather glib, criticism of Wedding Present songs is that they all sound the same.

"I can't understand that. To me they're all very different. Mind you, I think that comment can be applied to any group, if you are a casual observer. To me Heavy Metal — all the various genres — it all sounds the same. But I'm sure if I was into it I'd think they were all different. We're immune to a lot of the things cities say because we're actually quite selfish. We control our own output musically."

Is your recent departure into the Ukrainian sound evidence of an attempt to diversify?

"Yes, I suppose so. Pete's dad is Ukrainian, that's how we got into that. But they're not Wedding Present songs as such, they're just cover versions of traditional songs."

You've acquired a lot of fans on the strength of George Best; and they've gone on to buy the compilation Tommy and your subsequent singles. When the second album is released will they be looking for more of the same i.e. imitation rather than initiation?

"I think it's always worrying that people buy records just because a group has become big. It's a ridiculous thing to do, because most second LPs are dreadful anyway. Ours probably will be."

Well, hear, hear and amen to that.
In Glasgow you ask the bus driver for a ticket to “Riddrie Library” and then only the locals know that you’re going to Barlinnie. The main buildings are vast Victorian structures that peculiar blend of workhouse and factory favoured by the turn-of-the-century prison architect.

A modern gatehouse has been added and there the visitor is scrutinised from behind blue-tinted glass and told to wait for a prison officer escort. The walk through the main prison yard passes ‘B’ Hall; the scene of a siege and rooftoop protest in January 1987, which was followed by similar incidents at Shotts, Peterhead and Perth.

The escalation of violence throughout the prison system has focused attention on a small building through a doorway in an inner wall—the Barlinnie Special Unit. In the courtyard outside there are the flowerbeds, po­ised plants and aviary which have so outraged the popular press (“Porridge With Cream!” screamed one Daily Express headline). But there are also walls topped with barbed wire and security cameras. This is a prison within a prison. Opened in 1973 to house a group of violent and disruptive prisoners it has enjoyed the status of a controversial experiment for the past fifteen years.

Inside the Unit, the escorting officer relaxes visibly; removes his cap and tie and settles down to read a newspaper. We find our own way through the snooker room, past the gym and upstairs to the cell of our host, Bill. The door stands ajar and it’s considered polite to knock. We enter. They look very ordinary. The impression of normality is often cause to question their stereotypes of the prisoner as evil and uncontrollable and the inmates their view of the average “screw” as nasty, brutish and short.

Frank, who has been in the Unit for only seven weeks, admits that he was offered the chance to come to Barlinnie some years ago, but refused it. Why? “I was scared, I suppose. This is the hardest thing I’ve ever done—facing the violence in me, and dealing with the hate. In the main prison you can’t show your feelings, so you bottle them up until eventually they take you over and then you lash out.”

Some inmates have only listed a few days or weeks in the Unit before asking to be transferred back to the security and predictability of ordinary prison. Indeed, Jimmy Boyle, the Unit’s best-known inmate has claimed that in his initial time there he had “learned” for the peace and quiet of solitary confinement.

Adaptation to this new, much more related regime, can take some time, but for those who adapt, and stay, there are undoubtedly privileges. Chief among these is the ability (after a probationary period) to receive visitors in their cells. One of the main difficulties Frank has had to face while in the Special Unit has been renewing contact with his wife and children. After eight years of infrequent restricted visits he now feels that he is beginning to feel a responsibility towards them.

“I’m just getting to know them again, trying to explain to my wife what’s happened to me and how I feel. I’d got to the point where I didn’t care how long I stayed inside—it ceased to have any meaning. Now I want to get out because I know that my family are there, waiting.”

Responsibility seems to be the key word in the Special Unit. Both men we spoke to emphasised that within the Special Unit they have been forced to accept responsibil­ity, not only to themselves and each other, but for the continuation of the Special Unit. The Special Unit is still considered by the authorities as a ‘community’, and prisoners are encouraged to participate in its running. The Special Unit has been the focus of much attention and criticism. On a recent visit to Barlinnie, Mark Kelly and Allison Alexander spoke to some of the inmates and analysed the philosophy behind the Special Unit.

RT continues to play a part in daily life. Most people have heard of Jimmy Boyle, the well publicized ‘bottle man’, who has talked about his experiences and the Unit has housed a succession of writers (such as Larry Winters), painters (Hugh Collins) and sculptor (Bob Brodie).

The resultant publicity has led to the accusation that this is rewarding bad behaviour with privilege—offering the most violent men the opportunity to intellectualise about themselves. The criticism deserves to be considered. It is true that in the relaxed environment of the Unit, the real pain and suffering which past actions may have caused may be dulled by talk about “criminal sculptures” (sociology is popular reading in prison.)

Nonetheless, the activities coordinated by the inmate-run ‘Phoenix Club’ have a significance beyond mere entertainment value. Frank is planning to make chess sets, while Bill has recently had a play produced at the Traverse Theatre and talks enthusiastically about finishing a screenplay.

“I’ve always been able to express myself, but it used to be that, whenever I did, someone got hurt. Now I can express myself in what I write. No one gets hurt and people go to see it performed. No one makes me do it and I wouldn’t do it for the money, I write because I want to.”

Sipping tea and munching chocolate biscuits, we heard first-hand of the taking of hostages at knife-point and of demonstrating on the roof of Peterhead prison one of the coldest nights in Scotland’s history in an attempt to draw public attention to the conditions inside Scotland’s jails. We heard also of the inevitable punishments and brutality which the prisoners felt their actions were met with. For men already facing long sentences, though, another few years makes no difference and so the violence continues. For people who feel they have no voice, no willing audience, their only strength is violence.

So, why are these men violent? What makes them turn to crime? The Special Unit at Barlinnie, often dubbed the ‘home of Scotland’s most violent men’, seemed the place...
INSIDE

BARLINNIE

obvious place to ask such questions. But we didn't have to ask as Billy quite freely talked of his background and how he had become one of Scotland's most violent men, considered to be a threat to society; a bit difficult to believe when faced with an articulate middle-aged man dressed in an expensive tracksuit, but true none-the-less.

Billy talked of growing up in a 'sub-culture', where violence and crime are the norm and "prison is an occupational hazard". He spoke of the values adopted by this sub-culture, values handed down from father to son, criminal to criminal. Like most people, Billy learned about the world and how to survive in it from his parents, his father in particular.

But this was a world where people were judged by how 'hard' they were, and art, poetry and literature were the 'softer, poftery pursuits of the middle-class. So, why be a part of it? Why couldn't Billy and others like him refuse to accept this way of life?

It was apparent from speaking to them that they were simply unaware of the alternatives. Billy admits that it is only now, after over a year in the Special Unit, that he realises he can express himself not only through violence but in other more constructive ways, like his writing and sculpture.

Although Billy and Frank spoke of their short term future within the Unit — Billy plans to write another play after his first was successfully turned into a film script, Frank plans "to sort himself out" and settle into life in the Unit — the long term future wasn't really discussed. What was discussed was the fact that, after being in the Special Unit, prisoners have to finish their sentences back in mainstream prison.

