EDINBURGH University politics lecturer, John Holloway, "warned" Lothian Regional Council on Tuesday not to enforce his £50 fine for refusing to register for the Poll Tax, or Community Charge.

Although only one of many individuals who attended the meeting in the Council's Chambers in Parliament Square, Mr Holloway constantly reiterated during his seven-minute speech that the Poll Tax "will not work" in Scotland.

"Its implementation depends on a very high degree of co-operation of the people," he said, "and the people will not co-operate because now they have had enough."

Feeling neither "intimidated" nor "humiliated" because of the strength and "pride of the mass movements" against the tax, Mr Holloway asked the council to "back down" from enforcing his fine.

He said that the threats of poinding (pricing) his personal goods and warrant sales had been chosen as the "first line of action": no attempt was made to collect the debt in any other way.

EUCAPT representative, Dave Donahue, told students that 1700 poindings in Lothian Region in 1988, only 13 went to warrant sale, because of administrative costs. If Mr Holloway was forced by the Labour Council to implement such a sale, he would rightly have the "warrant sale party" at his house, at his chosen time.

Mr Holloway finished by questioning the socialist principles of Edinburgh's ruling Labour group, asking "how on earth did (they allow themselves) to get pushed into playing a role in the enforcement of this tax?"

Another twist to the story is that it is believed that Mr Holloway will seek AUT support, and that of other unions at Edinburgh University, to prevent the local authorities in arresting his wages.

This development has occurred after the Acting Director of Finance of Lothian Regional Council, David Semple, told the national press that Mr Holloway had consented to having his wages arrested.

In line with this development EUCAPT is rumoured to intend to put a motion forward at the next student GM to ask EUSA to refuse co-operation with wage arrestment.
CAMPUS TO CAMPUS

GLASGOW

"FAT FOREIGNERS in Media Rip-Off School." That is the headline of the libellous editorial of the last edition of the Glasgow University newspaper, the "Glasgow University Guardian."

The story behind the headline is that "journalists" and students at Glasgow are miffed over the typesetter's decision to work for Robert Maxwell's new Glasgow free sheet in addition to their weekly quality.

Mr. Maxwell has apparently been sent a copy of the newspaper and a reply is cautiously awaited. The typesetters, meanwhile are available for comment.

DUndeE

A NEW rectory has been elected at Dundee University, and its first act of office looks set to be its torching of the Union flag in symbolic defiance of the Poll Tax.

The rector, a former career diplomat called Paul Scott, was elected on Monday night and had already called for a "new Scottish Enlightenment" and a new intellectual philosophy to overcome the "discriminated Thaelic ideology."

In his election address Mr. Scott denied he was now impossible to talk about education without talking in political terms nowadays. Rejoicing in rhetoric Mr. Scott said what Scotland was experiencing was "intellectual vandalism," through cuts and harassment.

A working rector to watch.

ASTOn

ASTOn doesn't have an arts Faculty at all, but if the University Funding Council get their way there might not be a University at all.

There is the possibility that Aston's funding may be re-examined and its funds cut following a rift between the University authorities and the UPC over Aston's policy of recruiting any but the top staff on three year contracts.

The UPC has given Aston none of its £70 million earmarked for new academic appointments, with the situation so serious that in 1989 there are only 200 staff, 10 departments and three faculties, whereas in 1981 there were 540 staff, 34 departments and 4 faculties.

Henry Miller, the local AUT rep, informed Student that the University has had to set up search committees in a bid to recruit new staff!

EDINBURGH

WHAT is so special about our beloved institution that it deserves a mention in Campus to Campus?

Well, Glenmorangie th distillers are sponsoring the next Parliamentary debate, hosted by EU Debates Committee on May 1.

The debate will be chaired under an SNP government in Tiviot Debatting House.

Students to Campus wonders whether the 12 bottles or so of whisky to be donated by Glenmorangie will be sufficient for the debaters to be rhetorically topical.

CAMPUS TO CAMPUS

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A SPECIAL General Meeting on the newly appointed Church of Scotland Chaplain will take place tonight in McEwan Hall.

The meeting, which starts at 7 pm, will be attended by the Rev. Robert Anderson after the University Information office advised him against going.

Kirsty Reid and Alison Alexander collected the hundred signatures necessary for the Meeting to take place because they believe Dr. Anderson's stance on AIDS and homosexuality is incompatible with his role as Chaplain (see Focus).

The motion which will be debated calls for opposition to the Chaplain's appointment "in every possible way," calls on the University to dismiss him and proposes the organisation of an alternative Chaplaincy.

Dr. Anderson's career in the Church of Scotland has met controversy before his appointment as Chaplain at Edinburgh University.

It is alleged that he was forced to resign as Dean of a Theology Faculty at an African University. Further the circumstances of his early departure from the parish of Overton remain unclear. Dr. Anderson served only two years at Overton; instead of the usual five he had to obtain a licence permitting him to leave.

Chaplains on campus represent other denominations have told Student that they are more willing to give pastoral advice to any students, of whatever faith or none.

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In Garden House, Sauchiehall Street
in Glasgow City Centre.
11.15am At James Gillespie's High School,
Lauderdale Street.
Or contact the Labour Party HQ.
19 Comerong Place
Edinburgh EH3 6SG.
Labour - Serving Our Community

Scientists Produce Wavebreaker

by Hamish MacKay

TWO SCIENTISTS from Edinburgh University's Chemical Engineering Department, Dr. Matthew Rea and Carr Gibson, have successfully collaborated with a Glasgow company to produce the world's largest wave machine.

The eight-feet high wavebreaker was installed at Disney World in Florida last week, and is expected to open on May 1, having cost around $1 million in design and manufacture.

Built at an intensive pace over two to three months, the project was conceived in March 1988. Already the Disney organisation has indicated to Glasgow-based engineers, Barr and Wray, that it is considering ordering more machines for complexes in Paris, Tokyo and California.

Speaking to Student on behalf of both scientists, Dr. Rea said he was "very pleased indeed" with the project and hoped that the University would benefit from the machine's success.

AS predicted in last week's Student, the Association of University Teachers decided last Saturday not to press ahead with industrial action, but not to mark examination papers until the present pay dispute is solved.

Both this week and next, however, the AUT is attempting to see as many individual members of the large Committee of Vice-Chancellors and Principals soon as possible, in order to lobby their support. Such informal meetings are a result of the breakdown of formal talks between the two sides in December last year.

Last Saturday's meeting was promoted by the national AUT ballot a fortnight ago, in which the 37 per cent who voted rejected the CVCP pay offer by 53 per cent to 47 per cent.

Head of AUT at Edinburgh University, Professor Peter Vandome, told Student that lecturers must provide daily reassurance to these students setting exams at the University. He implied that in a deadlock situation like this, spirit needs to be maintained.

Meanwhile, contrary to national policy, Strathclyde AUT has pressed ahead with its decision to ballot its 800 members.

Offered a deal by the University authorities in line with the national pay offer for 1989, the union was bullied into this week, with results expected to be announced next Monday.

An official source at the University insisted contrary to reports in the national newspapers, there had been "no warning" to the University from the AUT general secretary, Ms Diana Warrick, over the question of local deals.

Indeed, he moved on to say that "it is no longer simply a case of focusing on examinations now the financial stability of different universities is at stake".

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THE SOUTH African Justice Minister, Mr Kobie Coetsee, has admitted that there are around 645 young people under the age of 18 in detention awaiting trial in the country. A further 3,193 youths between the ages of 18 and 21 are being held for the same reason. The figures are thought to be six months old.

This statement was in reply to a question tabled by the independent South African MP for Clarence, Jan van Eck.

Van Eck commented that it was "totally unacceptable that awaiting trial young people who have not been found guilty of any crime should be held in jail together with hardened criminals."

Out of the total of 3,828 detainees, 3,034 are black, 766 coloured and 48 white. The government is present under pressure to set up more "places of safety" for blacks and coloureds so that they do not have to be kept in prison.

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TRAVEL in India, it has been said, is a total experience. Like what you find, or hate it, you’ll certainly never forget it. More than 100 million people with more different languages, religions, races and customs represented than in any other country.

In short, India will always be a very personal experience.

One Herald/Star Tours guide, on suspicion around the drive away from hot and dirty Delhi: "India is not to be found in the country," Away from the city influences, times appear to have stood still. A road along the side of the road seems to have stood still. A road along the side of the road seems to have stood still. A road along the side of the road seems to have stood still. A road along the side of the road seems to have stood still.

The picture of begging hands reaching up to the window and the very young, ill-clad little girls holding a baby in one in arm and pleading with the other, to accompany exaggerated gestures of great hunger and poverty, were to become a feature of the whole trip. Give way to your understandings.

The picture of begging hands was to become a feature of the whole trip.

place and hand over money, and you can expect to be over­whelmed by dozens of other begging youngsters.

Late one night in Bombay I was asked by a passer-by "killed..." to find children in my leg

And in the most abominable circumstances surrounding the killing of the three resembles earlier assassinations of anti-apartheid activists outside the South African border. A student told a New India.

According to a Swazi newspaper, police stated following the discovery of the bodies, the three were found on February 12 inside a bullet-riddled vehicle near Mulamula in western Swazi­land.

"The brutal murder with characteristics of past killings car­ried out in this country [Swazi­land] by alleged South African death squads, it is thought to have taken place in the early morning," - a newspaper quoted local police as saying.

Swazi police also stated that an assortment of arms, including automatic rifles, grenades and explosives, were found inside the car, which had been an SA registration plate.

Reports in a SA newspaper quoted an unnamed Swazi police source who blamed the kil­lings on ANC members.

from Johannesburg to the Eastern Transvaal by a bogus invitation.

