THE SECRETARY of the Students' Association was arrested after sabbaticals staged a spontaneous protest which ended in scuffles between students and police last Thursday.

Mark Wheatley appeared in Edinburgh District Court on Tuesday charged with breach of the peace after students successfully blockaded the car park of the Scottish Office for 15 minutes.

Police decided to drop charges against Wheatley and the news editor of Brig (Stirling University newspaper) although they said they had enough evidence to proceed.

The illegal action followed a joint EUSA/NUS march through Edinburgh last Thursday in protest at government plans to introduce a loans scheme for student financing and was the climax of EUSA's Week of Action.

Three cars and one motorcycle were prevented from leaving the car park as students sat down in the exit nearest the bus station. First they attempted to resist the police.

About one hundred students took part in the protest, which was synchronised, distributed among demonstrators that read simply

OCCUPATION

At 4.30 pm two groups will be getting (i) in the St James's Centre; (ii) in the St Andrew Square Bus Station.

In the event the police presence at both locations showed that the attempt to stop the police in the dark had not been entirely successful.

Students posing as shoppers or bus passengers were quickly spotted by police who followed them around.

At 4.30 pm each group moved into position. Sabbaticals used their walkie-talkies to ensure that the action was synchronised.

At the exit nearest the bus station Mark Wheatley and Paul Ryan (EUSA Vice-President) were supervising the action.

Both groups were tense and chanted anti-government slogans sporadically while they waited for police to act.

Police focused on the exit near the bus station. First they announced that the protest would be permitted to remain for two minutes. While the protesters were still deciding what to do, police began littering students off the road and depositing them onto the pavement.

By now the mood of the protesters had changed from tense to angry. There was some pushing and shoving as a few students attempted to resist the police.

In a matter of minutes the exit was cleared and staff from the Scottish Office were able to drive out of the car park.

It was at this point that about 25 students from the other exit arrived to "help Mark" who was by now in the back of a police van from where he was still communicating with Macleod.

Ryan on his walkie-talkie.

When the reinforcements realised they had arrived too late they ran back to the Broughton Street exit.

One of the protesters at this exit realised that staff were free to leave via the other exit, most decided that it was pointless to persist with the protest.

Students began to move onto Broughton Street but were turned back by police who seemed to indicate they should leave through the car park.

When students attempted to do this, they were again turned back by the police. Students now found themselves trapped between two sets of police while some die-hard protesters remained seated, adding to the confusion.

One group of police began pushing students towards Broughton Street while another group refused to let them through.

Several students, including at least one woman, were knocked down to the ground and Malcolm Macleod fell over as police pushed him from behind.

After several minutes of pushing and shoving the group emerged on Broughton Street, whereupon most students left.

Continued on page 2
NUS calls for “biggest student demo ever”

THE National Union of Students is hoping that Saturday’s march through London will be the biggest student demonstration ever.

EUSA is sending two buses down to London, at 10.15 am and 11.17 am, and are available at the EUSA offices in Bristo Square.

The bus will leave on Friday at 11 pm from outside the Appleton Road Police Station. It is due to arrive in London at about 8 am at Waterloo Bridge bus depot.

EUSA to administer loans scheme

by Ewen Ferguson

OLD College has agreed in principle that administration of their small loans scheme should be transferred to the newly opened Advice Place, thus making it easier for students to obtain money in times of financial crisis. At present it is possible for a student to borrow £120 in total from Old College. Proof that finance is not forthcoming from any bank is required, in addition to a satisfactory signature and that of a university lecturer too.

Malcolm Macleod, President of EUSA, believes this initiative will cut out much time-wasting by enabling the student to “simply pop in” to the Advice Place, pick up a form, and take it to the Association offices where the signatures of a subcabinet and EUSA’s permanent Welfare Officer will immediately release money.

Burns retains Presidency of Tory Club

AT the AGM of the Edinburgh University Conservative and Unionist Association on Thursday, 16th February, Martin Burns was elected unopposed as the new President. He succeeds Brian Jones, who is retiring to concentrate on his work with the Scottish Young Conservatives.

President Malcolm Macleod on Monday. The first of these is to examine the fact that over 90% of student fees are considerably higher than those of home and EEC students. Also, EUSA is hoping to establish the position of a Race Relations Officer in the Association, and will ask the University to help to expand university places by up to 50 per cent, and radically widen access to higher education. His suggestions, however, have been ignored by the Government.

TREASURY officials have refused either to confirm or deny allegations by a leading academic that the aim of the recent White Paper proposals is an increase in government control of higher education, rather than a decrease in its cost to the tax payer.

Nicholas Barr, an economist at LSE, put forward an alternative scheme which, he states, would have the student body was entitled to two seats on the Governing Body. It is bad for the system, he said, but he had agreed to administer the loans scheme, he stated.

Students Association is to take Edinburgh University to task over the question of racism. Five issues of immediate concern were highlighted by EUSA.

continued from front page

Some 25 made their way down to Gayfield Street Station from where they all moved on, with the exception of Macleod, who was allowed to wait for Wheatley. Wheatley was finally released at 6.35 pm.

Speaking to Student, Wheatley, a leading member of EU Demos, said that police at Gayfield Police Station had treated him and Mr McNally well. He confessed to having “done a bit worse” when informed by the Chief Superintendent that the media had told him he was a member of the Socialist Workers Students Society. “We have not had anything against SWSS,” said Mr Wheatley, “but it is not on for policemen to define what we are.”

EUSA President Malcolm Macleod said later that the action at the Scottish Office went according to plan and that unfortunately police didn’t want to give up long enough to have a real effect. “In the process of moving us on, they were perhaps a bit more forceful than was necessary, but no one was seriously hurt.”