Given no chance of being released before their sentences were up, many prisoners have to face the possibility of spending the rest of their lives in prison.

Going back to mainstream prison will be a test which they might fail, and one that Frank and Billy feel they could do without. They don't see why they should be returned to the environment which they feel was the cause of their former behaviour.

A brief tour of the main prison has been arranged. Leaving the Unit and walking into the Hall which houses untried prisoners provides a sharp contrast — and a reminder of what life is like for the vast majority in Scottish prisons. In this cell block two men occupy each ten by seven foot cell and the galleries echo to the shouts of prison officers.

"You can't stay long," says one, "we have to move bodies soon."

Nearby is a new building referred to by the inmates as the "Wendy House". This is the most modern control unit. Cells are single and the block is designed so that inmates kept here never need to go outside. The walls, ceiling and floor are painted in neutral colours. The lighting is low and the staff wear heavy boots in overalls (because of the quantities of food and other substances thrown at them by inmates).

Only one inmate is permitted to leave his cell at any one time — to shower or use the exercise bike. This American-inspired block will be the model for similar projects in other prisons. One of the officers comments on its advantages — "It's very clean in here. The inmates like to know that it's clean. In the Special Unit they've forgotten about hygiene."

Returning to the Special Unit, (which probably could do with a quick hoover) prompts the surprising realisation that this feels like the safest and least threatening place in the prison. It seems that here the jargon of "de-criminalisation and resocialisation" is actually being given a meaning.

In his January speech on penal policy, the Secretary of State for Scotland, Malcolm Rifkind, had this to say: "Although it has had only 28 inmates (including the present occupants), the Barlinnie Special Unit has attracted a wide renown for the close relationship between staff and inmates and the constructive pursuits which have previously been violent and disruptive inmates.

Yet, more ominously, the most recent Scottish Prison Service Discussion Paper (October 1988), whilst recognising the contribution of the Unit, recommends the creation of a new 60 place maximum security unit, "to provide maximum flexibility, to enable regimes to be adapted to meet changing needs."

It is impossible to provide an analysis of the expansion potential of the Special Unit regime, on the basis of a one day visit. However it may be argued that the Unit offers an example which is not only more humane, but potentially more effective than the traditional prison.

The stress on personal development and responsibility, within the Unit has enabled it to remain a successful 'experiment' while the mainstream prisons have continued to be troubled by seiges and riots.

It is easy to argue that the Unit pampers the violent without reflecting that the effective administration of criminal justice must depend not only on upholding values (such as non-violence) which it alleges offenders have breached, but also on releasing into the community people who are less, rather than more likely to reoffend. Nor is this to forget to neglect the victim of violent crime, but to remember that people are sent to prison as punishment and not for punishment.

A real concern with the problem of violent crime requires attention not to sensationalised offences, but also to the people who commit them. The first step in that direction must be to take a thorough look at the effect of our prisons on the people sent there in our name. Future penal reformers should ask for a ticket to Barlinnie Special Unit.

Special thanks to Derek from CATCUS for his tour of Glasgow and to everyone in the Special Unit.

Above: Wall of Neglect, a mural painted in 1975 by American artist Beth Shadur and inmates. Proposals for the mural came about after the artist's correspondences with Jimmy Boyle.
THE MACC LADS/ THE CRETINS

The Venue

“ALL RIGHT, we are the Ramones” lied the vocalist, and with a cry of “UhdoheEFour” The Cre­ tins launched into (surprise, surprise) a Ramones cover. In fact, ignoring the odd “It’s real good to be back, Edin­ burgh” their set consisted almost entirely of “UhdoheEFour” followed by a Ramones cover and con­ siderable amounts of leaping around by both band and audience.

Paternity Suit

THE GODFATHERS

Glasgow QMU

MISERABLE, ugly bastards every one. The Godfather­s aren’t exactly the most cheerful of people. Cynicism taken to extremes, desperate, failed love affairs, lonely people in a lonely world, and the ever-present evil of Thatcherism. What a night though.

The only suits but the menace is still there. There in Pete Coyne’s intensity and there in the drummer’s shiftiness. Interspersing highlights from both albums with new tracks — most noticeably You May Not Be Paranoid But They’re Still Gonna Get You — they did no wrong. Strobes a go-go for Obsessionists punc­hing the air for ‘Cause I Said So, it was rock without the pomp, pop without the pop.

BRASSERIE & RESTAURANT

7 OLD FISHMARKET CLOSE, EDINBURGH

Telephone (office hours) 031-556 9140

THE WEDDING PRESENT

Queen’s Hall

A RECURRING criticism of The Wedding Present is that they recorded or on the radio they sound fine; live however, bricksome songs like My Love To Kevin, Anyone Can Make A Mistake, and Something And Nothing (all played tonight) can become indistinguishable as their set often degenerates into a monotonous, uncasing string of similar-sounding tunes.

NAPALM DEATH

The Venue

MY MAIN fear concerning the self-styled Fastest Band in the World was that they’d run out of songs after fifteen minutes and bugger off home. It was a shame they didn’t really do because, once you get beyond the first quar­ter of an hour, the joke — good as it is — rather falls flat.

Hey! These guys only play one chord! There aren’t any lyrics! The singer (well, what else could I call him?) either goes “Burgh­ urgh” in a way that would make any passing gastro­heliologist reach for his scalp, or else he throws his head back and goes “Waagh­ urgh.” The rest of the band play very fast indeed and then come to a sudden halt after thirty seconds.

So … every song is exactly the same at the last one! Yeey! OK! Can I go home now?

But they go on and on, see­mingly interminably. Then they come back for an encore, and it becomes visibly apparent that if they really wanted to they could play until next Monday. Having said which there is cer­tain art to this; they have to know which one they’re doing so that they all stop playing at the same time.

That Napalm Death’s songs only last half a minute is at once the whole point and completely pointless. It allows them to focus as much energy as possible into a short period of time, but the ensuing noise lacks any real power or potency. They might have held the attention longer had they been particularly loud, but it was all far too grumpy and was switched to be even mildly distressing.

In fact, by far the most enter­taining thing I heard all night was that their album is available on CD.

THE MACC LADS, on the other hand, could never be accused of playing safe or copying anyone. They seem to go out of their way to antagonise both fans and gen­eral public alike, but are nothing short of hilarious, provided you remember that they have their tongues planted firmly in their collective cheek.

Murati (bass, vocals) stands behind his microphone, his reas­suringly ugly mug managing to grin and leer simultaneously as he berates the audience for not cheering enough — we were too busy trying to avoid drowning — and given that at the front a brief rest before sentencing them to be squashed once more. Indeed, The Benter (guitar) and Cheorley (drums) both get involved in the good natured slanging match bet­ween band and crowd. Surpris­ingly, though, the band were also conciliatory over the music, and you can imagine how difficult it must be trying to keep time while dodging a plague of phegms of almost biblical proportions. Even when Murati had his face cut open by a Grolsch bottle he managed to finish the song.