"The mysterious circumstances surrounding the killing of the three resembles earlier assassinations of anti-apartheid activists outside the South African border. A student told a New India.

But Swazi police public rela­tions officer, Sub-Inspector Azaria Ndzimandze, refused to speculate on the identity of the killers.

But he did say that the killings could be linked to the ANC.

Ndzimandze added that if, as it appears, the killings were linked to previous ones, it would be the latest in a series which has claimed up to ten lives.

The ANC dismissed claims that members of the organisation killed in the Swazi border. The organisation said the story was "concocted by the controllers of the killer squad who assassinated and kidnapped hundreds of Afri­can refugees and ANC members in Swaziland..."

The organisation said the story made no sense except to "hide the identity of the murderers.

The New Narayan has since learnt that a passer-by informed the police at Bhuana police sta­tion about the incident at about 6 am on February 12. The police station is 10 km from the place where the bodies were discovered.

Police found 97 AK47s car­ried near the scene.

Mohanlal’s and Moshoeng’s bodies were found about three metres from the car — and not inside the car, as claimed by reports in SA.

Mohanlal was killed by a bullet through the neck, Moshoeng received a bullet wound to the head.

Additionally, police found three bullet casings on the speeding motor scooter, as well as one bullet in the lawnmower near which they were lying. A Forex customer in the car was also attacked with a hammer.

The fire at Bhuana police station on February 24 was reported to the media.

The ANC has called for an end to the attacks on the ANC and its members, saying "we will not accept any more killings or injuries to our people.

Their wealth in their character — the children of India.

Misery? Hinduism is less a religion than a way of life. Although all forms of worship are acceptable to Hinduism, a few basic beliefs are fundamental to its religion. Here, everyone has a specific role or set of duties to per­form in life, through which he can break the cycle of rebirth and attain nirvana (heaven).

The poor accept their lot and try not to disturb themselves from unhappiness; the rich accept their position (yes, tough, you may think) and that of those who will remain hungry. In fact, each is performing the duties appropriate to their dharma. A Brahmin expects to be respected while a roadrunner expects to be despised. Each will accept his place, without ambition to change; their situation was irrevocably ordained by the deities of a previous life, and complacency in this life (though it could only see) could change in the next.

The newcomer to India should understand that much of their own values must be set aside; the sight of a whole family in southern India standing or sitting in the gutter by a building site; washing their bodies in water jets from a pump hose might have been distressing but for the know­ledge that Hindu custom requires an obligatory bath every day — and in the most abominable quar­ters of a city you’ll see it obeyed.

The ANC has blamed for deaths

Students are increasingly becoming murder targets in South Africa. Since our last report, three more deaths have occurred.

THREE members of the restricted South African National Students Congress (SANSO) who had been bul­let-ridden bodies were found in a forest in Swaziland, might have been abducted by a death squad in SA, driven across the border, and then shot and killed.

According to the Swazi police, the three men were found on February 12 inside a bullet-riddled vehicle near Mulamula in western Swazi­land.

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Compromise on Cutback

MICHAEL CHECKLAND, the BBC’s Director-General, has recently described the status of BBC employment as “low pay” but “high job satisfaction”, undoubtedly a major contribution to all the journalists and researchers who have involved in the recent strikes in the vain hope that they can maintain their imminent mortgage repayments. If pinned down, perhaps Thatcher would resort to a little quote-swapping herself, and use the same job description for the AUT After all, she could argue, there’s nothing more admirable than disciplining and stimulating the minds of the next generation’s high achievers. How can rate-of-pay be relevant when education is at stake?

But this is an argument that gets churned out ad nauseam whenever welfare or education hits the headlines. Thatcher is struggling to grind a demoralised profession into the dirt, and unless a clear-cut decision emerges from the AUT members, one way or another she’ll triumph, even if they can up their salaries by a few percent. Massive support is needed whenever a drastic stand is taken by a normally tempered body. But as exams loom on the horizon for final year students, the in-fighting is fast approaching a zero option. Some lecturers at this University feel confident that whether exams are marked or not, the demonstration from the AUT is an effective enough way of channelling a general sense of frustration about Thatcher’s treatment of higher education. In the end it may not be a dramatic articulation, but at least it’ll give Big Sister a sense of a presence felt.

I believe, as I’m sure most people do, that while the non-pay­ment scheme was a well-inten­tion­ted idea, it was rather unrealis­tic given the realities of human nature.

This brings me to the second point raised in Student. Dave Donohue’s hysterical letter indi­cates one of the problems with the non-pay­ment scheme, namely an inappropriately targetted aggression that only serves to divide rather than unite.

Given my reasons for choosing not to join the non-payment campaign, what other avenues were open to me? I could have con­tinued to complain loudly in wine bars like some others and then gone to the Seychelles for two weeks with my newly saved cash, but I decided that a positive polit­i­cal protest would be preferable.

I chose Shelter to make the point that there is a direct link between this despicable unjust tax and homelessness, and so embar­rass the Government.

I always made it clear I saw the “Make the Difference” campaign working alongside the non-pay­ment scheme, giving non-payers a chance to protest by donation as well as those not wishing to break the law.

How could I be going against my “own political party’s policy on the Poll Tax” when I am not a member of any political party?

How I deplore the current polit­i­cal joining of fellow Scots who should be united in their ambitions, and it forces me to ask what their motives are.

I am not a political dogmatist, and at the age of 30, while holding strong beliefs and passions, I con­fine to be self­questioning, and more often than I would like, full of doubt and despair.

If what is what Dave Donohue calls “knowing nothing about politics”, then perhaps he’s right and politics should only be left in the hands of the select elite who are unshakeable and immovable in their opinions. Mrs Thatcher springs to mind.

I am not Mr Donohue’s enemy. I am on his side, but grooping around in the dark as he is to find ways of fighting the real enemy, this English Government who threaten with or threatens their dubious power base.

My ways of fighting may be differ­ent, but I believe we should do it shoulder to shoulder, which is why I will not enter into Dave Donohue’s pointless game of ver­sions.

Anyway, I’d only win. I do it for a living.

Yours sincerely,
Mariel Gray

STAND UP FOR YOURSELF!

NOMINATION FORMS AVAILABLE FROM EUSA OFFICES (BRISTO SQUARE)

Nominations close 12 noon sharp Tuesday 2nd May
more details from EUSA Offices
Stranger in a Strange Land

Timothy Clifford was appointed Director of the Scottish National Gallery in 1987. At the time the appointment of an Englishman to the directorship of one of Scotland's proudest institutions caused a lot of controversy. Since then his radical refurbishment and acquisitions policy has lifted even more eyebrows. James Bethell met the man at the centre of so much dispute and asked him about his hopes and fears for the gallery.

As we moved on a security-man greeted us. "In the entrance hall you can see we are stripping away the nasty chipboard and renovating the mouldings and windows that have been covered for so long. The walls will be covered in silk which is being specially woven in Lyons right now and the floors will be covered in white marble."

He is also an angry prophet stripping away the foul, and ugly mistakes of the last twenty years and bringing to light the objects and tasteful decorations from another age. "I do hope that you like it," and so we move on.

As we went from room to room he spoke with love and expertise. The whole gallery had been arranged in a perfectly ordered way with each piece having its own place where it would be complemented by the works around it. "The gallery should be logically pleasing as well as visually pleasing."

In his pin-striped suit, brogues and stripey shirt he looked like a young aristocrat showing a visitor around his recently refurbished country house. Heads would turn as he began to tell me about one of his recent acquisitions and people clearly wondered who the hell this crashing yah thought he was.

"From this point one can see the result of our work at its best. Notice the way the rooms provide the impression of sweeping vistas, the way in which the paintings have been hung at the height the artists would have expected them to be hung way in which we've used its sculpture and furniture to juxtapose and improve the way in which the paintings are presented. It all looks quite wonderful, just how the original designers would have wanted it to look."

As we strolled around I asked him what were his hopes and aspirations for the gallery. "In the past the National Gallery of Scotland has been itself as a rather select country cousin of the National Gallery in Trafalgar Square and intended to imitate what they did. So I thought, why should we depend on them and instead we should blaze a trail of our own."

Eventually we went upstairs to some of the smaller rooms. "The colour of the walls in each room has been chosen to complement the colours in each of the paintings. I couldn't help but marvel at such close attention to details."

When it came to going I felt sad to leave. Though he comes from a class of people Scots are meant to despise, the warmth and enthusiasm with which he showed me around his gallery had made me feel that I was part of him.

"I believe that the Gallery is one of the most splendid buildings in Edinburgh and one should respect its original architecture."

But despite the obvious successes of his stint so far, he still has a long way to go before his style and his method cease to jar the sensibilities of the Scottish establishment in Edinburgh. Mind you, is that such a bad thing?
LAST TERM the Rev. Robert Anderson was appointed as Chaplain of this University. Since then students and staff have been expressing concern about both the way in which the appointment was made (with virtually no consultation with students) and the views held by the Rev. Robert Anderson.

The main controversy has surrounded statements made by the Rev. Anderson on the subject of AIDS and homosexuality. In an article in the Glasgow Herald in January 1987 the Rev. Anderson stated that it is not obvious that AIDS is God's judgment. That he cannot be purchased by allals in the marketplace. This means that their actual provision must continue to be made by governments to those otherwise unable to afford essential services; it just means that their provision should be left to private sector expertise.

The prime function of the State is to provide services which cannot be purchased by individuals in the market place. Following this principle, many of these services presently provided by local authorities should instead be provided by the private sector. We would then be in a situation whereby people would have to pay directly related to the frequency of use. There are, however, some services which local authorities would have to continue to provide. These include sewage disposal, street cleaning and street lighting. To pay for these services some form of local tax would have to be retained, and one of the fairest options is by far the community charge. The point of using this charge is that it be related to the type and quantity of drinks bought?