TREASURY & CONSERVATIVES

New CHAPLAIN

by Allen McGcolgan

AS CONTROVERSY mounts over the University’s appointment of Dr Robert Anderson to the post of Chaplain, sources within Old College report that the authorities are considering whether to take to check the row.

Despite evidence of widespread unrest, Mr Alex Currie, Secretary to the University, insists that there is no reason to rethink the decision.

EUSA is firmly opposed to the appointment and has launched a petition in protest to which it has gathered 40 to 70 per cent of staff and student signatures.

The problem stems from Anderson’s well-publicised stance against AIDS, which he believes to be “the judgement of God” on homosexuals. Fears have been expressed that his appointment will cause the withdrawal of the Chaplain to change direction and that this will prove detrimental to the needs of students.

In a telephone conversation with the Guardian yesterday, Dr Anderson said that he hoped to continue the religious emphasis of his predecessor, Mr Thatch-Brown, who retired last year.

In commenting on Dr Anderson’s appointment, several students felt that EUSA should have been involved in the process of selecting a new Chaplain, who will be paid from student funds.

\n
EUSA examines EU’s race policies

by Ewen Ferguson

The THE Students' Association is to examine the fact that over 90% of student fees are considerably higher than those of home and EEC students. Also, EUSA is hoping to establish the position of a Race Relations Officer in the Association, and will ask the University to help to expand university places by up to 50 per cent, and radically widen access to higher education. His suggestions, however, have been ignored by the Government.

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Nicholas Barr, an economist at LSE, put forward an alternative scheme which, he states, would...
March attracts high turnout from EU

SOME 2,000 students marched through Edinburgh in protest against university education cuts last Thursday.

The demonstration was good-humoured as the large police presence was características, merely monitoring the situation when two groups of students attempted to stop traffic with a "sit-down."-

The march was organised jointly by Edinburgh University Students' Association and the National Union of Students. It went ahead as students in Glasgow and Dundee also took to the streets.

NUS officials were unable to secure permission for a "whole of Scotland" march through Glasgow and colleges in other parts of the country felt unhappy about coming to Edinburgh.

The Edinburgh contingent was by far the largest. Between 1,000 and 1,500 EU students joined other colleges at King's Stables Road, from where the march set off along the Grassmarket.

Edinburgh College of Art led the procession, which marched slowly and peacefully to the city's Usher Hall.

Speaking to Student on the Week of Action as a whole, EUSA President Malcolm Macleod said: "I am very pleased with the way the week went."

Although the cram-ins on thursday morning were a bit disappointing, the turnout by EU students for this was quite exceptional — thanks must go to everyone who turned up.

Then as we neared King's Stables Road again, the whispered word was heard that we would be "rallying in Festival Square. Yeah, thousands of brilliant students demonstrating outside the poshest hotel in Edinburgh, I can see the headlines now: 'Decent, Hard-Working Thatcherites Harassed by Manky, Drug-Taking, Commie Students'."

Alas, it was not to be. The Usher Hall was the target. I can just imagine the conversation.

"Can we find the Usher Hall? Well, we'd like to book the hall for a mass student rally to protest against education cuts and hopefully bring down the government."

Receptionist: "Hmm, let me see.
We can fit you in between the SNO and the Italian Opera."

NUS: "Great. I'm very glad we have a right-on Labour council."

Receptionist: "Indeed. Oh, and by the way: Maggie Maggie Maggie, Out Out Out!"

And so the potential force of the demo was swallowed up by the cavernous Usher Hall. At least there was still the sit-down at the Scottish Office. However, the clandestine notelet which told everyone when and where this sit-down would be, contained one mildly disconcerting piece of advice: anyone arrested was instructed to contact EUSA's solicitor. If this is the same solicitor who completely bailed-up the licence for "The Old Bell and Teviot, I didn't hold out much hope for anyone unlucky enough to be nicked. Mark Wheatley will probably hang for his crimes.

DEMO SKETCH
by Craig McLean

"MASSIVE cuts in education, did they ask the population? No, come off it, all we want is chocolate, working class solution. Quite what the link between education cuts and Thatcher's was, nobody could tell me. This I pondered as hundreds, thousands (millions, if the NUS is to be believed) milled, numb cold, in King's Stables Road, awaiting the arrival of the rest of the demonstrators.

As we waited, stickers were swapped, chants were practiced, and veterans' stories told ("Oh, yeah, I was the first to overturn a bin, so pispeed that I rubbed my kebab all over my flatmate's bed. Such a laugh")

When we reached the end of Princes Street, the sun shone, cameras were flashing, the SNO offers students mass support

COMMENDABLE Robin Coltrane was the first speaker to address students at the rally in Edinburgh's Usher Hall which followed last Thursday's march.

The Honorary President of Heriot-Watt followed a well-received sketch by students from Stirling University who poked fun at government plans to introduce student loans through an imaginary encounter between a student and his bank manager.

Coltrane was rapturously applauded by an audience that filled the stalls and first floor balcony of the hall. He opened by offering "my support to students' fight against loans."

He argued that loans were introduced by, among others, "See readers — now there's a contradiction in terms — who think you're all at Butlin's."

"They think you're all having better sex, more often than they are."

He argued that the loans system would deter women and working students and also put students off the longer Scottish courses.

Citing the example of the United States, Coltrane said: "The only way a working-class kid can get to university in America is if he weighs 400 pounds and can throw a football 500 yards."

Ending on a serious note, the comic said that the debate over education "boils down to what sort of society we want."

"The future is in your hands. God bless you, and knock it on the head this time."

Speakers from the Educational Institute of Scotland the Parliamentary Labour Party, the AUT and the NUS Executive followed. The rally ended at 4pm.
CENTENARY UNION PALAIS

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SCOTTISH BREWERS

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Special Thanks to Scottish Brewers
Amnesty International has recently called for the worldwide abolition of the death penalty and is preparing a report on capital punishment in the USA. Ben Carver reports.