This would have been a brilliant gig it had not been for the security which targeted the band’s own roadies, felt that they had to prove how hard they were — Rock Solid Security, rocks in the head. In the end, The Lads from Macc were merely brilliant.

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 BRIENDERS who could link-up with an individual to pursue a social activity, hobby or skill. Brienders would be paid an allowance for every day they 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, 29-31 Albature Street, EDINBURGH.

Telephone (office hours) 031-556 9140

Stephen Barnaby
The Thames
Hey Girl 46
DOT LP
LISTENING to The Thames' latest release, Hey Girl 46, had a disturbing effect on me. I had this insatiable urge to take the stereo, track down The Thames and beseech them to please loosen up. Whereas American garage music has gained so much momentum it's becoming positively metal these days, The Thames' sound is musically gritoic. Too often they seem to be content to fill their songs with a compact Buddy Holly type tempo that pales in comparison to the moments when they really rip out their musical guts.

The title track has the potential to be a hip scooted-boy's revenge on the-girl-that-done-him-honirig sort of song but The Thames box the song up into a neat little package. They need to accelerate, magnify and intensify the music so the medium bettles the message.

On Wish You'd Stayed Away and I'll Find Out they seem to be torn between a tame Troggs vocal delivery and the musical urge to break rowdy, reach out, grab your heart and set your earrings rattling.

Luckily I'm Alone makes you realise what potential The Thames have. Their intermingling of percussion and organ gives the song an eerie Doofers feel and a richly textured rhythm that is complemented by vocals that jive with the music. When the vocalists scream out "Yeah!" here he does so with the verve garage music requires from vintage Disney films", it's not so much welcome to the Wonderful World of Walt but enter, if you will, the dark underbelly of Disney's Inferno. For peer beneath the innocent veneer of many a children's tale and there lurks a malevolent undercurrent of witches, monsters, tigers, man, and the various "interpretations' present here serve only to reinforce that.

Stay Awake bends sinister from the very outset: the seismic, rumbling version of Hi Diddle Dee (An Actor's Life for Me) from Pinocchio is disconcerting to say the least. But then it's onto a racy, rollicking, Little Birdie Showers (from Bambi) by Natalie Merchant and Michael Stipe, then a tearful working of the Dhomi classic, Baby Mine, and you begin to think, nah, Disney is all sweetness and nice.

But soft! In creeps Tom Waits, transforming the cheery Ho Ho (The Dwarf's Marching Song) into a growling, clanking, glutantous march. And as it to completely the perversion, Mary Poppins Stay Awake becomes a psychotic child's monotonous intone at the hands of Suzanne Vega.

The shedding of new light on the Money boys continues on side two with Sinéad O'Connor's sexual rendition of Some Day My Prince Will Come. As if that wasn't enough, here's a droogled-out Pink Elephants On Parade, again from Dumbo. Outta sight, man...

Listen to Stay Awake and your cosy memories of comforting and uncomforatable mixture of unease and revelation, where Disney's surreal (and consequently, wondrous) world comes that step closer to reality. And as we all know real life can be at once exhilarating... and damn frightening.

Craig McClean

Vicki Senior

Stay Awake
A&M LP
ABANDON hope all ye who enter here... in this domain there are no weaklings. The music and the message, both the music and the message, are chock full of them, in fact'. But Earle carries it off, as he does in Snake Oil, with his great guitar manoeuvres and raucous piano.

The Pogues' musical presence can be felt in Johnny Come lately but Earle plants his Southern drawl square in the middle of the tin can so there can be no doubt he's the one to drive it home. He's got a back country twang that makes you want to down some Jack Daniels with him and bond with his Southern roots.

Earle is most successful in his lurve (long) songs. Even When I'm Right is positively blissful with its lilting guitar. It makes you realise there are still some country songs that defy the genre. Waiting On You, You Belong To Me and Once You Love are as effective as Even When I'm Right, yet each song is individual. Earle won't settle for developing a formula love song that can be repeated — he makes you cry in 101 different ways.

As the new country generation makes its self known, it's nice to know that dudes like Earle are there to lasso the public in with raw sound and lyrical intelligence.

Jeni Baker

STEVE EARLE
Copperhead Road
MCA LP
THERE'S NO doubt about it — Steve Earle is a dundule. Listening to Snakeskin Candy, his latest release, is like being thrown back into the early 70's, to a time when there was no such thing as country and rock and roll. Earle brings it back to the sources of American music, to the root of it all.

His voice is raw, his delivery is intense, and his songs are filled with stories of real life. The music is raw and unpolished, like the people it portrays.

Earle's sound is gritty, with a punk rock edge to it. The instrumentation is simple, with a focus on the guitar and the bass. The songs are short, with a lot packed into a small amount of time.

The album is a celebration of American music, of the kind that was played in the back alleys and on the streets. It's a return to the roots of music, to the music that was played by the people, for the people.

Earle is a true story teller, and his songs are filled with the stories of real people. The songs are about love, loss, and the struggle to make it in this world. They are about the hard times and the good times, they are about the highs and the lows.

Earle's music is not for the faint of heart. It is raw, it is intense, and it is real. But it is also beautiful, it is powerful, and it is moving.

Jeni Baker
BEARCLAW
Bedlam Theatre Lunchtime
2 November

SET IN A Minnesota nursing home over a nine-month period of time, Timothy Mason’s Beareclaw tells the often touching and all-too-familiar story of an old man looking back on his life with regrett; offering advice to a younger generation whilst under the shadow of creeping senility.

Along the way the author touches on the subject of social intolerance of non-conformity, as personified by the title character, a Red Indian homosexual who finds acceptance neither in his native community nor in mainstream America. Having found work as a male nurse at the home, the story centres around his increasing experience, and the new inmate, Peter, admirably performed by a convincingly aged Tom Phillips. The four-strong cast grappled somewhat less than confidently with the play (Tassos Stevens, Rodger Jameson Tisdale American accent in particular tainting the audience’s credibility), and if the action seemed to drag a little, one had the feeling it was due to a rushed rehearsal schedule (a problem common to many Bedlam Lunchtimes) rather than deficiencies in the script. No doubt the audience was surprised by director David Hopkins shouting cues from the stalls in the middle of the action. A genuine case of forgotten lines rather than a trendy scriptwriter’s “designer heckling”.

---

SAVED
Bedlam Theatre
Nov 6-12

THE STARK portrayal of modern Britain as a society in which a breakdown in moral and social responsibilities is perceived as inevitable, is combined with an intense investigation into personal relationships which act as a basis for Edward Bond’s depiction of discontent in a South London district.