The same question could be asked about the services which local authorities presently provide. Should we be billed according to the size and locality of our house (domestic rates)? Should it be assumed that we all benefit equally and therefore that we should all pay the same (community charge)? Or should we pay an amount proportional to the services which we actually use?

A successful free market economy requires services and products to be paid for at the point of consumption. While recognising the community charge to be a huge step in the right direction, we must accept its limitations and devise a more consumer-oriented variant. In doing so, it is to be hoped that a successful free market economy requires services and products to be paid for at the point of consumption. We must also acknowledge that the prime function of the State (central and local government) is to provide services which cannot be purchased by individuals in the marketplace. This includes the defence of the realm and the maintenance of law and order, but definitely excludes the provision of swimming pools, libraries, art galleries and even hospitals and schools. This does not, of course, mean that the state should not provide financial assistance to those otherwise unable to afford essential services; it just means that their provision should be left to private sector expertise.

The very presence of the Chaplain at this University is abhorrent and offensive to many students and we must continue to campaign for his resignation. As we are continually being asked about the services which local authorities should provide, we should consider the services which local authorities should provide. We would then be in a situation whereby people would have to pay directly related to the frequency of use. There are, however, some services which local authorities would have to continue to provide. These include sewage disposal, street cleaning and street lighting. To pay for these services some form of local tax would have to be retained, and one of the fairest options is by far the community charge. The prime function of the State is to provide services which cannot be purchased by individuals in the market place. Following this principle, many of these services presently provided by local authorities should instead be provided by the private sector. We would then be in a situation whereby people would have to pay directly related to the frequency of use. There are, however, some services which local authorities would have to continue to provide. These include sewage disposal, street cleaning and street lighting. To pay for these services some form of local tax would have to be retained, and one of the fairest options is by far the community charge. The prime function of the State is to provide services which cannot be purchased by individuals in the market place. Following this principle, many of these services presently provided by local authorities should instead be provided by the private sector. We would then be in a situation whereby people would have to pay directly related to the frequency of use. There are, however, some services which local authorities would have to continue to provide. These include sewage disposal, street cleaning and street lighting. To pay for these services some form of local tax would have to be retained, and one of the fairest options is by far the community charge. The prime function of the State is to provide services which cannot be purchased by individuals in the market place. Following this principle, many of these services presently provided by local authorities should instead be provided by the private sector. We would then be in a situation whereby people would have to pay directly related to the frequency of use. There are, however, some services which local authorities would have to continue to provide. These include sewage disposal, street cleaning and street lighting. To pay for these services some form of local tax would have to be retained, and one of the fairest options is by far the community charge.

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his team's inspired feats both on and off the field.

Richard Coburn, the captain reports on his team's inspired feats both on and off the field.

Now we are a modest group of lads and ladies boasting about our hockey so I won't tell you who scored the seven goals in our opening match against NI Civil Service! We managed to play two of our matches on NI's only artificial pitch proudly known as 'Polygrass'. Listagany 4th XI and Banbridge 3rd XI gave us a good competitive game and despite being narrowly defeated (sporing cliché I know) we were in no way disappointed. Performances particularly inspired came from Max Johnson and Rory Wolfe and even Alan Scott-Watson managed to score a goal thanks to the presence of Joyce. The good news is that we actually drew against a "select" Banbridge school team which included Irish and Ulster players. We were unlucky not to win our concluding match against Queen's University but a draw was no mean feat considering the pain of unimaginable cumulative hangovers.

We left N. Ireland far from disheartened because we knew we produced some really sexy hockey against teams of a standard generally higher than what were used to.

We greatly appreciated the excellent hospitality provided by our opponents and the friendly respectful way in which the games were played. I would fully recommend N. Ireland as a great place for any touring sport to visit but if you stay in Queen's Halls of Residence don't forget "you need a knoby" if you wish to use the water boiler!!

Richard Coburn

THIS WEEK'S RESULTS

Fencing:
BUSF
Mens Foil 1st: Conrad Chin
Ladies Epee 2nd: Gillian Sagar

Rugby Club:
Munster/South Sevens
1st rd v. Wistonians won
2nd rd v. Prestons Lodge lost

Football:
1st XI v. Hawick 0-1 (L)
2nd XI v. Heriot-Watt 1-1 (D)
3rd: Kirsty Bryan-Jones
Peffermill 67 for 3
Hogs 41 for2
Shakoar Ran a
d out

Tennis:
v. Dundee University (b)
Men: 7-6, 2-5
-walkover
Andy Lawon, Mike Davies
Justin Thomson-Gowler, Robert Middlebury
Women: 7-2
v. St Andrews (a)
Men: 9-0
Women: 5-4

Intra-Mural Cricket:
Friday
The Willowers v. Rugby Club (Greystanes Gentlemen)
Rugby Club 89 for 4 (Bossier 37) Denemekia 1 wk.
The Willowers 91 for 4 (Nash, 29, Sherwood 31)

Sailing:
USA:
Mens 1st team — 2nd
Ladies team — 1st

Orienteering: BUSF:
Women: 1st: Yvette Hague
3rd: Kirsty Bryan-Jones
4th: Lorna Boyd
Men: 2nd: Andy Kitchin
5th: Paki Hyman

WOMEN'S HOCKEY
The OLYMPIC city of Barcelonahas hosted what will in doubt be one of many sports occasions leading up to 1992 when Edinburgh University

SPORT IN BRIEF

MEN'S FROM
LADIES' FROM
£19.95
£9.95

BRAIN MAPS
ALL WELCOME
Monday, 1st May, 6.30 p.m.
Highland Room,
Pleasance.
FOOTBALL

Before the University's fixtures against stirling last Wednesday there was a minute's silence as a mark of respect to those who lost their lives at Hillsborough.

When the games actually began, the Firsts were unlucky to concede two goals in the dying minutes after having a 1-0 lead through david Kelly and Milan Gowan, who scored twice.

The Seconds kept their chances of winning their league alive with goals from Paul Rogers and Mike Sewell, who finished well from a narrow angle. The Colts, meanwhile, were leading the charge for the Third's title. The return of ace striker John Brush from Australia bolstered their chances, but despite early pressure from an Ian Smith free kick they were soon a goal down. The atmosphere changed, though, with two goals in as many minutes from Paul Lavin and John Waugh. The latter in the process accounted for a Stirling defender with his bone-crunching tackling, an ambulance was necessary.

The second half saw John Brush convert a penalty in suitably antipodean fashion and Colts breaking the tackle trap, unleash a venomous shot; the goalkeeper was beaten totally by the bouncing ball.

The last inter-University fixtures were on Sunday at Recarson against Heriot-Watt. The First XI came from behind with a second half goal from Paul Garrett to draw 1-1. The Seconds' draw means the league is still undecided, Paul Rogerson getting a superb late equaliser. Strathclyde had to win against Glasgow on Wednesday to be champions.

The Colts were involved in a tightly contested and exciting first half but one which produced no goals. The second half however had John Brush baring the ball in the back of the net only to see the Watt equalise a quarter of an hour later from a penalty. Paul Lavin's silky skills flourished in the last fifteen minutes and Tom Turner was struck by a knee injury. The team had done enough to win the league. The crowd rose as one as referee blew for time, showing their appreciation of some good football, especially from Colts stalwarts John Waugh and Vinnie Robinson.

The University quartet of Richard Currie, Michael Ayres, Roy Demonoo and Chris Howe won the bronze medal behind Aberdeen and Dundee.

Cycling

The Edinburgh University team achieved their greatest team success of recent years in the BSSF Team Trial Championship in East Anglia.

The Edinburgh team soon settled into a smooth rhythm and rode powerfully around the hilly

At least the Glasgow fielder keeps his mind on the game as Dun Chisholm tries to sweep to leg.

Scores

Edinburgh 109 all out 38 overs (S. Kerr 56)
Glasgow 66 all out (Robin Worsnop 5 for 36, 16 overs)
Newhaven 4 for 12 (8 overs)
Edinburgh won by 94 runs.

The Seconds kept their chances to be champions.

At University's recent victories in the league is still undecided, Paul Rogerson getting a superb late equaliser. Strathclyde had to win against Glasgow on Wednesday to be champions.

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JUST
GRADUATED?
HERE'S
A POINT
WORTH
REMEMBERING.

If you've just graduated or are about to, and you've got yourself a job, The Royal Bank of Scotland can lend you up to £2000 at a concessionary rate.

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The New Erotics

DURAN DURAN

"DOES anybody remember the '80s?" asks John Taylor. This is midway through a gargantuan two hours in which the band go from Duran杜兰 to Duran Duran and back (and there is a difference). This was Duran-whatever coming in from the cold after their long winter of discontent that began with the 1000 Violins' guitarist. But are the Bungalow of Studios quipped bespectacled tailors, of which The Silencers, of which The Stranglers and they were brilliant). But tonight they were brilliant! The Escape Club and many other dull guitar bands. Any sense I would have gone to see them (I saw them at their bodies in just the same way as tens of thousands of teeny-boppers once did in their adolescent reveries.

Does anyone remember the '80s? Duran do, revelling in this decade, and have weathered the many storms (the decade's and theirs) with ease. They're back, an era encapsulated and revisited, but with one subtle difference; once Duran crashed, now it's slceae.

Craig McLean

HURRAH!

STEEL CHAIN

1,000 VIOLINS

Calton Studios

"WE are the Bungalow of Love," quipped bespectacled 1,000 Violins' guitarist. But to me they sounded more like the Doors" with a sense of humour and that (as they say) can't be a bad thing. The thought of their shiny new keyboard samplers being used to get that authentic Hammond organ sound seemed as ironically funny as it did perverse. Excellent songs were mixed with the band's witty and cynical observations:

"Give me a rock and stadium!" mocked the guitarist; and in light of the two bands to follow, he wasn't far wrong.