IN NOVEMBER 1988 an unprecedented 2,151 prisoners were under sentence of death in the United States of America. Capital punishment was reintroduced in the US in 1976, and since then 196 prisoners have been executed.

Although the United States is not the most notable country as far as the death penalty is concerned — Bin executed hundreds recently for drug-related offenses — there are a lot of questions to be raised about the practice of capital punishment.

Statistics that have recently come to light show a profound increase in capital convictions but also an increase in the US murder rate. This would appear to cast doubt on the pro-death penalty argument that executions deter crime.

But perhaps more worrying is the alleged racially disproportionate sentencing and the execution of minors.

In November 1988 40 per cent of prisoners on death row in the US were black. Although these blacks comprise only about 12 per cent of the US population, Given that roughly 50 per cent of all those arrested for murder are black, this would not necessarily seem to indicate bias. Yet when you examine the race of the murder victim, racial disparities do seem to emerge.

Between January and December 1988, 33 black or ethnic minority prisoners were executed for murdering white victims. As of mid-August 1988, 727 blacks were under sentence of death for killing white victims, compared to 405 whites under sentence of death for killing black victims.

Not one white offender has yet been executed for the murder of a black victim.

In April 1987, the US Supreme Court issued a precedent ruling (McCleskey v. Kemp) when it upheld the death sentence imposed upon a prisoner from the state of Georgia. This was despite what death. Applying capital believed to be compelling evi­ dence that in this case the death penalty had been applied in a racially discriminatory manner.

Following the McCleskey ruling, a Congressional Bill was drafted entitled "The Racial Justice Act." This would ensure that death sentences for black defendants was eliminated.

Not one white offender has yet been executed for the murder of a black victim.

In the last presidential debate, Bundy had clearly committed atrocious crimes for which he was convicted. Reading Bundy is a textbook example of an offender who should have been put away for life. Bundy was executed in a Florida electric chair brought out in 1983, has been 11 years since he committed the murder for which he was convicted. Reading Bundy would have been put away for life. Bundy is more likely to pursue a career in journalism and other areas. Ted Bundy is dead. It has been 11 years since he committed the murder for which he was convicted. Reading and watching the reports of this heinous in a Florida electric chair brought out several reactions in me.

Bundy had cleared atrocities crimes for which he deserved severe punishment. We may never know just how many women he killed in his campaigns through Colorado, Florida, Idaho, Utah and Washington, but the murder for which he was finally convicted was warrant enough to impose a heavy sen­ tence.

Public support for the death penalty seems to be growing. Theembracing of George Bush's "tough" stance on capital punish­ ment points to the attitude of the American electorate. The fact that the crowd outside Bundy's prison was almost unanimous in cheering on his execution rather than protesting it is evidence of the seriousness with which death penalty proponents hold their view.

Opposition to capital punish­ ment is not an acceptable stance in American society. It is one that most Americans can accept and perhaps even appreciate the position of some one with whom they disagree on such things as taxes, farm subsides, or educational loans. Yet death penalty opponents are labelled as weak, unrealistic and naive, and politically skewed for "being tough on crime."

Despite this, I find myself more than ever firmly opposed to the death penalty.

The underlying issues of cap­ ital punishment are those of life and death. If a criminal has committed murder, he should be held responsible for his actions. American society places on life. It maintains that those who take the lives of others will have their own lives taken.

I agree with the premise of these arguments, and believe that preserving human life should be the number one priority. However, to carry that premise to its full application leads me to oppose taking the lives of others — even others who have violated society's standards of right and wrong. To say that killing is wrong is easy, but we are doing it to punishment to criminals is a lose/lose situation.

Lea B. is accused of being soft on crime, let me quote evidence that clearly Ted Bundy should have been put away for life. Bundy is a textbook example of an offender who should have been put away for life. Bundy's parole papers indicate that Bundy was under sentence of death for killing white victims, compared to 405 whites under sentence of death for killing black victims.

Another popular argument concerns the burden of supporting the death penalty. This is not an issue in the criminal justice system, especially since our prison system is suffering from overcrowding. Nevertheless, if cost is considered much more important than justice, it is also more important than politics. Spending money to house inmates for life sentences is the price we must pay to maintain the just society.

The popularity of capital punishment makes very little sense when you consider the fact that it is really only a selective and partial solution to the problem of crime. It cannot be used as a society to committed social justice and human rights. The government cannot allow it to be imposed upon people below the age of 18. It has been 11 years since Bundy was convicted. Reading Bundy is a textbook example of an offender who should have been put away for life. Bundy is more likely to pursue a career in journalism and other areas.

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Languages helpful but not at all necessary. The work involves writ­ ing, editing and translating copy from all over the world.

A great experience for all those wanting to pursue a career in jour­ nalism and other areas.

MEETINGS: 11.35 pm every Wednesday at the Student offices, 68 Pleasance, Or ring Student on 55811778.
The current furor over the University's appointment of a Christian fundamentalist to the position of Chaplain raises several interesting issues, especially in the week when author Salman Rushdie faces death as a result of Moslem fundamentalism. The two situations are mirror images and their contrast seems to indicate a tension between freedom of expression and freedom of belief. This is not the case. Both freedoms are fundamental to the Christian interpretation of what is probably an intrinsically merciful religion, the belief in freedom to ra_tse awareness, and spirits, among the audience, Ms Gray commitment to a decent system of higher education. The prospect of intervention raises serious questions that arise on many counts. Apart from the obvious moral and religious orientations to promiscuity, you fail to emphasise the psychological pitfalls inherent in one-night stands, and the unhappiness caused by mistaking sex for love. My main criticism is that Stu­dent's gimbick has made it possible of a very poor piece of advice. You are saying, "Here is the protection, you are now prepared for a sexual relationship." This is wrong. The message should be directing students to develop adult relationships, to make a responsible decision to have intercourse; and then to get the protection.
Arguably the most important of the recent wave of American bands, Throwing Muses have just released their most accessible album to date, as well as a startlingly wonderful new single, Dizzy. Dessie Fahy found in conversation with David and Leslie of the band that Throwing Muses are not as enigmatic as people would like to think.