Originally staged in the 60s, this play still has a remarkable relevance to fundamental social issues of the 80s. “Saved” does not attempt to pin the blame for society’s ills on any one particular group, thus, in this way, generations are spanned in an examination of their relationships and the way in which they function in society as a whole. A build-up in family tensions and parental dispute result in scenes of domestic violence which form the unhappy backdrop in which Pam, the only daughter, must cope, with the added responsibility of an unwanted child. Her frustrated build-up of emotions is expertly played by Lisa Gormie and this performance is mirrored by John Fairlaid’s portrayal of Len, her long suffering ex-boyfriend.

Unfortunately, the remainder of the cast did not always maintain a similar standard, but such restrictions are modified by the telling final scene where the audience is confronted by a horrific silence, indicative of the breakdown in family communication after many scenes of dispute.

Certainly, this play is disquieting and demands a certain flexibility. It includes a particularly disturbing scene in which Pam’s young child is killed. Yet this issue of violence is a factor which, in itself, bears a relation to the social questions raised which this production most competently and successfully explores.

---

DIE FLEDERMAUS (or “Batman’s Revenge”) Scottish Opera
Edinburgh Playhouse
2 November

THE MUSIC of Johann Strauss bubbled through the Playhouse on Wednesday night like champagne, while an effervescent spectacle somewhat resembling his operetta Die Fledermaus kept all eyes drinking up the stage. “If you substituted the word cocaine for the word champagne you would have a better idea of what it meant to the people of the 1870s in Vienna,” writes Simon Callow, who conceived and directed Scottish Opera’s transposition of the waltz master’s beloved comedy from his own city to Glasgow in 1988.

As the Morningside sophisticated, blundered into their circle seats, Polish-born conductor Jacek Kaszek had already begun leading the SO orchestra in a splendid performance. The staring voice of the evening belonged to Russell Smythe in the role of Falke, Gillian Sullivan (“Ros” Einstein) was also a joy to my ears, though Omar El-Hamamising the role of Orlofsky rather weakly. Local actor Graham de Banzie was brilliantly funny as the Glaswegian punk jaior Foz, but did his performance belong on an operatic stage?

---

AT WORK IN THE FIELDS OF THE BOMB: ROBERT DEL TREDICI
Printmakers Workshop
Nov 5-19

“THEY SAW we have to live with the bomb; if that’s true, we ought to be able to look at it too.” Such is American international photographer Robert Del Tredici’s view, and starting point for this exhibition, documenting the nuclear armaments industry.

Black and white images, with accompanying informative captions, present the reality of it all. Photography thus enlightens our ignorance; shifting our knowledge past the stale symbols that have come to us as nuclear icons. Picture and word interact to become a broad testimony, but hard hitting statement of our nuclear age.

LEFT: Admiral Hyman Rickover, the father of the Nuclear Navy. New York City 1982.

---

GODS OF TECHNOLOGICAL “PROGRESS” are portrayed. The austere Admiral Hyman Rickover, inventor of the nuclear submarine, and smiling Sam Cohen, father of the neutron bomb, sit for the camera, whilst victims of their inventions, be it from test runs after the war, or from uranium mining, stare blankly out in haunting images.

America, Europe and Japan are covered by the mechanical eye. Del Tredici shows us H-bomb plants, the workers, nuclear tests, and the wastelands of radioactivity. The devastated landscapes of World Wars one and Two, painted by war artist Paul Nash years ago, are paralleled here by the wastes of uranium mining at “Stannock Tailings Wall, Ontario”.

---

A Hiroshima buddha sits, in mangled state, from the heat of 1944, whilst 2,000 jars containing organs of his townsmen sit shelved in a pathological storeroom in Nagasaki. In a Lapland freezer room “The Becquerel Reindeer” lay; the result of Chernobyl radioactivity.

The list goes on. Some images are beautiful, despite their lurid overtones, some blunt graphic shots of the nuclear course in life. Nevertheless, all images, like a sledgehammer, hit home hard as a powerful reminder of the reality of nuclear warfare.

---

Alison Brown

---

ERICH SCHNEIDERMAN

---

THE REALITY OF POWER

---

Gods of technological “progress” are portrayed. The austere Admiral Hyman Rickover, inventor of the nuclear submarine, and smiling Sam Cohen, father of the neutron bomb, sit for the camera, whilst victims of their inventions, be it from test runs after the war, or from uranium mining, stare blankly out in haunting images.

America, Europe and Japan are covered by the mechanical eye. Del Tredici shows us H-bomb plants, the workers, nuclear tests, and the wastelands of radioactivity. The devastated landscapes of World Wars one and Two, painted by war artist Paul Nash years ago, are paralleled here by the wastes of uranium mining at “Stannock Tailings Wall, Ontario”.

---

A Hiroshima buddha sits, in mangled state, from the heat of 1944, whilst 2,000 jars containing organs of his townsmen sit shelved in a pathological storeroom in Nagasaki. In a Lapland freezer room “The Becquerel Reindeer” lay; the result of Chernobyl radioactivity.

The list goes on. Some images are beautiful, despite their lurid overtones, some blunt graphic shots of the nuclear course in life. Nevertheless, all images, like a sledgehammer, hit home hard as a powerful reminder of the reality of nuclear warfare.

---

Alison Brown

---

ERICH SCHNEIDERMAN
OPPORTUNITIES FOR GRADUATES IN A MAJOR SECURITIES COMPANY

Barclays de Zoete Wedd (BZW), a member of the Barclays Bank Group, is an international investment bank and ranks as one of the largest and most powerful investment banking organisations in London. It competes on an international basis with the leading UK, US and Japanese banks.

BZW is looking to recruit graduates who can display outstanding academic achievement as well as a high degree of personal maturity and confidence. The ability to communicate effectively is essential and it is also important that candidates are not intimidated by figures. Successful recruits will have the energy to cope with a pace of work that is hectic and where the pressure is frequently intense. BZW is growing rapidly, and successful trainees can confidently expect to be appropriately rewarded.

BZW's graduate recruitment team will be giving a presentation at the Caledonian Hotel at 7.00 p.m. on Wednesday, 16th November, for all those interested in finding out more about a career with us. Alternatively, our graduate recruitment brochure is available from:

PAUL THOMPSON
Barclays de Zoete Wedd, Ebbhate House, 2 Swan Lane,
LONDON EC4R 3TS.
BEYOND THE PROSCENIUM ARCH

If you go down to the Traverse Today, you’re in for a big surprise. Times, they are a-changing, and the Traverse with it. Prue Jeffreys spoke to new theatre director Ian Brown about the past, present and future.

WHEN Jenny Killick resigned as Artistic Director of the Traverse earlier this year, she seemed disillusioned with the job:

“I feel that I can see exactly what the Artistic Director’s job is — the management, the planning, the fund-raising, the publicity — and I’d love to do it. But if I’m going to direct I haven’t time. As a director I like — need — to rock the boat, that’s what you should be doing. But how can you rock it when it’s your bloody boat?”

The Traverse is being forced to drag itself into the Eighties. Killick’s disillusionment shows in his predicament having to direct Traverse this year, she has no time. As a director I like — need — to rock the boat, that’s what you should be doing. But how can you rock it when it’s your bloody boat?”