Steel Chain were, however, the weakest link, relying far too heavily on the posing git of a lead singer who (all too often) shook his unattractive pelvis Marti Pillock-style around the stage. Their songs were bland, unoriginal funked-out woeages with a style so sickeningly false they reminded me of the awful Wet Wet Wet. Hurrah! epitomise the early U2 copyists, of which The Stranglers, The Escape Club and many other bands beginning with "The" can claim to belong to. All playing small venues and spending most of their career touring with established acts and looking for that elusive hit. But Hurrah! have always been above that, refusing to compromise with record execs and sticking firmly to the belief that rock and roll will overcome ugly pop.

Their clamouring gee-tar (say it as if (two separate words) sound has always been a terribly meaningful experience when captured live (I saw them when they supported The Stranglers and they were brilliant!). But tonight they appear to be going through the motions. The highlights of their eponymous debut album were as always classic moments of energy with Sweet Sanity and How Many Rivers leaving me completely breathless. But three years on Hurrah! show no musical progression.

The new songs are inventive, but that's all; slices of clean-cut commerciality. Big Sky and Troubled Brow are almost acceptable but in these days of clinical sterility is acceptability enough?

Once it dawns a cause, Hurrah! seem to have lost the cutting edge that separates them from other dull guitar bands. If I'd had any sense I would have gone to see The Men They Couldn't Hang instead.

Katrin Melotte

And the first thing we notice is that having traversed pop's step­

pes, then disappearing into the abyss only to re-emerge to fight

another day, the former Milt Boys have finally become their beloved Wild Boys. The violence and power of that video have at last asserted themselves in Duran's music. Violent in that the sheen of earlier songs and albums is blown to pieces by an attack and led by a guitarist straight from the pages of Kerrang. The hilarious, the postures, the hairstyle, the all­

compressing "axe" speech, it's all there, an extremely noisy ter­

ror that makes Duran as interest­

ing and potent as they've ever been.

As for the players to this backdrop, Simon looked, as ever, not too healthy. It's not that he's actually fat, he just looks it. Yet amid a succession of tasteless shirts and silly headscarves he pounded across the stage with all the vivaciousness that started out in Birmingham ten years ago. Naturally, and typically, his voice strained at every possible moment in that wonderfully delicious way that first made itself heard in The Wild Boys single many Decembers ago. Meanwhile John Taylor wandered around trying to look as ravishing as he once did, but let down by a strange black ribbon in his hair and a worryingly scrawny physique, and Nick Rhodes did his usual Thunderbirds puppet impersonation behind the keyboards. Magic. And if it seems rather peripheral to talk of Simon's pudge, John's torso and Nick's lack of life, just remember that it was their visual effects as much as their musical talent that made Duran the legends they once were—and still aspire to be.

And the songs? Well, they played them all, all the hits and more. I don't need to tell of the ability of Planet Earth's choppy intro to still endure, or the power of Rio to carry us off to tropical beaches, or detail cornball sub­

apocalyptic lyrics like "There's a dream that strings the road with broken glass for us to hold". Everyone knows these things, or they should. Now, though, Duran present us with different dreams.

The latent sex of the New Romans­

becomes the bump 'n' grind of the New Erotics, so, All She Wants A is churns out a sensual beat as Simon, John and drummer jump round the stage as the two loose-limbed backing singers claw at their bodies in just the same way as tens of thousands of teeny­boppers once did in their adolescent reveries.

So no, there's nothing to be gained from predicting on this occasion that Hurrah! have finally become the band they were always promised to become. They are prettier and more polished, but that's all; slices of clean-cut commerciality. Big Sky and Troubled Brow are almost acceptable but in these days of clinical sterility is acceptability enough?

Once it dawns a cause, Hurrah! seem to have lost the cutting edge that separates them from other dull guitar bands. If I'd had any sense I would have gone to see The Men They Couldn't Hang instead.

Katrin Melotte

Thursday, April 27, 1989

Section Two

FILM: Dirty Harry's 5th attempt. The Dead Pool reviewed. Pages 18 and 19.

Kirsty Wark is a formidable figure. As presenter of both the BBC's 'Left, Right and Centre' and Breakfast Time she inspires awe amongst the politicians she interviews as well as fellow journalists. So it was with trepidation that Sung Khang set out to discover whether she is just the Scottish equivalent of Robin Day in a skirt. Photos by Hugh Finney.
GOODBYE MR MACKENZIE
THE THIEVES WILD RIVER APPLES
Barrowlands

THE Wild River Apples are
worth mentioning only as a
source of amusement. The
guitarist’s taste in jumpers was
particularly funny and the
lead singer sported what can
only be described as a bee-
hive on her head. The piece
de resistance though was the
keyboard player: her dress,
apart from being grossly tent-
lapped up eagerly. No one was let
induced in its pattern and emitted through such Mack epics
down. The controlled energy
in its design was vomit-

circling Overland's
edgy creation by whirling chords rather than hinder the dreamlike
would trash my car
and lung-defying vocals was edge occupying the atmosphere
astonishing. With so
ngs like
enthusiastic, brash, confident forward surge of the B arrowland's
their whole approach was.
how rotten, boring and dead long time coming but here it is .. .

FRONT 242
Queen Margaret Union,
Glasgow

FRONT 242 exploit our fasci-
cination with evil, but are not
themselves evil. Therefore,
adjectives relating to their
politics in a bid to describe
the music are as useful as
describing them as "Bel-
gian". Circling Overland opens vi-
ably. The music is simply effective,
bypassing the usual sense organs.
It's music to dance to not theoret-
ically. It's only propaganda, if such
a thing is possible. Religious,
social and political propaganda
delivered in short, sharp doses:
"Poor. You don't have to be poor
any more. Jesus is here."
"No sex until marriage."
"America . . . never stop."
Each snippet is vague and re-
tional, fascinated with fasci-
ation.
The music is brutal and energe-
tic but does not exclude the audi-
ence, there is still a need for par-
ticipation. The only danger is
through ignorant and blinkered
misinterpretation.
The basis of FRONT 242 is obser-
vation with the physical, be it sex-
ual, industrial or punitive. For this
reason alone, visually the compro-
sation is manifested as shaved
heads, muscles and black vests.
The slogans become tangible.
FRONT 242 say nothing new and
probably surprise no one. But
their strength is their determina-
tion to move. They believe the mob does,
indeed, rule.
James Halliburton

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KEYWORDS

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Applications close on Friday 12 May

MUSIC REVIEW

BABY'S GOT A GUN
The Venue

FOR two years Baby's Got A
Gun have been moving
further and further away
from their initial influences.
Once described as "punk by
numbers" in these very pages
by a jealous would-be pop
star, over the last year they
have proved him wonderfully
wrong.

Their maturation has brought
instead of safety and compla-
cency, the depth, intelligence
control and hard edge that means
it's only a matter of time before
the record companies wake up
and take more notice. It's music
that is difficult to categorise; hard
enough to be metal, sloppy
enough to be punk and melodic
enough to be pop.

And it could be Def
Leppard's Animal if it wasn't so
beautifully vicious. Some Crow,
Crash Like Stars, Can't Stop
The Girl and Get Movin' already
out as anathetic without resorting
to pomposity. Each highlighting
just exactly how tight this
band are.

Baby's Got A Gun are juste-
asily arrogant but diffuse it with
just the right amounts of wit and
humour. The Stooges No Fun
has never sounded so raw. In the
unlikely that one day Baby's Got A
Gun cease to count it'll be
the day they forget Iggy and grow
long hair. They succeed because
of their cocksure defiance never
becomes ridiculous.

James Halliburton
COWBOY JENKINS
The Trinity Session
Cooking Vinyl LP

THIS pacific LP is currently receiving much acclaim, not least because it contains a version of Sweet June that the R' E R animal himself claims is the best he's ever heard — shown to an almost funereal pace and slurred to little more than chorus and chord change. The reason was recorded in a Toronto church merely on something called an Ambiphonic microphone. Relentless in its melancholy it includes serene, if at times sluggish, covers of Hank Williams and Patsy Cline, some elegant traditional workers' songs and a smattering of their own material, which has a tendency perhaps towards torpidity, Miquald Angel being a positive exception. The mixture of their own languid tunes with more familiar refrains, such as Blue Moon Revisited (Song for Elvis), has an undeniable charm in which you can leave you wondering why other bands make so much noise when Canada's cowboys can make near silence sound this sweet.
Blaisie Drummond

MORRISSEY
Interesting Drug
EMI 12"

MORRISSEY'S solo career seems to be no less than a little aimed at commercial success. Interesting Drug follows in the same vein as his rather uninspiring choice for single material. Though this one bounces along nicely it fails to get very far, despite the presence of Mike Joyce and Andy Rourke. The flip side is, however, of far greater stuff. Another Morrissey/Street composition, Such a Little Think Makes Such a Big Difference is musically gripping and sees Morrissey producing the melancholy cynicism you all love. A version of Sweet and Tender Hooligan recorded on the now infamous Wolverhampton gig rounds off the record. Powerful stuff indeed, but I still miss Johnny.
Alun Graves

THE WEDDING PRESENT
Ukrainski Vistiuv v.
John Peel
RCA LP

At last The Wedding Present乌克兰skis has been released having spent months in a warehouse following the bankruptcy of Red Rhino. The 10" LP contains the two Radio One John Peel sessions in conjunction with the "legendary" Len Lakens and Roman Remynes.
It would be easy, but unfair, to say that The Wedding Present have now progressed from a one-song to a two-song band, or that they are jumping onto John Peel's "World Music" bandwagon. The band seem to have a genuine interest in exposing these folk songs and the LP is performed with their usual brand of gusto and enthusiasm. It should be pointed out that they seem to have incorporated a more varied range of tempos than their usual offerings, the speed moving from sombre to thrash within the confines of a single track. For instance Verkhovyno, the final track, starts with an accessional and voice conveying a feeling of rural solitude, and builds up to such a speed that even David Gedge's guitar technique seems to have trouble keeping up with the pace. The work is unquestionably flawed, the band themselves admitting that they have westernised these traditional songs to some extent. Nevertheless, judging by the audience at the Queen's Hall concert, it is of interest to a wide cross-section of the community and must therefore be worthwhile if the band are ever to widen their range of listeners from the student community.
As one of the more unusual releases of this year I would recommend this album as a worldwide addition to anyone's record collection.