The one problem, even with a label like 4AD, is the snobbery attached to the idea of independence from the majors, which is an attitude David sees as particularly European.

"People over here were incredibly insulted that we'd been licensed to Sire in the States. As if we, living in bum-fuck Newport, Rhode Island, had any clue what that means in Europe. We just want people to hear us."

A part from their absolutely wonderful records, Throwing Muses would seem to have an important role to play in presenting an intelligent picture of America that the media don't often allow us to see. Do British preconceptions about Americans irriate them?

David: "You don't have to have an ounce of intelligence to say that America is pretty fucked up and that it's a really dangerous country. But people over here are so cocky about it, so proud of this great political consciousness they have, as if no one is trying to change anything in the States."

Leslie: "There is a feeling that you can't change the country. You have to work at state and local level. But things are slowly changing. . . . America has much worth and David sees this as being essential to the Throwing Muses sound."

"There's a certain Americaneness I really love. It's a kindness and a simplicity that's definitely different from over here and which we feel very close to. I just walk away from people who make crass generalisations about a country as diverse as the States."

Throwing Muses' records aren't easy to listen to. Leslie says that the problem is that people would like to think.

"We've always worked closely with Vaughan Oliver of 23 Envelope and we've had a lot of input."

The Accused, back page.

An in-depth guide to the Edinburgh club scene.

Leonard Bernstein's Mass, page 13
Last year the nation’s clubscene hit crisis point. Acid was in, and smirky culture was exploited until the press caught on and crucified it. Edinburgh, however, escaped such crass commercialism, and retained a little diversity. But what of 1989? Will the city’s nightlife jump onto the trend bandwagon or hang onto its originality? Aвиr Mair investigates.

...and jazz. What could be promising though becomes Hooch, featuring the excellent DJ Yogi, with acid, soul regulars. Not a student to be seen; instead, hip young...

The banality and hopelessness of last year has vanished, leaving only the student-run, student-orientated event is the Mission’s aspirations towards hipness, although the banality and hopelessness of last year has vanished, leaving only the student-run, student-orientated event is the Mission’s aspirations towards hipness, although the clubscene seems to have been revived. The best evenings out are no longer to be had only at transitory clubscene seems to have been revived. The best evenings out are no longer to be had only at transitory clubscene seems to have been revived. The best evenings out are no longer to be had only at transitory clubscene seems to have been revived. The best evenings out are no longer to be had only at transitory clubscene seems to have been revived. The best evenings out are no longer to be had only at transitory...
CRAZYHEAD
Have Love Will Travel
Food 7th EF

CRAZYHEAD sneak up on you like a madman just escaped from the asylum. There you are, caught in the doldrums of generic rock and roll, and up he pounces with a Jack Nicholson glam in his eye, whisking you away into Easy Rider decadence. Crazyhead is the sort of manic music that has you grooving before you know what hit you.

Although they are marketed as a rock and roll band, Crazyhead have the essence of a hard-living garage band. This EP proves that, like all bands of the garage genre, they exceed amid the pump and grind of a live crowd. The live songs are check full of gutsy vocals and ripping guitar work. They resist the temptation to turn their songs into ode-to-a-whining guitar-solo by keeping all elements of their music tightly wound up.

Have Love Will Travel, that classic garage anthem, is done superbly, rivaling The Nomads iconic cover of it. With gusto like this Crazyhead will travel far.

DUSTY SPRINGFIELD
Nothing Has Been Proved
Parlophone 7"

WHAT a weedy little single. Dusty's voice gasps its tortured way through an ineffectual and uninspiring Pet Shop Boys' backing track, and even Neil Tennent's usually hilarious deadpan pronunciations fail to inject the slightest modicum of vitality. And as for the lyrics: "Christine's pale and drawn! Please Please My number one", blearggh! On top of this, the only redeeming feature of Nothing Has Been Proved, a Courtney Pine sax solo, is faded out before it even gets the chance to start. Ignore this single and see the film.

Craig McLennan

SIMPLY RED
A New Flame
WEA LP

"BABY, you make my knees go weak and my ding-dong go hard" was exactly the cliché Simply Red were trying to avoid while addressing "more adult subjects like love and relationships" - well, according to Mick Hucknall anyway.

At least they succeeded in the cliché-avoidance area; but the adult subjects? They make a valiant effort but unfortunately this collection of love ballads, interspersed with the obligatory two politically sound numbers, fails in that department. All sex without love, or making love for the first time, hardly constitute adult subjects - or do they?

Turn It Up reveals their anti-Tory/suppie/idealistic lies such as "Ruling the country are unfaithful husbands who spank little boys, bound and gagged" - very apt, but slightly incongruous with "My brain is tired but my heart is so warm". A cliché if ever I heard one.

Disappointingly, the whole album is one of sameness, mediocrity, blandness, the only exception being More, where Hucknall's brilliantly soulful voice regains some of that rich emotion displayed on previous albums.

Admittedly the songs do grow on you to some extent, but more as background music than essential listening. Sad but true.

Joni Douglas

THE SILENCERS
A Blues for Buddha
RCA LP

In pop's fickle past, fate has decreed that many talented artists should follow a strong debut album with a patchy second album and The Silencers are no exception to this unfortunate rule. That is not to say that it is a bad album, but it does fall short of being a worthy successor to the highly acclaimed debut, A Letter to St Paul. They haven't so much popped in and sold out but rather swapped their sharp sound for a more mainstream approach.