Killick’s resignation had something to do with that. Twenty years ago the Artistic Director had more or less a free rein. Funding wasn’t a problem, and as the first Fringe theatre, the Traverse was almost obliged to shock. Work by furry

and Brecht served the purpose, alongside such idiosyncratic one-offs as the 1964 production of “You’ll Come to Love Your Sperm Test”. Originally housed in a former brothel called Kelly’s Paradise, the Traverse was the archetypal Sixties dive.

But Killick’s disillusion shows the Traverse is stumbling on more difficult times and new director Ian Brown is well aware of this. With a government whose concern for the arts stops somewhere short of Andrew Lloyd-Webber, the director of the Traverse has the responsibility not only of preventing good, new plays, which is difficult enough, but also of making sure the books balance. I asked Ian Brown how he felt about this:

“I’ve got a long term interest in the theatre for young people. It’s the way forward, it’s crucial.”

“There’s no doubt that we’re under pressure. The main problem is that the Government wants the arts to be very cost effective. They want good box office figures and we’re in a very difficult position because we exist to experiment. The result of this is if we put on a show we have to be pretty sure it’s going to be a success. That’s maybe an unfair pressure to put on a new play. I’m keen to fight that. But we just don’t have the facilities to make money that say a bigger theatre has.”

Behind him, he has also managed to maintain an eagerness and determination to succeed against all the odds which in a younger director might be interpreted as youthful idealism. This enthusiasm of experience and enthusiasm shows in his perception of the changing nature of the Traverse.

“We’re in the process of relooking at everything. There’s going to be a cafe downstairs which means the whole place will be more accessible for younger people. Going public is the most important thing the Traverse has done in the last twenty years. I don’t think there should be any restriction on what people coming in.”

Brown, in fact, has an interest in attracting people to the Traverse who wouldn’t normally be seen dead there. This idea also extends to the type of work performed. New Scottish plays by writers who would not otherwise be given a chance to perform their work are a priority. This may seem financially risky, but it’s just part of the balancing act:

“ Theatre should get its hands dirty. I believe that strongly. It should put itself up for risk, it should put itself up for criticism, it should put itself on the line with people who need converting and encouraging.”

“I think there should be lots of levels; stuff that’s hard and stuff that’s accessible. We’re doing a Christmas show that’s for parents and kids, the sort of play that the Traverse isn’t really reknowned for doing.” There will also be new plays by, among others, John MacKay, Jim Kelman and John Clifford, which are bound to attract audiences. With this emphasis on the Scottish in mind, I wondered whether Brown’s reputation in Scotland was more important to him than increasing the theatre’s national status:

“Ultimately, yes. I want to run a good theatre and I’m not too worried about what people in London think. I’m not desperate to get my name in The Sunday Times. That’s not why I took the job. I took it because it’s a place I’ve long had an admiration for and I really want it to be a lively theatre for Edinburgh.”

On the practical side, he is planning to set up a group for young people, students included, to work on new plays and also on acting, directing and in the technical aspects:

“I see it as a sort of forcing ground for young talent. I hope that it will bring life to the theatre. I’m very keen to talk to people who have got ideas. It really surprises me how few people come and see me. I suppose it’s symptomatic of people seeing theatre as being very self-contained with decisions being made secretly whereas I want this to be a very responsive place.

“I really suffered when I was starting out with people being inaccessible. I always swore that I would help people more than I was helped.”

The Traverse is opening up. At a time when theatre and popular culture as a whole seem to be moving backwards, with every other play, song or fashion being a revival, it’s reassuring to see that someone is still determined to break new ground. If Ian Brown’s enthusiasm is anything to go by, the Traverse is about to enter a whole new era.
Tina is sensibly handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.

The character of Tina is sensitively handled; her problems are the direct consequence of misplaced libido, but the frustration of her sexuality is contrasted with her being the only participant of this "amour fou" to emerge relatively unscathed. She embodies the flamboyant view of sex that is much of the film's humour. The director sympathises with his character's predicament: they are simply puppets controlled by instinctive passion. The film's authenticity is underscored through this conflict between eroticism and the irresistible nature of impulsive passion.
for a long time the Advertising Industry has been labelled with a glamorous, upmarket image. The advent of colour photography in the press, together with the latest visual graphic technology has meant that the industry is even more important now and today there are up to an estimated 700 Advertising Agencies in Britain.

Most of the larger companies operate in London, the centre of the Advertising Industry, though nowadays thriving industries also exist in Glasgow, Manchester, Bristol, Leeds and even Edinburgh. Competition for jobs is extremely fierce as only 450 graduates are taken on by Agencies each year.

The size of Agencies varies enormously; from as few as 20 employees to over 500 employees in the very largest. For this reason no two agencies are likely to operate with the same internal structure. But in general each Agency will have an Accounts and Services Department, which deals with the client and their product, together with a Creative Department which comes up with visual and script ideas. Larger agencies will have in addition a Media department, which plans and buys time and space for advertising while negotiating the lowest possible prices, a Marketing and Research Department, and also an Information Department containing material relating to the clients, competitors and general market developments.

JWT, Walker Thompson, was once described as "the stately Rolls-Royce of the Advertising World". Nowadays they are keen to shake off their image as Oxbridge-dominated company, and are recruiting on a national basis. This year they plan to take on around 12 graduates with the majority of these going into Account Handling, and a few into media. Steve Carter, a law graduate from Aberdeen now working for JWT, felt that his academic background was of much less importance to his interviewers than the fact that he had been Secretary of the Students' Association.

A new recruit's training at JWT is done on the job. He or she will be attached to an account and will be supervised. The only formal training will be a series of lectures and residential courses. Starting salaries are described as "competitive within the industry" and are around £10,000. After one year's informal training, salary and promotion are based on individual performance. Steve Carter describes JWT as a "meritocracy".

Prospects for international travel are fairly limited; however with the approach of a European market in 1992, JWT will next year begin recruiting on a Europe-wide basis which will improve opportunities for travel.

Saatchi and Saatchi, Britain's largest agency, and famous for their role in the Tories' election victory, do not concern themselves with academic background, provided that the graduate has consistently performed at a high level. Their Recruitment Officer commented that they prefer graduates who have been involved in "some organising function". In addition, commercial experience would be "an asset". The training is again informal with the recruit immediately handling an account. At Saatchi's however, account groups consist of 12-15 people. After six months the recruit will start to be assessed on individual performance and salaries will rise accordingly.

Hall Advertising Ltd, a subsidiary of Saatchi and Saatchi, but who operate independently, and who are probably the largest Agency in Edinburgh with 90 employees, do not have a Graduate Recruitment programme as such. All applications are kept on file until a vacancy arises, which usually amounts to five per year. Graduates may be taken on in areas such as Account Handling for which a relevant degree in Marketing would be required. A new recruit would join a particular department at a junior position and would probably remain in the same department, though his or her responsibilities would increase with time.