Mark Mootz

THE PIXIES
Doolittle
4AD LP

IT'S TIME to re-read the Book of Revelation. Surely, there's no clearer sign than Gary Davies playing The Pixies at lunchtime that the Apocalypse is imminent. But, no, all means is Doolittle is this week's highest new entry in the "all-important" Radio 1 album chart.

That The Pixies have managed to deliver an album that easily lives up to its many expectations but can still compete with the likes of The Cult, Madonna and Deacon Blue is almost unbelievable. At times that's exactly what Doolittle is — spectacularly unbelievable. From the opening bass rumble of Debaser (a tribute, of sorts, to Louis Bantey) to Gouge Away's final guitar rush, Doolittle exceeds its predecessors and fulfills all The Pixies' promises.

In many ways it's a very natural progression from Surfer Rosa, enfolding upon the scope of Gigantic and River Euphrates but in other ways the control and structure of Doolittle indicate the Pixies' ongoing diversification. More than ever memories of The Clamps surfaced, most noticeably on the warped rock and roll of Mr Grievous and Hey. Both bands possess similar excesses of humour and the same (some might suggest blasphemous) disregard of styles and history, ransacking and redefining the musical encyclopedia at will. On the Day of Judgement The Pixies will be beyond redemption. Thank God.
James Haliburton

EASTERHOUSE
Waiting for the Redbird
Rough Trade LP

WAITING for the Redbird, songs about life, about society, about the despair of cooking frozen ready-meals. Or was that The Bird of Freedom? I can't quite remember. Whatever, Easterhouse present something that from the outside looks meaty and wholesome, yet in fact rather unsatisfying on the old taste buds. Easterhouse have become rather stale since the Grundy days of Contender, an LP riddled with anger, hatred, and subtle references to Magnus Magnusson. Waiting for the Redbird just drags along through an even-textured dollop of mainstream rock garge. Not that it's so bad at any one point, just that it never gets anywhere else. Whilst good songs define their own length, these seem to be of the "well that one's had five minutes now, better fade it out" ilk.

And why the name? Easterhouse? It's all part of the political thing, one supposes. Personally I find it all a bit tedious. A limp sandwich of an LP but good for hoovering to.

Alun Graves
Comedy in Tragedy

Vivid passions, singing and dancing were all displayed in Peter Brook’s dazzling production of *La Tragédie de Carmen*.

**LA TRAGÉDIE DE CARMEN**  
The Tronway, Glasgow  
Until 30 April

NO curtain, no flashy overture; but simply a heap of rags and a hollow-sounding viola solo opened *La Tragédie de Carmen*. Peter Brook’s production discarded the trappings of opera to distill the music of Bizet and the mythology of Mérième’s tragedy into an unpredictable and dangerous piece of music theatre.

As Brook realised, Bizet’s overture is far too exciting to leave out altogether. By transposing it to the opening of the last act he added to the music’s genuine dazzle the element of surprise. From blackout the lights suddenly blaze and a quadrophonic recording of Bizet’s overture assaults the ears. The gipsy den is bleached out as we are thrust into the middle Spanish bullring, blinking in the sun and confused by the noise. The gipsies’ magic circle remains, from the previous scene, to become the bulling where the toreador carries out another bizarre and frightening ritual, the bullfight. The whole production is imbued with a very real sense of magic and tragic symbolism. Thus, when Carmen is raped and led off by José, the captor and captive are confused, like toreador and bull, each entangled and threatening.

Cynthia Clarey, singing Carmen, glowed with awareness of her power over men. Her seduction of José was carried out with a fascinating observation of detail: the shift of the eyes, a tapping foot, José’s helpless watch of the hips and Carmen’s delving into her cleavage for a cigarette for the “Have you got a light?” play. Roben Brosman, singing José, was a passionate catalyst to her.

Comic relief from this intensity was provided by Alain Maratrat playing Lillas Pastia, who was unable to resist bowdlerising the unfortunate cliché Toreadors’ song, and mischievously broke in Don Quixote-esque “Inglish” to accuse the audience, “You don’t know what we are saying, you don’t.” These moments of breaking the spell, letting us laugh and pointing out the theatricality of it all only heightened the occasion.

Peter Brook’s Carmen is about vivid passions, singing, dancing, dumbstruck audience participation, complete involvement in the devastating tragedy.

Harriet Wilson

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**TRAVESE THEATRE**  
Scottish Student Drama Festival  
16-23 April

THE Traverse Theatre has been harbour to the latest in student drama this week. The aim has been to bring together works by new writers into a diverse repertoire that reflects the direction of modern theatre.

The eighth Scottish Student Drama Festival took place in Glasgow from the 3rd to the 8th of April. A selection of nine productions, all experimenting with new writing, came to Edinburgh on the 24th of April.

Included in the repertoire were *Weddings and After*, an adaptation of William McIlvanny’s poem, by the RSAMD student/staff group, which was staged on Saturday. This bitter parody of the marriage tradition satirises the state of “wed-lock” in today’s society as the couple are united not by a ring but by handcuffs. The impressive combination of improvisation, movement and poetry was carefully choreographed, requiring a team performance which was memorable for its enthusiasm and the gibles made at a society of gossip – “the under-wear of history”.

Dundee College of Further Education had a brilliant production of a new play, *Fairytale*, by John Harvey. Their energy was remarkable. Folklore was celebrated in a new grotesque context that thrilled from start to finish.

The gallows, burning candles and large moon set the scene as ragged, groaning, cackling shapes rose skulkingly from the ground chanting, “We don’t ask why, life is hard and we die.” Under the direction of the narrator, three skilfully interwoven stories were enacted with absurd humour by this savage crew culminating in a contrasting quiet and poignant narration of Sleeping Beauty.

The boldness of the acting and direction was exactly suited to the grotesque style which I found a refreshing contrast to the sophisticated subtlety of other productions.

Throughout the week there has also been a series of short pieces – *Shroom* – which are workshop productions of plays sent in by new Scottish writers. The Traverse’s newly converted small theatre, with its intimate attic atmosphere, was ideal for the raw drama of plays such as Stephen Downie’s *Like Lightning*. The brevity of these productions, with their elemental themes and bare stage settings, gave an extra dimension to a really exciting week of drama.

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**THE SOFT MACHINE**  
Edinburgh Printmakers Workshop  
Until 29 April

THE multifarious uses and effects of technological know-how are the common inspiration behind this exhibition by some radically different artists.

Downie’s drawings of the Parisian peripherique motorway convey speed and moving light sources as well as exhilaration and fear. The bustling and bustling of the metropolis is evident in “Le Tapis Roulant” as is the overwhelming enormity of the Eiffel Tower when viewed from its base in “The Tourist Icon of the World”.

Whose “science” to Kate Downie means universal movement and human-machine interaction exemplified in pictures of crowded areas of Paris, it gives rise to Malcolm Cheape’s art to detailed drawings of BP oil platforms and the propane towers of Mossmorran.

Andrew Smith’s childhood wartime reminiscences seem unsuccessful and irrelevant, but the 3-D exhibits of Clare Scullion and Matthew Inglis are strikingly attractive in their originality. Inglis humorously uses technology for personal protection (against an unkempt garden?) in his DIY Arms Series Book, natural energy – conventional and universal, is evident in Malcolm Cheape’s art to Kate Downie’s drawings of the Tourist Icon of the World, which are contrastingly quiet and poignant.

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**Charged!**

Keating Sangare (standing), John Rath and Cynthia Clarey.

---

Bakary Sangare (standing), John Rath and Cynthia Clarey.
WAYNE SLEEP "BITS AND PIECES" King's Theatre: 17-22 April

WAYNE Sleep is "credited with bringing dance, in all its forms, to a wider public" said the programme blurb, and from the enthusiastic audience reception to his new touring show, Bits and Pieces, this comment seemed justified.

The evening's entertainment was a varied selection of dancing ranging from classical ballet performed by guest ballerinas Marian St Claire to chorus numbers from Andrew Lloyd-Webber musicals. There was also Wayne Sleep's leaping around the stage with a "dance explosion" (as it was described in the programme) of all the performers appearing to be enjoying themselves and they created a lively and colourful show.

There were some "old favourites" (which got the audience clapping) such as the "Cavalleria Rusticana" and "La Traviata", but more recently more challenging material such as "The Land Dispute" was performed. The dancing still drew the audience to their feet. By the end of the evening it felt as though Wayne Sleep seemed to have increased his dancing talent and humour shone through in numbers such as "The Land Dispute".

The evening was concluded with a curtain call. Tiny and admirable carvings of butterflies and plants are the subjects of Schialvino's El Libro. Whereas Verna takes a more Dada rough approach. No thread-like lines, but jagged and primitive shapes of whites and pipes, and lots and lots of words.