The excellent single Answer Me is the only track that shows The Silencers' true talent, with its beautiful soothing melodies and ethereal pipe sound. The ethnic theme is also continued in Scottish Rain, which, apart from having the worst (and most patronising) song title ever, is a haunting lament of two lovers trapped by the "radioactive rain".

Throughout the album the pattern remains the same: simple punk/indie influenced guitar numbers starting slowly and building up into jumpy pop numbers (or was that anthems?) with brass sections and harmonica lines thrown in willy-nilly. The worst offenders in this category are Saved Child and Skin Games (about slavery and racism) and the cheerfully annoying single, The Real McCoy.

Chas Buns' Edge-type guitar work is flawless (although slightly repetitive) and the production is perfect. So, what went wrong?

The main problem seems to be that they still look back on A Blues for Buddha as an important part of their musical development.

Keiron Mellotte

XTC
Orange and Lemons
Virgin LP

ORANGES and Lemons follows in the XTC tradition of strange, archaic-sounding rhythms and flirting with imagery from England's history. Indeed, today's XTC seem far, far away from the Neon Shuffle days of ten years ago, when Andy Partridge looked like some kind of rabid and demented schoolboy.

The one thing that XTC have retained from those early punk days is the ability to create an underlying feeling of power and substance. Oranges and Lemons in many ways recaptures that timeless and solid feel of English Settlement, and in a time when England was glorious! It is indeed very pleasing to see XTC return to the greatness of their past, as their last couple of works have been rather less priceless than others.

This is an LP full of delight, right through from the joyous and simplistic Merry Weather to the rather haunting and eternal sounding Across the Aisle. To listen to Oranges and Lemons is something akin to discovering a dust-covered box of forgotten treasures in someone's attic. Some things are beautiful, others ordinary, others strange and mysterious, the uncovering of each offering a kind of childish excitement. Yet all these pieces feel right together, for time has brought them to reside in the same place, and there is somehow the sense of a shared history.

Once again Andy Partridge attempts to unravel some of the mysteries of humanity through his songs. His technique shows much versatility, for one moment he demonstrates incredible perception, and the next deliberate naivety. Partridge is in fact one of the most tragically underrated songwriters of our time and is deservedly much loved.

XTC stand as one of our most uncompromising bands, being dedicated to the unique style which they have created. The only thing that worries me about Oranges and Lemons is that it is a rather short double LP. It doesn't score many points in the value for money stakes. But whatever the price, this is damn good!

Alan Graves
THE THROWING MUSES/ THE SUNDAYS

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A VE MARIA & MY AMY
Theatre Workshop
14-18 February
• LADIES and gentlemen, clench your buttocks and pray before hirsute ladies, Kerri Scott as bagadilly extraordinary. With the latent energy of a hyperactive beetle, she scuttles furiously about the stage wringing an existence from the voice of noble, tradition-minded ladies. The author of Cecelia’s Letters that would never be sent, raiding publaries to augment her collection of loo rolls, and from the reports from discarded scandal sheets.

“We have to do something to make us believe we exist” — the words might have been plucked from Kerri Scott’s own one-act play rather than Samuel Beckett’s chef d’oeuvre. The former work has, however, clearly been influenced by the latter, at least, thematically: both probe the futility of existence.

In passing recognition of Beckett’s influence, Kerri Scott’s character, like that in Happy Days, has dubbed her fictitious husband, Henry.

Linda Kerr Scott, in this second solo piece, moved the audience to delighted mirth, then hurched this side of tragedy. In a quintessentially balancing act, she evoked both the superficially hilarious, but profoundly distressing nature of the character’s vicarious existence.

The captivating first half of this double bill was matched only by the excruciating tedium of the second play as the audience was forced to endure Tim Barlow’s extended fight in the past. Barlow, donning his best Jackarney manner, gave a portrait of a nonchalant, bullying personal history of life in the army. The audience was enlightened by the knowledge that one, the army was (is?) an extension of the class system. Second, the army was (is?) infected with crude, macho, army-like brutality. Neither facts are revelatory.

The high point of the play (towards the beginning) was when the sergeant barked at the audience: “When I give an order, I want to hear your eyebrows click.” Thereafter it was all downhill.

Sung Khang

THE SASH — HECTOR MAC MILLAN
King’s Theatre
20-26 February
THE SASH — 12th — King Billy’s Day. That was the focus of this play by Hector MacMillan which explored the deep religious divisions found in Glasgow.

The frightening aspect of this play was that the conflicts it revealed actually do exist. The Rangers/Celtic feud merely brings the conflict out into the open and one can see that Orange Lodge men are present in society by the number of people mumbling along to the Lodge songs with The Sash’s cast tonight.

The 78 Company examined these religious conflicts, in a Glasgow setting, through the views of two neighbouring families: the Catholic O’Shaughnesses and the Protestant MacWilliams. Although at first they hate each other on purely religious grounds, by the end of the play it is the generation gap which divides the families. The “traditionalist” parents unite against their young, as while they hold widely opposing views they agree that it is better to hold some form of strong belief rather than none at all.

Thus as the semi-paralysed Mr MacWilliam is helped into his Orange Lodge regalia by ‘Page’, one realises just how close the two extremes have become. The middle ground is also strengthened by the younger generation who are willing to talk with each other rather than to see all the blood spilled in the centuries of feud has been “red, not black”.

This lazy glimmer of hope at the end of the play presented a sharp contrast to the earlier scenes of violence and arguments. Yet these very contradictions combined with the robust humour and language to create a play which is very “much of Glasgow”. In raising an important issue worthy of public debate, MacMillan has also managed to create an accessible and entertaining piece of theatre which vividly illustrates the religious values Glasgow now faces today.