Another Edinburgh-based agency, the Leith Agency Ltd., whose Managing Director is a graduate in Economics, and which has only 23 staff, has no Graduate recruitment programme either, though there are a large number of graduates working within the agency. Roger Steiner, Creative Director and Company Director, a graduate from Art College, feels that a candidate's personality is extremely important. He particularly looks for "character, interest and a willingness to learn". A knowledge of background information on the company is also advantageous; he feels a degree would be of particular benefit.

A new recruit would have a starting salary of just under £6,000 and would be sent round the various departments to begin with. At the top of the scale salaries could reach £40,000 to £50,000 whereas in London this could top £120,000.

Jerry Farrell, an Honours graduate from Edinburgh in English and Italian, entered the Advertising Industry six years ago after several jobs which included retailing and teaching abroad. He began by free-lancing and taking his work round different agencies. After working for the company, and then "Halls" for four and a half years he joined The Leith Agency last year.

He describes working in advertising as "wonderful", "always changing, always different" and "the best fun you can have with your clothes on".

His advice to students who want to get into Advertising is to design their own advertisements and build up a portfolio and to take this round agencies, as well as to read DAD, the design and Art Direction journal, which is published annually. It is also useful to attend Student Creative workshops held jointly each year by six Edinburgh agencies, as occasional students are employed from these directly.

Despite the long hours (around 50 hours per week), the deadlines and pressures, it is clear that the people working in the Advertising Industry genuinely enjoy every minute of their work. Perhaps Jerry Farrell sums it up when he said "it beats working".

--

Consider your future as a consulting actuary

By 4,500 people in 17 countries Towers Perrin is one of the world's leading independent firms 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 offer a commitment to develop your career—through 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 p.m. in the Boardroom of Edinburgh University.

Please let the career service know if you want to attend.

---

MAKE MONEY

BY SELLING STUDENT NEWSPAPER YOU CAN MAKE 10P PER COPY

SOLD EVERY WEDNESDAY NIGHT AND THURSDAY.

Contact: James or Andy on 558 1117 or at 48 The Pleasance
KPMG, of which Peat Marwick McLintock is the UK practice, is the world’s largest firm of professional accountants.

We are already planning for the 1990’s and investing in future growth. Graduates – the partners and business managers of tomorrow – have long been regarded by us as the key to our future success. As a result our reputation for professional and practical training is unrivalled.

For the cream of this year’s graduates, Chartered Accountancy with PMM is simply the best possible introduction to the business world. For example it is estimated that over a quarter of the financial directors of the UK’s top one thousand listed companies have been PMM trained.

Even among the “Big Eight” Chartered Accountancy practices we are unique. We are distinguished by a departmental structure that offers exposure to all aspects of a client’s account rather than a narrow schooling in audit. You will work with clients rather than for them, closely supported by your department manager and training counsellor, combining intellectual study with exceptional practical experience and enjoying the best possible preparation for passing your professional qualification.

Our size and strength on both sides of the Atlantic and around the world creates a wide range of career options in finance, management and consultancy. Ability is the only deciding factor and progress can be fast moving and far reaching.

Whatever your current degree subject, if you seek the best training for a career in business, choose Chartered Accountancy with PMM.

For more details, please contact your Careers Adviser or write directly to:
Charles Tilley, Staff Partner,
Peat Marwick McLintock,
1 Puddle Dock, Blackfriars,
London EC4V 3PD.

KPMG Peat Marwick McLintock

Come along and meet us!
We will be visiting Edinburgh University for interviews on the 15th November.
Ask your Careers Adviser for full details.
The Weekly Guide
To What’s On

FRI 11

GREEN BANANA CLUB
Evening; Potterrow Union
Bring your matric card.
EU FOLK SOcIETY
Evening; 60 PleasanCe
A concert for the Save The Children
Fund. All welcome.
BEATBOX DISCO
7pm-2am; Teviot Debatting Hall
Happy Hour 8.30-9.30pm.
CATHOLIC STUDENTS
UNION—BREAD & CHEESE
LUNCnH
12.30-2pm; Common Room.
£2.50 George Square. All welcome.
PARK ROOM DISCO
Evening; Teviot Row Union
Featuring Swingshift at 11.30pm.
BUNAC INFORMATION
1pm-2pm; Pleasance Summer work in
the USA.

SAT 12

CHAMBERS STREET DISCO
Evening; Chambers St Union
Bring your matriculation card.
YABBADABBADO DISCO
Park Room; Teviot Row Union
7.45pm-Midnight; Free.
6ths, 7ths and 8ths chart music.

SUN 13

REMEMBRANCE DAY
SERVICE
Upper Library, Old College
10.20am
Staff and students are invited to a
remembrance service conducted by the
chaplains of Edinburgh and Heriot-Watt Universities.
CATHOLIC STUDENTS
UNION—STUDENT MASS
7.15pm; 24 George Square
All welcome.
JAZZ/STRINGS
Evening; Teviot Bar
Happy Hour, 8-9pm.

MON 14

BUNAC INFORMATION
1-2pm; Pleasance
ALBERT SEEMPEKE—
MUSIC/DANCE CLASS
1.2pm; Combat Sales, Pleasance.
CATHOLIC STUDENTS
UNION—FELLOWSHIP MEAL
6pm; Cafe of 23 George Square.
All welcome.

TUES 15

EU OFLK SONG SOCIETY
48a Pleasance
8pm; Workshop
9pm; Nicole Wallack in concert
sessions.
EU CENTRE FOR HUMAN
ECOLOGY
5.30pm faculty Room North, DHT
Dr Brian Gerard discusses "Land
Use Education for tropical coun-
tries".

SCOTTISH NATIONALIST
ASSOCIATION
7.30pm; The Executive Room,
Pleasance
Does the Beastie of the Moors
really much away crocodiles?

WED 16

BUNAC INFORMATION
1-2pm; Pleasance
PLAN D DISCO
Evening; Potterrow Union
Hip Hop. Bring your matricula-
tion card.
EDINBURGH LADIES
RUGBY DISCO
8.30pm-2am; Topo’s Nightclub,
Grindlay Street.
Tickets £1.
EU PRO LIFE GROUP
1.15pm; Executive Room,
Pleasance.
Speaker from LIFE.
PLEASANCE JAZZ
Evening; Societies Centre
The JC Band
Happy Hour 8-9pm.
Free.

FREE:

2. A SERIES OF
GEORGE KUSCHAR FILMS
6.15, 8.15 pm, 16 Nov
Three short films by an indepen-
dent New York film writer.

2. ALICE
3.15, 6.15, 8.15, 17 Nov
17

2. KINGs OF THE ROAD
7.15 pm, 15 Nov
Filmosc
BEAT THE DEVIL and
HIGH PLAINS DRIPER
6.45 and 8.40 pm
Pleasance, Fri 11 Nov.

THE FOURTH MAN and
TRASH
6.45 and 8.35 pm
Pleasance, Sun 13 Nov.