The larger works are equally in contrast. Verna covers landscapes and waterfalls and ripples; his work conveys a tranquility and calmness to life. Unruffled, undisturbed and beautiful. Schialvino, on the other hand, charges his pieces with agitation. Instead of Verna's silhouetted shapes, he models his subjects with strong light and shade, emphasising the strong contrasts of black and white. Nudes, still lives, butterflies, village scenes. He's Keatonish, he's halcyonic, he's everything in motion, and life seems a turmoil.

"If you're expecting something radical - don't! These pieces won't have inclusion in the place of modern art history, but they're nice all the same"

Alison Brown

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EDINBURGH UNIVERSITY OPERA CLUB

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A KENNET OPERA OF THE MUSE, SEN IN AN ENGLISH VERSION MADE AT THE TIMES

Following its well received staging of Kenneth Senesno's Made in Old Park in February, the University Opera Club is mounting its second production at the end of the season. The Opera Club is interested in working with professional producers to develop a professional staging of the opera. The work is to be directed by the general manager.

Helen Johnson

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CREATIVE SCIENCE


SCIENCE AND THE POET

Chaplaincy Centre

27-29 April

CONCEIVED by Anne Stevenson, the University's Writer-in-Residence, and adopted by the University Poetry Society, this series of exploratory discussions and readings begins to unite science and art within their own spheres of reference.

Anne Stevenson feels strongly that science and art should address themselves to the issue and recognise their intrinsic similarities as well as their differences.

The participating poets include G.F. Dutton, a former biochemist, and Proffesor Edwin Mergus, known for his works in the realms of fantasy and science-fiction, as well as Ronnie Abbe and Professor Kreitmann.

Saturday afternoon affords one the chance to hear Professor David Daiches lead a discussion on the whole topic. (Any questions for the panel should be handed in to room 7.15: DHT as soon as possible).

Admission is either free or involves a minimal charge. (Student tickets for students £1). Enquiries should be directed to the 6th Floor DHT, where a list of events is available.

Whether, as an individual, one feels "Art and science cannot exist but in minutely organized particular" (Blake) and thus have much in common, or whether we consider contrarily, that "We murder to dissect" (Wordsworth) in an attempt to combine creativity with analysis, this exciting series of lectures remains fundamental to all our writing.

Helen Johnson

Photo: Teddy Mainland / Titterton
A Very Tall Story?

THE TALL GUY

Cannon
Dir: Mel Smith

BOY IS lonely, boy meets girl and falls in love. Boy loses job, gets a new job and meets another girl. First girl finds out about second girl and leaves boy. Boy is heartbroken.

Tell me, I'm going to tell you what I'm going to tell you. If you've seen the posters you'll know what the film is. If you're thinking of seeing the film, then you know why. That I'm going to tell you is what I'm going to tell you.

By the way, I'm going to tell you that I'm going to tell you that I'm going to tell you that I'm going to tell you what I'm going to tell you.

Not quite in the same category of alternative humour as A Fish Called Wanda or The Naked Gun, The Tall Guy cleverly combines a relatively serious plot with lots of laughs. If anything a little short in length, it would have been even better. It’s not even been for the numerous clips of Rowan Atkinson’s (Alan ‘Ron Anderson’s’) stage shows, which might easily have been extracted from any one of Rowan’s previous comedy appearances.

Jeff Goldblum is loyally christening himself as the gormless Dexter King—a tall American actor with an allergy to almost everything. Emma Thompson and Kate Lemon, the nurse who gives him hay fever injections and stunts his heart provides a suitably dry contrast with her sharp delivery. Rowan Atkinson is well, Rowan Atkinson is around.

Worth a mention is Emion Wolk who, as Dexter’s friend ‘Cyrus Charlie’ gives some of the best of many hilarious performances when he stands in for Dexter in ‘The Rubber Face Review’ and ‘Elephant’, where he is guaranteed to have you skipping merrily out of the cinema and back into your own. No, it’s only because your name isn’t Timpson and you’re not a blind man allergic to his guide dog.

Sarah Chalmers

JEFF GOLDBLUM IS THE TALL GUY, IN LOVE WITH EMMA THOMPSON.

Jean-Charles Tacchella’s Travelling Avant

EDINBURGH University played host last week to a unique cinematic venture, in a collaboration between FILMOSOC and L’Institut Français jointly presenting the British premiere of French director Jean-Charles Tacchella’s new film Travelling Avant.

An easy follow and comical little love story (featuring the most energetic sex scene ever performed in a Cert 15), the film doesn’t tackle any controversial issues or strain the intellect. That’s probably why it’s so refreshing.

Not quite in the same category of alternative humour as A Fish Called Wanda or The Naked Gun, The Tall Guy cleverly combines a relatively serious plot with lots of laughs. If anything a little short in length, it would have been even better. It’s not even been the case to its impressive cast list—due in part to its impressive cast list, headed by Jeff Goldblum (The Fly), Emma Thompson (Tami Franti) and Rowan Atkinson (Alan ‘Ron Anderson’s’) stage shows, which might easily have been extracted from any one of Rowan’s previous comedy appearances.

Jeff Goldblum is loyally christening himself as the gormless Dexter King—a tall American actor with an allergy to almost everything. Emma Thompson and Kate Lemon, the nurse who gives him hay fever injections and stunts his heart provides a suitably dry contrast with her sharp delivery. Rowan Atkinson is well, Rowan Atkinson is around.

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Sarah Chalmers
Alien Notion?

MY STEPMOTHER IS AN ALIEN
Odeon
Dir: Richard Benjamin

MY STEPMOTHER IS AN ALIEN is, unfortunately, as feeble a film as its dumb title suggests. With a theme of an alien who resembles something from Vogue (Kim Basinger looks more embarrassed than salutary, and Dan Aykroyd has done nothing for his career by making this film). Worse, he may have lent credence to the idea that his memorable performances in The Blues Brothers and Trading Places were exceptions to the rule.

The main point that continues to grate after the film, however, is the recurring assertion that 1980's American, suburban, and its associated values, represents a perfection of lifestyle which the technologically advanced aliens would be well advised to aim for, and which is capable of single-handedly convincing them that the earth is worth saving. If this was Richard Benjamin's intended message, it leaves a sour taste in the mouth.

Tim Ryder

Alien?...Dan Ackroyd, having just found out that he's married an alien.

gn's performance as the scientist's concerned adolescent daughter, and John Louis is well-cast as the scientist's lurching brother. However, the character of the alien package is so dull that even the pointing of Kim Basinger looks more embarrassed than salutary, and Dan Aykroyd has done nothing for his career by making this film. Worse, he may have lent credence to the idea that his memorable performances in The Blues Brothers and Trading Places were exceptions to the rule.

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The opening is promising: mind-numbing music and the sort of panorama of city lights that is usually a sure-fire indicator of completely predictable cinema. But then disappointment: Harry's inexperienced new partner is not greeted with the traditional disapproving sniffs; he is pretty lenient with his female co-star and then does not even fall for her; in comparison with previous assertions he is positively chummy with his superiors.

Harry's age has mellowed him. He even speaks in a manner resembling comprehensible conversation. This is not only disorientating, but it has more serious repercussions for the film. Emotions are muted and Harry is never confronted by the harsh moral dilemmas that lent his previous exploits their raw, thrilling edge. The audience is never shocked; it all becomes relatively half-hearted. The plot defies explanation, but suffice to say that Eastwood's increasing preoccupation with the supernatural and the blacker side of human psychology is sustained.

Happily, the formula is adhered to in some respects: Clint can still deliver a one-liner with the best of them; there is a psychotic killer about; Clint stands for justice at all costs; Clint wins after demonstrating his penchant for bullet-counting.

We are even treated to the inevitable swarthy female. Indeed, she is of such diminutive stature that she unwittingly provides the film's best moment when she spits round angrily to confront Harry and speaks her mind to the bottom of his tie.

The one moment of real invention (which does border on parody) is a waxy variation on the car chase theme in which Harry is pursued by a remote-controlled toy car (also functioning as a bomb). This acts as suitable metaphor for Harry's criminal: the small and the ridiculous, destructive far beyond their significance and for whom Harry, now a reluctant celebrity, has ironically become a representative of the establishment they both despise.

Eastwood's heroic style carries over into the film, and is by some way the least substantial of the five films in the "Dirty Harry" genre. But that is just my opinion and opinions are, as Sergeant Callahan observes, like assholes: everybody's got one.

Andrew Mitchell

St Michael

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MARKS & SPENCER
Two weeks ago the World's largest-ever International Science Festival took place in Edinburgh. Maxton Walker takes a light-hearted look at the event which seemed to pass largely unnoticed. Additional festival reviews by Stephen Foulger.

The event that classified as a genuine crowd-puller this year was Jim Henson's Monsters, Muppets and Magic exhibition, which traced Henson's career from his 1954 local TV work on a feature film extravaganza, featuring actual examples of his creations along with video monitors which divulged some of the secrets behind his work. However enjoyable the exhibition was, it was far from being intellectually stimulating unless one had a driving ambition to be a puppeteer and although it possibly satisfied the criterion of a good publicity-drawing event, it has only a tenuous connection with science and the problem of breaking down the barriers between it and the public. Another exhibition which managed to strike a more realistic balance between science and enjoyment was the British Telecom sponsored (something we were not allowed to forget) Discovery Dome. This was more realistic between science and enjoyment and this was probably the source of one of its main problems. Young festivals usually work best when there are several big events to draw in sufficient publicity and interest to encourage people into the city, while the smaller events feed off the resulting custom. Admittedly it is difficult to conceive of a science based event fitting that criterion. A specially commissioned play, perhaps, or a few events timed to exploit the notable tourist presence in the summer. Any-thing to generate more than the typical single column on page three of the Scotsman. Even the festival's own com-munity got less publicity than a three day computer fair in Glasgow.