Fiona Gordon

THE RELUCTANT DEBUTANTE
The Outlaw’d Theatre Co.
16-18 February
The Outlaw’d Theatre Company presented a dynamic and briskly paced version of William Douglas Home’s 1964 play The Reluctant Debutante. Hilarious performances from these players kept the audience on the floor rolling with laughter at their ridiculous antics.

Setting the London season of balls and meat market amok, this show succeeds in elegantly poking fun at its conventions and players. For instance, the terminally dull David Hubbard (Paul Beckett) seems to serve no purpose but to provide the young maidens with the prospect of his company. Sounding as if he had a pound of cotton in his mouth, Beckett truly steals his scenes with his odious actions and hilarious interpretation of the city’s traffic. It is Sheila Broadhead, played by Robert Shaw in drag, who convincingly men the piece in the show.

Her light-speed articulation truly astounds the audience as does his immediate rapport with the viewers. Shaw captures the true essence of a frenzied, neurasthenically pretentious mother. Although Grainne Cavanagh as June falls flat compared to the others, Colin Ingram, as her father, resurfaces the pace while doing a fine job of portraying the one calm, unaffected character in the show.

Comedies for the players were very well done, especially in act one when all are dressed to the nines. Then there’s the post-war ménage of post-war clothes, all provided by Paul Beckett. Herbert’s brisk read of applause for all in all the players did great credit to this highly enjoyable farce.

Ceri Williams

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INTRA

To mark the tenth anniversary of the revolution, an Iran-born academic at Edinburgh University has just published an autobiography which sheds some light on this enigmatic and turbulent country.

GHOLAM-REZA SABRI-TABRIZI
Iran, A Child’s Story, A Man’s Experience
Mainstream Publishing

GHOLAM-REZA Sabri-Tabrizi describes his autobiography as a “social, cultural, political history of Iran marking the tenth anniversary of the Iranian revolution”.

Occasionally the book reads like a travelogue, at other times like a journalistic account — but whatever the form adopted, it never ceases to be highly entertaining, moving and compassionate.

Sabri-Tabrizi depicts an exotic land, cleaving through an obvi­ous love for his birthplace. The reader is transported to the bazaar, bristling with carpet sel­lers, skilled craftsmen and unusual wares, chance on to the steaming bathhouses to gaze upon women bathers whilst their male counterparts lounge on terraces smoking opium. The reader is irresistibly drawn into this fasci­nating world by the writer’s celebratory outlook on life.

The simplicity of Sabri-Tabrizi’s style makes for a particularly easy read and is accessible to all. Despite the artless nature of the medium, Sabri-Tabrizi has manip­ulated it to convey the impor­tance which he attaches to and his personal support for democratic instincts and institutions. So much so, that the reader is impressed with the humanitarian nature of the writer — particularly evident in his treatment of the “hijacked” Iranian revolution.

In this, the final chapter, the reader is battered with a descrip­tion of the brutality of the Iran­Iraq war, compounded by the use of graphic photographs including one of a distracted mother wailing over her dead children.

He portrays the horror of life under the oppressive Khomenei regime, deliberately adopting an almost casual tone within under­stated phrases such as “Piran guards would call at home after killing the father of the household to demand payment for the bullet they had used”.

As a man of compassion, Sabri­Tabrizi is naturally concerned with the issues of rough justice and equality. This is particularly apparent in his preoccupation with women’s issues.

He narrates numerous accounts of Iranian women being relegated to the role of servants, confined to the home and enduring consider­able hardship. In recognition of the fact that “the heaviest burden of life is on the shoulders of mothers”, he has dedicated his book to all “the world’s mothers”.

Yet, paradoxically, despite the socially subordinate position of women, Sabri-Tabrizi asserted in an interview that “behind every fam­ily, the thinking mind is a woman”. Indeed, he comes across as an unusually benevolent, male sympathiser of women’s issues.

Altogether an enjoyable book, not least because of the prepos­sessing nature of the author himself.

Ceri Williams
LEONARD BERNSTEIN'S MASS
Old St Paul's Church
15-18 February

THE traditional Catholic mass seems to exert a powerful influence on composers. Even in this century when the Church itself plays only a minor role in many people's lives, in 1971 Leonard Bernstein, about whom critical opinion has always been sharply divided, produced a theatre piece in which the movements of the mass were received with corresponding strong reactions.

Not only was it seen as blasphemous, but it was also politically controversial and evidently intended to challenge the Nixon administration, at that time under attack for its refusal to listen to the demands of those Americans who wanted peace in the killing fields of Cambodia and Vietnam.

Almost 20 years later the work, in a new, reorchestrated chamber version, has been revived by Edinburgh University Opera Group - continuing their policy of performing neglected works.

EARTHFALL DANCE
Traverse Theatre
17-19 February

STRANGELY seductive and compulsive choreography were combined in Jessica Cohen's highly original production Earthfall. The versatility of human movement was put to a highly original production has been revived by Group - continuing their policy of performing neglected works.

Controversial and challenging, despite its weaknesses, Mass is an extraordinary work and perhaps especially relevant today, when the issue of blasphemy has again been raised over The Last Temptation of Christ and, more disturbingly, over British author Salman Rushdie's The Satanic Verses. It would seem appropriate, to be reminded of the future this work produced, with accusations of blasphemy being levelled at the Jewish Bernstein. His response was that "We have to educate ourselves. We have to learn more about it"; and the audience last week were certainly challenged by an intelligent and provocative production.

Fionn McKinmon

The suggestive but controlled creature contained in the graceful, acrobatic movements of the low-hall partnership was complemented by the live music, as was the study of a rheumatic old man which gave way to the energetic brilliance of the young man contained in him. Tentative robotics gradually became fluid gracefulness in an entertaining study of the roots of movement - a possible theme for Earthfall as a whole.