TOUCH OF ZEN
7pm, Wed 16 Nov.
George Square Theatre

Information

FILMSOC
Membership of £1 to students
allows free entrance to all
performances. Membership
available at all shows and non-
members may purchase guest
tickets in advance from any Union
Shop.

ODEON
Performances up to 6pm cost
£3.50 and after 6pm £5 with
matriculation card. Not applicable
on Friday and Saturday evenings.

LYCEUM
Theatre Savers concession sales
cost £1 and last all year. This
tickets can be purchased for £5.00
Subject to availability.

SNO
Scottish National Orchestra
concerts offer student concessions on
Friday evenings on presentation of
matric card.

ESCA
Edinburgh Students’ Union
Appeals at 17/19 Guthrie Street
(025 4001). Anyone is welcome to
take part.
**EXHIBITIONS**

**Stills Gallery**

315 HIGH STREET

557 1160

**REHANGING WEEK**

Starting 12 Nov-24 Dec

Family, My History, Myself

Collected works of 15 photographers on a family theme.

**City Art Centre**

2 MARKET STREET

225 3214 (ext 6603)

**EDINBURGH SKETCHING CLUB**

Until 3 Dec

**TUES 15**

TEX FILLET FIVE

Negociants, Lothian Street

225 6131

10 pm. Free. Downstairs.

ROOSTIE TOOTSIE

BLUES BAND

Preservation hall, Victoria Street

226 3816


ELEPHANT NOISE

Music Box, Victoria Street

220 1708

10.30 pm. Good band, worth a visit.

**WEED 16**

HOTHOUSE FLOWERS

Playhouse, Greenside Place

557 2900

Only Scottish date.

PALE FIRE

Music Box, Victoria Street

220 1708

Established band in Glasgow

Phone for details.

POOKIE McPHELLAMY

Negociants, Lothian Street

225 6313

Cute name, don’t you think? If I had a kitten that’s what I’d call it.

CHARLIE McNAIR’s JAZZ BAND

Preservation Hall, Victoria Street

226 3816

Jazz. 9.30 pm. Free.

TONIGHT AT NOON

Osbourne Hotel, York Place

The Edinburgh Folk Club

**EXHIBITIONS**

**Tues 15**

TEX FILLET FIVE

Negociants, Lothian Street

225 6131

10 pm. Free. Downstairs.

ROOSTIE TOOTSIE

BLUES BAND

Preservation hall, Victoria Street

226 3816


ELEPHANT NOISE

Music Box, Victoria Street

220 1708

10.30 pm. Good band, worth a visit.

**WEED 16**

HOTHOUSE FLOWERS

Playhouse, Greenside Place

557 2900

Only Scottish date.

PALE FIRE

Music Box, Victoria Street

220 1708

Established band in Glasgow

Phone for details.

POOKIE McPHELLAMY

Negociants, Lothian Street

225 6313

Cute name, don’t you think? If I had a kitten that’s what I’d call it.

CHARLIE McNAIR’s JAZZ BAND

Preservation Hall, Victoria Street

226 3816

Jazz. 9.30 pm. Free.

TONIGHT AT NOON

Osbourne Hotel, York Place

The Edinburgh Folk Club

**TELEPHONE**

**Lyceum**

GRINDLAY STREET

229 9067

**Bedlam**

FORREST ROAD

SAVED

8th Nov-12th Nov

Tickets £1.50-£2.50

7.30 pm

Controversial play by Edward Bond about the lives of a South London family.

**TUES 15**

TEX FILLET FIVE

Negociants, Lothian Street

225 6131

10 pm. Free. Downstairs.

ROOSTIE TOOTSIE

BLUES BAND

Preservation hall, Victoria Street

226 3816


ELEPHANT NOISE

Music Box, Victoria Street

220 1708

10.30 pm. Good band, worth a visit.

**WEED 16**

HOTHOUSE FLOWERS

Playhouse, Greenside Place

557 2900

Only Scottish date.

PALE FIRE

Music Box, Victoria Street

220 1708

Established band in Glasgow

Phone for details.

POOKIE McPHELLAMY

Negociants, Lothian Street

225 6313

Cute name, don’t you think? If I had a kitten that’s what I’d call it.

CHARLIE McNAIR’s JAZZ BAND

Preservation Hall, Victoria Street

226 3816

Jazz. 9.30 pm. Free.

TONIGHT AT NOON

Osbourne Hotel, York Place

The Edinburgh Folk Club

**EXHIBITIONS**

**Stills Gallery**

315 HIGH STREET

557 1160

**REHANGING WEEK**

Starting 12 Nov-24 Dec

Family, My History, Myself

Collected works of 15 photographers on a family theme.

**City Art Centre**

2 MARKET STREET

225 3214 (ext 6603)

**EDINBURGH SKETCHING CLUB**

Until 3 Dec

**TUES 15**

TEX FILLET FIVE

Negociants, Lothian Street

225 6131

10 pm. Free. Downstairs.

ROOSTIE TOOTSIE

BLUES BAND

Preservation hall, Victoria Street

226 3816


ELEPHANT NOISE

Music Box, Victoria Street

220 1708

10.30 pm. Good band, worth a visit.

**WEED 16**

HOTHOUSE FLOWERS

Playhouse, Greenside Place

557 2900

Only Scottish date.

PALE FIRE

Music Box, Victoria Street

220 1708

Established band in Glasgow

Phone for details.

POOKIE McPHELLAMY

Negociants, Lothian Street

225 6313

Cute name, don’t you think? If I had a kitten that’s what I’d call it.

CHARLIE McNAIR’s JAZZ BAND

Preservation Hall, Victoria Street

226 3816

Jazz. 9.30 pm. Free.

TONIGHT AT NOON

Osbourne Hotel, York Place

The Edinburgh Folk Club

**TELEPHONE**

**Lyceum**

GRINDLAY STREET

229 9067

**Bedlam**

FORREST ROAD

SAVED

8th Nov-12th Nov

Tickets £1.50-£2.50

7.30 pm

Controversial play by Edward Bond about the lives of a South London family.

**EXHIBITIONS**

**Stills Gallery**

315 HIGH STREET

557 1160

**REHANGING WEEK**

Starting 12 Nov-24 Dec

Family, My History, Myself

Collected works of 15 photographers on a family theme.

**City Art Centre**

2 MARKET STREET

225 3214 (ext 6603)

**EDINBURGH SKETCHING CLUB**

Until 3 Dec

**TUES 15**

TEX FILLET FIVE

Negociants, Lothian Street

225 6131

10 pm. Free. Downstairs.

ROOSTIE TOOTSIE

BLUES BAND

Preservation hall, Victoria Street

226 3816


ELEPHANT NOISE

Music Box, Victoria Street

220 1708

10.30 pm. Good band, worth a visit.

**WEED 16**

HOTHOUSE FLOWERS

Playhouse, Greenside Place

557 2900

Only Scottish date.

PALE FIRE

Music Box, Victoria Street

220 1708

Established band in Glasgow

Phone for details.