Over-all, the content of the festival was bitty and this was probably the source of one of its main problems. Young festivals usually work best when there are several big events to draw in sufficient publicity and interest to encourage people into the city, while the smaller events feed off the resulting custom. Admittedly it is difficult to conceive of a science based event fitting that criterion. A specially commissioned play, perhaps, or a few events timed to exploit the notable tourist presence in the summer. Anything to generate more than the typical single column on page three of the Scotsman. Even the festival's own community got less publicity than a three day computer fair in Glasgow.

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The theme of this festival, although not many people seemed to know it, was communication. One of the lectures which tackled this subject was "Artificial Intelligence - A glimpse of the future" by Professor John Howe, Head of the AI Department at Edinburgh Uni-verse. He discussed how computers can learn languages to another but how after one was given "the spirit is willing but the flesh weak" to put into Russian which turned back into English came up with "Dus-volk's strong but the meat's horrible," and an English/French/English translation of "Out of sight, out of mind", came back with "Invisible man". They prob-ably realised there was a long way to go. The professor also discussed intelligent people not as including an Australian one for eating sheep, which if nothing else must have some potential for a good horror movie script.

The Lothian Egg Race, an event aimed at schools, was an idea that had potential. The challenge was to build a vehicle that could go as far as possible powered by the weight of a falling egg. The idea was interesting although the event itself was tedious in the extreme, consisting as it did of several hours of watching vehicles powered by falling eggs going round and round in little circles - not a spectator sport likely to catch on in any big way, although the event was increased (marginally) in prestige value by the arrival of Sir Clive Sinclair (I had a look in the car park on the way out by the way, but I couldn't see the car he'd come in) who told me that he felt that the festival was a good way of encouraging young scientific talent to take up the faith but he still felt that the brain drain, not only into America but into the business world was taking its toll on British Research prospects.

A disproportionately large amount of the science festival, however seemed to consist of more specialised and inaccessible topics - mainly in the form of lectures. One of the best of these was a discussion of "the holes in the sky" by Dr. John Gribbin, a physics correspondent of the Sunday Times. A lecture which dealt beautifully some of the more half-baked ideas that many people have about the ozone layer problem. The lecture was entertaining but simultaneously managed to drive home some of the more brutal facts about the environment; for example that the ozone layer above Britain has already been reduced by 5%, or that even if we stop using CFC's altogether there will still be significant amounts in the atmosphere in 2300. The message was basically that now we are already doing much too little far too late.

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STUDENTS' ASSOCIATION GENERAL ELECTIONS
Thursday 11th May, 1989

Nominations are now open for the following positions:

### Association-Wide Positions

<table>
<thead>
<tr>
<th>Position</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>PRESIDENT (Sabbatical)</td>
<td></td>
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<td>DEPUTY PRESIDENT (Sabbatical)</td>
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<td>TREASURER (Sabbatical)</td>
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<td>SOCIETIES CONVENER</td>
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<tr>
<td>PUBLICATIONS CONVENER</td>
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<td>FINANCE COMMITTEE (3 Seats)</td>
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### S.R.C. Positions

#### CONVENERS:
- Accommodation
- Community Affairs
- Education
- External
- Transition
- Welfare

#### FACULTY CONVENERs:
- Arts
- Law
- Dentistry
- Medicine
- Divinity
- Music
- Science
- Social Science
- Veterinary Medicine

#### FACULTY REPRESENTATIVES:
- Arts Undergraduate 6 Seats
- Arts Postgraduate 1 Seat
- Dentistry 1 Seat
- Divinity 1 Seat
- Law 2 Seats
- Medicine 4 Seats
- Music 1 Seat
- Science Undergraduate 8 Seats
- Science Postgraduate 1 Seat
- Social Science Undergraduate 4 Seats
- Social Science Postgraduate 1 Seat
- Veterinary Medicine 1 Seat

#### SOCIETIES COUNCIL POSITIONS:
- Secretary
- Treasurer

#### FACULTY COUNCIL POSITIONS:
- ARTS FACULTY — Secretary, Treasurer
- LAW FACULTY — Honorary Secretary, Honorary Treasurer, Vice-President, 2nd, 3rd, and 4th Year Representatives
- MEDICAL FACULTY — Secretary, Treasurer, Publicity Secretary, Phase III Representatives (3 Seats)
- SCIENCE FACULTY — Secretary, Treasurer
- SOCIAL SCIENCE FACULTY — Secretary, Treasurer

### Union Positions

<table>
<thead>
<tr>
<th>Committee of Management</th>
<th></th>
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<tbody>
<tr>
<td>Debates Convener</td>
<td></td>
</tr>
<tr>
<td>House Convener — Chambers Street/Mandela Centre/Teviot Row</td>
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<td>House Secretary — Chambers Street/Mandela Centre/Teviot Row</td>
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<td>Life Member</td>
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<td>Ordinary Member (3 Seats)</td>
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#### HOUSE COMMITTEES:
- Chambers Street 4 Seats
- Mandela Centre 4 Seats
- Teviot Row 4 Seats

#### DEBATES COMMITTEE 5 Seats

Nomination forms for all positions are available from the Association Offices (Mandela Centre), all Union Houses, Societies Centre (60 The Pleasance) and the Union shops. Nomination forms must be handed in by the candidate to the Reception Desk in the Association Offices.

Nominations close at 12 noon on Tuesday 2nd May 1989
music

Thursday 27th April

BOXING CLEVER
Venue: Calton Road, 557 3073
Phone for details.

DAN BLOCKER EXPERIENCE
Negotiants, Lothian Street, 225 6133
Downstairs bar. Free experience.

THE BROTHERS
Preservation Hall, Victoria Street, 226 3816
You think the Brothers must be the Grandpas by now.

ST. MARGARET'S SCHOOL
Queen's Hall, Clerk Street, 608 2019
Where do they find these sensational acts??

Special guests -- The Reckonter Group, 7.30 pm.
Admission £2.50.

Friday 28th April

BLUES 'N' TROUBLE
Venue, Calton Road, 557 3073

ROUNDING up a few stray songs. Sorry, bias-ad
joke! £1 after 9 pm.

HUMPHREY LYTTELTON
Queen's Hall, Clerk Street, 608 2019
Special tribute to Duke Ellington. 8.30 pm.
Tickets £5.50 and £7.
Student concessions £3.50 at door, on night.

JESUS JONES
Calton Studios, Calton Road
Live music and dance. 9 pm-4 am. £1 off with a leaflet from Ripping Records.

Saturday 29th April

EDINBURGH SYMPHONY ORCHESTRA
Queen's Hall, Clerk Street, 668 2019
A programme of Bax, Barber and Brahms.
Student concession £3, from Box Office, open Monday-Saturday 10 am-5 pm.

CROWS and Rock Cafe
Venue, Calton Road, 557 3073
don't know which one is worse. Phone for further information.

ALBANY
Preservation Hall, Victoria Street, 226 3816
A reggae band from Glasgow. £1 after 9 pm.

MARK AND COMPANY
Negotiants, Lothian Street, 225 6133
Roughly translates as Mark and friend, for support, free!

THE GRAY BROTHERS
Moway House Union, Holyrood Road
Doors open at 8 pm. 99p admission. Look out for the devastatingly sexy lead singer.

Sunday 30th April

PHA-O
Venue, Calton Road, 557 3073
Late bar and disco. Phone for details.

VERY VERY
Negotiants, Lothian Street; 225 6133
To be confirmed.

RON ON ROULEZ
Preservation Hall, Victoria Street, 226 3816
Didn't he used to sleep in a filing cabinet and wear a karate suit? That was who! Oh, Hong Kong Fooco. Free.

Monday 1st May

SEEN RED
Preservation Hall, Victoria Street, 226 3816
Could you just feel the anger? Rock band. £2.

JOHNNY SUNBEAM
Negotiants, Lothian Street, 225 6133
An all new exciting act, all the way from USA to play a one-off gig at Negotiants! Yeah, ok, so what if I am lying! downstairs Free.

Tuesday 2nd May

TEX FILLET FIVE
Negotiants, Lothian Street, 225 6133
Whatever happened to Texas bass — did they stop making them? Write and tell us, and we'll throw your letter in the bucket.

ROOSTIE TOOTSH: BLUES BAND
Preservation Hall, Victoria Street, 226 3816
Is it a dumb name — who would take them seriously? Free.

THE AMPHITHEATRE
10 pm-3 am
31 Lothian Rd; £2
Half-price before 11 pm.

CAFÉ FEST JAMES
5 pm-1 am
25 St James Centre
Free and chart music.

THE JAGUAR SMILE
10 pm-3 am
Wilkie House, Cowgate
£3 waged; £2 unwaged
EU Neighbours Solidarity Group, with live music from Catch the Pidgeon and The Revolution.

FRIDAY 28th

SPANISH HARLEM
10 pm-3 am
Wilkie House, Cowgate; £2
House, acid 'n' that.

THE RENAISSANCE
10 pm-3 am
Bermuda Triangle, Coasters.
West Tollcross; £1.50
Indie, alternative, goff.

THE ADVENTURES OF TIN-TIN
10 pm-4 am
The Mission, Victoria St; £2
Widen your horizons — stay at home and read the books.

BUSTER BROWN'S
11 pm-3 am; 25-27 Market St; £2.75
Half-price before midnight. Discomania.

POTTERROW
8 pm-1 am; Student Centre
Golf, indie.

REGGAE CLUB
10.30 pm-3 am
Shady Ladies, Cowgate; £2

SATURDAY 29th

THE HOOGH
10.30 pm-4 am; Coasters, West Tollcross; £2.50
DJ Yoshi (wotta naff name I have) plays with aid; house, soul and jazzy.