Despite the over-experimental nature of a few sequences which contributed nothing, the undeniably expert human bath was transferred brilliantly the passion and sexuality from jarring as can be the case.

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Jonathon Barnard as Alan String convincingly manipulated the maelstrom of religious and sexual energy within a teenage adolescent. A real moment of poignancy was achieved between the boy and his obsessive attraction and a union with the audience was attained through climactic chanting.

Lucy Morgan as Dora conveyed the true desperation of a shattered mother, whilst Alan's father (Nick Funnell), although somewhat stereotyped, powerfully portrayed parental indifference behind a shield of disciplinarianism.

Moments of laughter skillfully relieved the intensity and pressure of the action, before the audience was chilled with screams of agony and torn between following the primitive instinct of Alan or conforming to society's conventions.

A highly polished and confident performance from everyone prevented the scenes expressing love and sexuality from jarring as can so easily be the case.

Helen Johnston

ARTS
Thursday, February 23, 1989
THURSDAY 23 FEB

DICK GAUGHAN, NANCY NICOLSON and JEN I THE VERY DOOKERS
Queen’s Hall, Clerk St; 668 2019
A night of jazz, folk, blues and dancing for the Third Edinburgh Peace Festival. 7 pm-Midnight.
Student concessions (£1) available from Box Office. Monday-Saturday 10 am-6 pm.

THE BROTHERS
Preservation Hall, Victoria St; 226 3816
One Thursday it’s someone different — then you’ll be worried!

HEILILLY DE LUX
Northcote, Lothian St; 225 6313

JOE PUBLIC, WILD ORGANISATION
Venue, Calton Rd; 557 3773
Crickin Club. Phone for details.

FRIDAY 24 FEB

BOB BERGMARK & STEIN QUARTET
Queen’s Hall, Clerk St; 668 2019
New York saxophonist Berg and guitarist Stein inject some contemporary anger into a traditional setting. £3. 7.30 pm. Tickets available Box Office. Ripping Records. Virgin Records.

Concession available for students and Young Scot cardholders from box office, open Monday-Saturday 10 am-6 pm.

SCOTTISH NATIONAL ORCHESTRA
Usher Hall, Lothian St; 220 1315
First of two consecutive nights of Goehr and Schubert. Schumann. 7.30 pm. Phone for details.

THE BLOCK BROTHERS
Preservation Hall, Victoria St; 226 3816
The same boys as last night, only this time with blocks of wood on their heads! £1 after 9 pm.

CRASH
Northcote, Lothian St; 225 6313
I’m starting a band. I’m going to call it BONG!

SPACEMAN THREE & HOLIDAYMAKERS
Venue, Calton Rd; 557 3773
Psychedelia. A must for all L00P fans. Late bar and dances.

SATURDAY 25 FEB

SCOTTISH CHAMBER ORCHESTRA
Usher Hall, Lothian St; 728 1555
15th anniversary concert with James Galway and friends. Glennon, Mozart, Nielsen, Field and Beethoven. 7.45 pm. Tickets from £3 from box office and Queen’s Hall box office (668 2019).

GUilty PARTIES
Preservation Hall, Victoria St; 226 3816
£1 after 9 pm.

ELEPHANT NOISE
Northcote, Lothian St; 225 6313
Downstairs. Free. Trans-call for details! (They don’t allow me witty for nothing, you know — in fact, they don’t even call me witty at all!)

GYPSY QUEEN
Venue, Calton Rd; 557 3773
Now, if it had been gipsy cream, well... Phone for details.

SUNDAY 26 FEB

BO WEELIEV
Preservation Hall, Victoria St; 226 3816
I have no expert authority that they’re not worth the walk, no matter how boring your Sunday is! Free!

MISSPIT THREASH CLUB
Venue, Calton Rd; 557 3773

SCOTTISH SINFONIA
Queen’s Hall, Clerk St; 668 2019

MONDAY 27 FEB

SWING SHUT
Preservation Hall, Victoria St; 226 3816

EDINBURGH SECONDARY SCHOOLS ORCHESTRA
Queen’s Hall, Clerk St; 968 2019
Well, we’re really scraping the barrel here, aren’t we? 7.30 pm. Concessions £1 for student available box office.

TUESDAY 28 FEB

DON GIOVANNI
Playhouse, Greenside Place; 557 2940
Scottish Opera production of the Mozart classic sung in Italian. 7.15 pm. Last three hours 20 minutes. Tickets available from £2. 30% discount on full prices for under-16s.