POOKIE McPHELLAMY

Negociants, Lothian Street

225 6313

Cute name, don’t you think? If I had a kitten that’s what I’d call it.

CHARLIE McNAIR’s JAZZ BAND

Preservation Hall, Victoria Street

226 3816

Jazz. 9.30 pm. Free.

TONIGHT AT NOON

Osbourne Hotel, York Place

The Edinburgh Folk Club

**TELEPHONE**

**Lyceum**

GRINDLAY STREET

229 9067

**Bedlam**

FORREST ROAD

SAVED

8th Nov-12th Nov

Tickets £1.50-£2.50

7.30 pm

Controversial play by Edward Bond about the lives of a South London family.
Far From The Madding Crowd

St. Stephen Street, survivor of vociferous threats for demolition, is home of Edinburgh's best known secondhand shops. Lucinda Jarrett examines the shopping potential from ranges old and new.

The pleasure of strolling down St. Stephen Street is the rediscovery of the joy of shopping. How rare that pleasure is when mass production of clothes has led to the high street shopping, where large chains of fashion houses ensure that the department manager replaces the personal proprietor, and efficiency of the business employer replaces the mutual respect in the relationship between proprietor and customer.

Nowhere is it more easy to lapse into nostalgia for the small businesses of a bygone age than in St. Stephen Street. Fifteen years ago the street was threatened with demolition, but fortunately those plans were forestalled by a public outcry which prompted the restoration of the buildings and the preservation of the street in its original character. The small secondhand shops still neighbour the bistros, the antique shops and the cafes and restaurants. Several of the cafes are housed in the basement, and St. Stephen Street is the only street still left in Edinburgh to have preserved its original Georgian shopfronts on two levels.

If you approach St. Stephen Street from North West Circus Place, The Look is on your left hand side. This shop is unusual in selling quality secondhand clothes to mix and co-ordinate with new trends in current fashion. For example, this winter they are stocking waistcoats, tweed jackets, Aran jerseys and 60's cocktail dresses. Their tapestry waistcoats at £25.00 were attractive when there were several in stock but now that there is only one left this item is priceless and is out of stock but now that there is only one left this item is priceless and is out of stock but now that there is only one left this item is priceless and is out of stock but now that there is only one left this item is priceless and is out of stock but now that there is only one left this item is priceless and is out of stock but now that there is only one left this item is priceless and is out of stock but now that there is only one left this item is priceless and is out of stock but now that there is only this item is priceless and is out of stock but now that there is only this item is priceless and is out of stock but now that there is only this item is priceless and is out of stock but now that there is only this item is priceless and is out of stock but now that there is only this item is priceless and is out of stock but now that there is only this item is priceless and is out of stock but now that there is only this item is priceless and is out of stock but now that there is only.

The Look does not fix a particular image in its shopfront, but rather aims to keep an eye on current fashion trends, and to suit a market of which the majority is the student population.

Next door is No. 2 St. Stephen Place, which was opened by the Scottish designer knitwear shop. This shop is comprehensive and stocks hats, gloves, and scarves as well as skirts and jerseys. Knitwear of exciting designs can often be found amongst the more conventional patterns, but at all a price that is often unaffordable.

Opposite is Maggie's. The shopfront is aesthetically planned and designed as the stock has been carefully selected. The black and white tile carpet, the white and grey walls and carefully considered window and wall lighting give the shop an atmosphere of space and room which makes shopping a leisurely pleasure. The owner's gift shop is clearly in its purchase and the collection of quality clothes. Her sister described her talent as "an ability to have an eye for what will become sought after in the future, she is not dictated to by the external fashion trends, but by an awareness of an inner need to express oneself through the clothes one wears". Her stock is both collectable and wearable at the same time an exquisite "swingers'" black wool and crepe coat sells for £65.00 alongside the conventional array of secondhand coats and tweed jackets which average a price of £100.00. Lace nightwear, linen and pillowcases sell at much fairer and more reasonable prices (for example a pair of linen pillowcases for £15.00) than in the shops of the Old Town, and in Victoria Street.

Unusual jewellery, elegant hats for women and an amazing array of top hats complete the image of a shop which is always accessible and affordable, and yet always extraordinary.

Maggie set up her business twenty years ago, when her present business began as a market stall. She then went first into a business partnership with a friend, in St. Stephen Street, before setting up on her own further along the street. Her former business partner still owns the shop, which is so unpretentious that the shopfront does not even boast a name or a sign. Two light blue painted wooden doors open into what at first seems like a front room, a warm amber carpet, an old wireless, and various children's secondhand books, a long wooden mirror surrounded by large feathers all serve to create an image of informality and welcome. The stock obviously changes seasonally, but all year round dinner jackets, evening dresses, including at present one stunning long black velvet dress with lace brocade, hang next to the secondhand jerseys, shirts, trousers and clothes for daily wear and usage. A small table acts as desk for the sales assistant and proprietor and behind in a wall tiled with shelves of varying sizes, colour, and function, pinned like postcards onto chipboard. Around the room hats are haphazardly arranged in the informal manner which is the image of the shop.

Around the corner at 8 St. Stephen Place is Dozo. Walking into the shop reminds one of the joy the trader in the seventeenth century might have felt when met on arrival by a brilliant array of fabric and design. The design of the shop itself is in the minimalist taste of Japan. Kimonos and jackets hang along a single rail on the side of the room and on a circular rail in the centre of the shop. All kimonos and jackets are imported directly from Tokyo, and all are made from the natural fibres of silk, cotton and wool. The techniques of design were explained to me by the proprietor, but his explanations were more astounding than elucidating. Detail is almost perverse in its intricacy, thread is woven through the fabric to create an intricate design on the cloth, a fabric whose design is so complex that every thread is dyed separately to create the final image, and silks which are hand-painted on both the outside and on the inside. Indeed the inside of the kimonos is often more intricate than the outside, the lining of one gown set on display a painting and a poem, the artist is at once calligrapher, artist and poet. The survival of the traditional arts of Japan in the country which has launched the culture of the machine and the factory is extraordinary. Perhaps more exciting in the context of student fashion is the fact that the shop has a sale on now, which lasts through the month of November. Prices of the short jackets start at approximately £35.00 (before sale reductions) and of the kimonos at £60.00.

Whether you are browsing in Dozo, in one of the secondhand shops, or in one of the craft shops, the impression received is that the proprietors of the shops aim at fair dealing and pricing and at careful selection of stock. St. Stephen Street seems to epitomise the formula for the successful construction of an image of selfhood through dress.

In St. Stephen Street the patience has been performed for the shopper in the process of astute purchasing by proprietor, and your time is never more profitably and more enjoyable spent than by browsing and eyeing the fruits of their labour. In the words of the proprietor The Look, the shops in St. Stephen Street cater for "the more discerning shopper who seeks what is not available on the high street, and they cater for the tastes of the shopper in the rarer variety of shops, the antique and curio shops, and the secondhand market in the fashion trade."