KANGAROO CLUB
10.30 pm-3 am; The Mission, Victoria St; £2

THE SOUL SYSTEM
10 pm-3 am; Shady Ladies, Cowgate; £2
Total eclipse of soul vibes.

OUTER LIMITS
10.30 pm-4 am; Coasters, West Tollcross; £2 before 11 pm; £3.50 after 11 pm.

CINDERELLA ROCK'N'FELLAS
9 pm-3 am; 99 St Stephen St; £2.50
£2 before 11 pm.

MONDAY 1st MAY

CRASH
9 pm-3 am; Chaplin's Leisure Centre
23 Lothian Rd; £3
Punk/alternative.

THURSDAY 27th

ROCK 'N' ROLL CLUB
10.30 pm-3 am
Shady Ladies, Cowgate; £1.50
20s, 60s and 70s, surprisingly enough.

ROCK NIGHT
11 pm-3 am
The Mission, Victoria St; £3.50
Last, passion, power, ambition — yes, watch repeats of Neighbours all night instead of hopping down to Sting. Either that is run for President.

THE JAGUAR SMILE
10 pm-3 am
Wilkie House, Cowgate
£3 waged; £2 unwaged
EU Neighbours Solidarity Group, with live music from Catch the Pidgeon and The Revolution.

THE HOOCH
10.30 pm-4 am; Coasters, West Tollcross; £2.50
DJ Yoshi (wota naff name I have) plays with aid; house, soul and jazzy.

KANGAROO CLUB
10.30 pm-3 am; The Mission, Victoria St; £2

THE SOUL SYSTEM
10 pm-3 am; Shady Ladies, Cowgate; £2
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£2 before 11 pm.

MONDAY 1st MAY

CRASH
9 pm-3 am; Chaplin's Leisure Centre
23 Lothian Rd; £3
Punk/alternative.

KICK
BUSTER BROWN'S
25-27 Market St
New club run by new romantic Steve Strange, of Voiles fame.

WEDNESDAY 3rd

THE DEEP
10.30 pm-3 am
The Mission, Victoria St; £2

POTTERROW
8 pm-1 am; Student Centre
Happy Heart St; 30.5.30
**DISTANT VOICES, STILL LIVES (15)**
3 pm, 5 pm, 7 pm, 9 pm.
Fri 28, Sat 29 Apr
Spot the east of Brodie.

**BADGAD CAFE (PG)**
2 pm, 5.30 pm, Sun 30, Mon 7

**PLAYTIME (U) & JOUR DE FETE (U)**
2.30 pm, 6.30 pm, Sun 20, Mon 7

**THE NAME OF THE ROSE (18)**
2.30 pm Tues 2; 2.54 pm thr 4

**ALAAM BOMBAAY (15)**
2.45 pm Wed 6; 15 pm Tues 2; Wed 3; 8.30 pm Tues 2-Thu 4

**BADLANDS (18)**
2.30 pm, 5 pm Tues 2

**VIRGIN (U)**
3 pm, 5 pm Wed 3, Thur 4;
7 pm, 9 pm Tues 2-Thu 4

**FILMSOC 667 1011**

**WORKING GIRLS (18) & RATE ITX (18)**
6.45 pm & 8.30 pm

**WINGS OF DESIRE (15)** and
**ABOUT DE SOUFFLE (Breathless) (15)**
6.45 pm and 8.15 pm

**George Sq Theatre, Sun 30**

**RED BEARD (PG)**
7 pm, George Sq theatre, Wed 3

Annual subscription £2 available at all showings or tickets can be purchased at Union Shops.

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**events**

**THURSDAY 27th**

**EU NICARAGUA SOLIDARITY GROUP**
present **THE JAGUAR SMILE**
Wed 7pm
10 pm
£3, £2.80 (Cinema 1) £2.80 (Cinema 2, 3)

**DOMINION 407 2660**

Tickets £2.70 for late night perfs, commencing 5.6 pm; all other times £2.60 (student concession £1.70, all perf except evening perfs in Cinema 3)

**RAIN MAN (15)**

2.10 pm, 5.10 pm, 8.10 pm; Fri 28-Thu 4

Dusty and Tom in a lovely experience which moved even flat basher Michael to a tear or two.

**TWINs (PG)**

2.15 pm, 5.15 pm, 8.15 pm; Fri 28-Thu 4

**Kenny**

**MADAME SOUSAZITKA (PG)**

2 pm, 5 pm, 8 pm; Fri 28-Thu 4

Stars Shirley MacLaine, Navin Chowdary, Peggy Ashcroft and that internationally famous singing star Twigsy. Shirley MacLaine is Mme Sousazitka, an eccentric piano teacher.

**ODEON 667 7331**

Tickets £2.50 (student £1.75) for perf up to 6 pm.
£2.80 (student £2 not Fri, Sat for perfs commencing after 6 pm)

**WORKING GIRL (15)**

Fri, Sun-Thur 1.45 pm (not Sun), 5.45 pm, 8.20 pm
Sat 3.45 pm, 6.45 pm, 8.50 pm

Melanie Griffiths fights her way to the top in the big bad world of business and she's a woman of all things.

**LADY AND THE TRAMP (U)**

Sat 1.45 pm, Sun 1.45 pm, 5.20 pm
A must for all children and couples.

**RAIN MAN (15)**

2 pm, 5 pm, 8 pm; Fri 28-Thu 4

**THE ADVENTURES OF BARON MUNCHAUSEN (PG)**

2 pm, 5.20 pm, 8.10 pm
John Neville, Sarah Polley, Eric Idle, Robin Williams and Turks?

**FILMHOUSE 228 2668**

£1.20 (concs 75p); early evenings £2 (concs £1.50); main evenings and double bills £2.50. No cons on Saturday.

**TO KILL A MOCKING BIRD (PG)**

1.30 pm, 4.30 pm, Fri 28

**PRINCE OF PENNSYLVANIA (15)**

6.30 pm, 8.30 pm; Fri 28, Sat 29 Apr

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**GIG GUIDE**

**On April 30th, after stunning everyone, when they stormed into the charts at no. 8. The Pies appear with Edinburgh Queen's Hall.**

Friday sees Jesus Jones at the recently relaunched Dinosaur Jr play there on 2nd May and Bad Manners on 4th. Of the former, let's just hope it's a damn sight more entertaining than their last gig here which was, halfhearted, lazy and to coin a phrase "shite".

**Preview TV Guide**

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**Friday , April 28, 1989 23**

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**FAST FORWARD VIDEO**

**CLASS FILMS ALWAYS IN STOCK—CHECK US OUT!!**

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**Beechgrove Garden**

On in there, Liz, we're pulling buntas for you. For all you gardening buffs out there (there must be some) The Beechgrove Garden on BBC 1 on Friday a must. Carole and Jim are busy as beavers getting the cold frames into the vegetable plot. Everything you've ever wanted to know, but were too bashful to ask.

On Sunday the Eurovision Song contest Part Two graces our television screens. A last chance to see and hear Britain's entry, Why Do I Always Get It Wrong? which seems rather appropriate to the whole concept of the Eurovision song contest. Definitely to be missed.

The rest of this week's viewing is pretty average, although there are a few high-spots to relieve the monotony of time between Neighbours.

*Marie-Claire Taylor*
Minister speaks of Thatcher's courage

THE UNIVERSITY Conservative Association played host to Lord Sanderson, Scottish Minster for Agriculture, Fisheries, Tourism and the Highlands and Islands, in Teviot at lunchtime on Monday.

He spoke mainly on his varied duties as a Minister, as well as his colourful past as the Conservative's chief Scottish representative in the House of Lords in getting through Scottish legislation.

Among the Government Bills he will have to deal with in this Parliamentary session are the Scottish Transport Bill, the Bill returning Caledonian MacBrayne ferries back to the Secretary for Scotland's control (for decision on its future) amid the privatisation of electricity; all thoroughly controversial in the public eye.

As July sees the second reading of the Self-Governing Schools Bill, Lord Sanderson took the opportunity to praise the work of Michael Forsyth MP in protecting the Bill's passage through Lords. Lord Sanderson said he was "amused" at the criticisms of Labour-controlled local authorities concerning the Bill.

Extending his talk to discuss the Scottish economy, Lord Sanderson said it was "feeling much better" following foreign investment, and that the Scottish media repudiated any progress in a negative light.

The Minister finished his lunchtime speech by adding that it was only through Mrs Thatcher's "sheer courage" and that the Scottish media repudiated any progress in a negative light.

The review was originally to have taken place in 1990 but it has been brought forward in the light of the Riley Report's recommendation that Glasgow and Cambridge vet schools should be closed in order to concentrate resources in the remaining schools in Edinburgh, Liverpool, London and Bristol.

The findings of the Manpower Review may not be announced for up to six months, and once the results are published the University Funding Council will review the closure situation.

A spokesperson for Glasgow University commented that "all vet schools are now in limbo while they wait for the review's findings."

Professor Ainslie Igoe, Dean of Edinburgh University's Dick Vet School, was unaware that the Manpower Review has been brought forward, when Student spoke to him. But he said that he hoped a meeting of the UFC on May 10th would help to clarify the situation because "at the moment, we cannot move in any direction."

He added that he was "anxious to get a decision."

THE UNIVERSITY will be marking the 200th Anniversary of the laying of the Old College Foundation Stone this year. As one part of the programme it is intended to mount lunchtime tours of the building for members of the University and the public. Students who will be in Edinburgh between July and September of this year and who might be interested in applying for some slots as tour guides (training will be provided and a modest fee will be paid for each tour given) are asked to drop a note to Ray Footman, Director of Information Services at Old College or telephone on 667 1011/1012/1013/1014.

CORRECTION

Last week's Student claimed wrongly that Ms Allison Alexander was a member of the Socialist Workers' Student Society. We apologise for any inconvenience caused.