THE ROOTSME TROOTS BLUES BAND
Preservation Hall, Victoria St; 226 3816
Free!
FILMOUSE 228 550
DIARY OF ANNE FRANK (U) 2 pm, Thur 23 and Fri 24
SALAAM BOMBAY (15) 6.15 pm, 8.30 pm, Thur 23- Sat 25
TUCKER (PG) 2.30 pm, Sun 6.15 pm, Thur 23- Sat 25
DEATH OF A SALESMAN (PG) 11.15 pm, Sun 6.15 pm, Mon 27, Tue 28
HIGH HOPEs (15) 8.30, Sun 26, Mon 27, Wed 1, Thur 2
2.30 pm, Sun 26, Mon 27, Wed 1, Thur 2
MALL HUT (15) 2.30 pm, Mon 27-Tue 28
“Oh horror, horror, horror!”
LADY KILLERS (U) 9 pm, 8.15 pm, Sun 26
ROUGES BADER (15) 6 pm, 8.15 pm, Mon 27-Tue 28
Early evening £1.90 concerto otherwise £2.50. No concession on Saturdays.
CAMEO 228 440
£1.20 to £2, 2nd perf and 3rd perf, £2.90 last perf.
PASCALDs ISLAND 2.15 pm, Sun 26, 4.30 pm and 5 pm, Thur 23-Tue 25
Bruce Spence, Helen Mirren and Charles Dance in a “Raiders of the Lost Ark” pilot.
DUMBO (U) AND THE ELEPHANT MAN (15) 11.05 am, Fri 24
A must for the elephant spotters of today.
PLANEs, TRAINs AND AUTOmobiles (15) and DEAD MUn DONT WEAR PLAID (PG) 11 pm, Fri 24
A must.
THE DEAD (U) 2.30 pm, Sun 26
FILMSOC 557 434
£1.90 membership available all showings. Tickets for non-members on sale at Union Shop.
BIG CLOCk AND NO WAY OUT 6.45 pm and 8.35 pm, Sun 26
Pleasance Theatre
LAST of ENGLAND and METROPOLIS 6.45 pm and 8.30 pm, Sun 26
George Square Theatre
FLASH GORDON CONQUERS THE UNIVERSE and ON THE BEACH 7 pm and 9 pm, 1 March
George Square Theatre
DOMINION 447 266
1. WHO FRAmeD ROGER RABBET (PG)? 2.30 pm, 5.15 pm and 8.15 pm, Thur 23-25
I hope you can fly through my window and up to my ear and screamed. “It’s only a bloody cartoon character, you know.” I woke disillusioned, heartbroken, disappointed.
2. A FISH CALLED WANDA (15) 2.30 pm, 5.20 pm and 8.20 pm, Thur 23-25
Did you know the Dominion hasn’t changed its programming for the past four weeks? I’m running out of things to say about these films as is apparent from last anecdote.
3. THE LONELY PASSION of JUDITH HEARNE 2.30 pm, 5 pm, Sun 26
A sequel to the very popular very‘70s “Passion about Short Circuit II. My powers of deduction amaze me.”
4. DIE HARD (18) Fri-Sat 2 pm, 5.30 pm and 8.35 pm
Bruce Willis takes on a gang of terrorists singlehanded. The “shoo’-out” lasts 131 minutes.
5. MOONWALKER (PG) 2.30 pm, Sun 26-27, Sat 25-26
Michael Jackson takes upon himself to save the world’s children from all evil. Well, evil has just about got him (and which I can’t remember, but I’m told you must watch) is Happy Days (C4, 6 pm), made in the late ’70s, is this best known for its awful theme tune and Henry Winkler’s performance as The Fonz. Lovely photo too, eh?
WHAT a week this is going to be, ECHO and THE BUNNYMEN have reformed and are playing the Theatre. On Saturday, NEW ORDER play the Venus on Sunday, while Tuesday sees the Playhouse playing but to THE CURE supported by SHEENA EASON. Well, maybe not.
To be honest the next week is not the most inspiring week for music Edinburgh-wise. Thursday there is GAYE BIKERS ON ACID at Pleasance and JOE PUBLIC, WILD and ORGANISATION at the Venues. GAYE BIKERS have recently changed their name to LEBANESE DEAD HEADS on MOPES but thought better of it. Virgin have just released their Stewed to the Gills LP and are about to release a single, Hot Thing.
Postcorker to continue delivering the goods with “sag-a-long punky poppers” MEGA CITY FOUR on Friday while at the Venue there’s SPACE- MEN 3 promoting their Playing With Fire LP and supported by the local HOLIDAYMAKERS (one of whom does DJ’s at Remains, fact fans). The former play the kind of wasted guitar indie-rock that would be greatly enhanced by a good tune, while the latter probably still think anoraks are trendy (if they indeed ever were).
Saturday’s out of the week as far as musical “events” are concerned with GYPsi QUEEN playing at the Venue’s Hard Rock Cafe. The band is fronted by Pam and Paula who are identical twin sisters, a fact that is probably more interesting than the music itself.
Next week, MORRISSEY plays a secret gig at Tivoli. Ha. bloody ha.
James Halibuton
TV GUIDE
If Craig McLean ever thought that writing a Gig Guide was bad, then he really should try the TV Prog sometime. One of life’s great problems is how to write a wonderfully exciting column when, absolutely nothing worth watching is on at all. The answer, it has to be said, is convincingly becomes utterly essential, in so much it does very little devices to waste space who the past three screenings is this, that and the way it goes (diches are quite useful). Now, on to the programme.

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Gillian waves together a patchwork of comic episodes involving mystical and historical characters portrayed by the likes of John Cleese and Sean Connery. In addition, the film displayed Gilliam's ability to utilise surreal science fiction conventions for something, for which his training as a animator has obviously been of great benefit.

The second film which he directed, Brazil, was a black comedy on the theme of Orwell's 1984. It is a film which is far superior both in conception and execution to the second-rate "serious" film version of Orwell's book directed by Michael Radford. Brazil represented a devastating critique on corruption and bureaucracy, the humankind in the film is tiring to be an overabundance of the lighthearted Carmen Miranda song. Gilliam's conception of the society in Brazil, with its dark, towering skyscrapers, cavernous offices, and "big brothers" was all to the labelled contract to his work.

Gilliam has, up until now, benefitted as a filmmaker from two factors aside form his own natural talent. The casts of his films have always contained quality actors, such as John Prine in Brazil and David Warner in Time Bandits, and he has also usually managed to secure financial backing for his elaborate projects.

The history of the making of The Adventures of Baron Munchausen has thrown the second of these factors into doubt. Whilst the film will undoubtedly provide further evidence of Gilliam's originality, the process of production has been marked by a catalogue of disasters. The budget escalated, Gilliam squabbled with the film's financial backers, and Sean Connery pulled out when a large role assigned to him was effectively written out due to changes in the script. The film is estimated to have cost around $40 million.

Gilliam Terrence on location

Get your entries to the Film Editor at the Student Offices as quickly as you can, and you may very well win a free double ticket to see The Naked Gun at the Cannon cinema!