The march organised by the National Union of Students against the Government's proposed introduction of top-up loans, was deemed by Strathclyde Police to have attracted around 20,000 people.

Certainly, spirits were high despite the cold and damp dismal weather. It is likely this was a factor in preventing a larger turnout.

Strathclyde police told Student that they had made provision for controlling such a large number, but that procedure meant they could not release figures of the exact police presence, nor the cost involved in the operation.

However, speculation abounded at the 1½-hour long demonstration that in fact all police leave in Strathclyde had been cancelled.

The marchers all assembled next to Glasgow Green from 11.30 am onwards, being allocated a position in the line-up according to regions. Students from universities, colleges and polytechnics — from Exeter to LIVERPOOL — all waited patiently on several red-gravel football pitches until the march began at around 12.20 pm.

The invited speakers from political parties and trade unions headed the procession behind a local pipe band; they were to address the rally individually when all the students had gathered at nearby Queens Park.

With the first few thousand coming out of the Green, the police surprisingly attempted to divide the march into blocks of 2000. This was frustrated though by angry marchers who refused to continue until the latter groups had caught up.

As first, NUS stewards told disgruntled students that it was a police law on demonstrations that had to be obeyed. But, soon after, another steward explained that Strathclyde Regional Council had requested this in advance, for the sake of the passage of emergency vehicles.

As a result of the confusion, and, it must be said, police hindrance, the march was largely ragged and strung out. The police, although quickly allowing the march to continue as one long snake, stopped parts of it regularly.

Trouble was only narrowly averted in a group of London students attempted to head for the city centre. Students chanting "Cross the road, join the fight, education is right", and "there's more of us than them", was only prevented from confronting the police by lack of numbers.

Discontent over the use of Glasgow for the UK demonstration, and the route itself, was rife. Maeve Sherlock, the president of NUS told Student that Glasgow was "not ideal and, admittedly, that the Metropolitan Police had categorically vetoed the use of London for such a march."

The route, which avoided the city centre, was the only one the police would accept after four weeks of negotiation. By this time the march was impossible to cancel. Maeve Sherlock also added that "if for years students had travelled to London for demon", and deserved the opportunity to host one for themselves.

Glasgow was, as reported in last week's Student, also relevant because the new Student Loans Scheme would be administered from there.

All along the route the protests received the attention of Strathclyde Police's new toy — a helicopter which swooped on marches whenever disruptions occurred. The police refused to comment on whether film cameras had been in use.

The Royal Bank of Scotland, in Victoria Road, closed early on the day of the march, probably because it was the focus of abuse, being one of the banks agreeing to administer student loans. In rival, the Bank of Scotland, remained open; it so far refraining from joining the scheme.

Students poured into Queens Park just after 2 pm, and continued to do so for nearly an hour, with the rally properly beginning around 2.15 pm.

Three common themes were addressed by the ten public figures at the rally in the Park: these were the discriminatory nature of student loans, the commitment by all to student grants, and the solidarity of support given by them to students.

The first four speakers addressed the rally from the semi-circular covered platform as students still made their way through the gates. All four — Mike Watson, Labour MP for Glasgow Central; Archy Kirkwood, Liberal Democrat MP; Diana Warwick, General Secretary of AUT and Mike Ruskell of the SNP Executive — similarly displayed their commitment by going to students to "keep up the fight".

Maeve Sherlock, President of NUS (UK), echoed this last point, adding that students must show "banks that they should look after students interest", by largely withdrawing from the loans scheme.

Cumberland Christie, General Secretary of the Scottish Trades Union Congress (STUC) illustrated the particular Scottish dimension of the Government's "attack" on higher and further education. "It is an issue for the whole of the nation," with student loans ultimately discouraging against Britain's effort to compete "internationally with the French, the Germans and others."

On the point of the loans office being situated in Glasgow, and providing 540 jobs, Mr Christie declared: "Staff the loans office — we don't need it."

Other pertinent speeches came, from Brian Downie and Jim Martin, heads of lecturers and teachers' unions respectively.

Sarah Adams, NUS Welfare Subsidiary, ended the rally addressing by concentrating on the point that students can only win if they are united. "Next time," she said, "we need more students."
ANTI-APARTHEID SPEAKER AT AGM

The motion, numbered 12 on the agenda paper, was passed unanimously.

LEYBAN/GAY MOTION

Earlier on Jimmy Quinn had run through the remaining motions to see what level of support was given them. In the case of every one, a direct negative was issued — this motion was no different.

However, when the motion came up — it was the last debated — nobody now spoke against it. What this meant was that it could have been passed when the meeting had been quorate earlier, making it binding EUSA policy to support campaigns, and the equality of lesbians and gays.

As a result great furore broke out from those in favour of the motion who were still in the audience. It was passed inquorate.

EUSA President Jimmy Quinn called for a hall to the proceedings after the anxiety of the debate on the Lesbian and Gay motion, explaining that George Square Theatre had to be closed at 11 p.m. — for that was when the servitor finished work. The second part of the AGM reconvenes next Monday, at 7 p.m., in George Square Theatre.

AGM Report compiled by Ewen Ferguson, Craig Williams, Mark Campanile, Jennie Morrison

Anti-apartheid speaker at AGM.

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The AGM was able to boast two guest-speakers, namely Donna McKinnon, the President of the Scottish NUS, and ambulance worker Alan Stewart who is involved in the present pay-dispute.

McKinnon attacked the government's student loans proposals and urged students to involve themselves in the campaign against the implementation of loans.

She accused the government of pursuing the scheme for ideological reasons, as she felt top-up loans would not encourage free access to higher education and leave the country money. "It will be 2026 before the scheme starts to make money."
Alcohol posts for Edinburgh

by Mark Campanile

THE Portman Group, set up in October by eight leading brewing companies, including Scottish & Newcastle and Allied Lyons, to "combat alcohol misuse and promote sensible drinking", has donated £500,000 to fund two research posts at Edinburgh for five years.

The two posts will be filled by Dr Martin Plant and Mr John Duffy, and the University has stated that the money will enable the Alcohol Research Group to expand their long-term programme of research into the use and misuse of alcohol when the posts are set up on 20th November.

Professor Robert Kendell, Dean of the Faculty of Medicine, welcomed the Portman Group's support and stressed that "this funding comes with no strings attached; and it is on this basis that the University is very pleased to accept the research support".

But health groups claim that the Portman Group's funding is only a public relations exercise designed to boost the image of the brewing trade and of drinking in general.

Alcohol Concern told Students that they were worried about the steps being taken to ensure that the research position remains independent.

"We don't like private funding of research like this. It's the public sector, the government, who should be providing money for research into alcohol abuse."

The Portman Group has denied that the research carried out will be compromised by their involvement.

"The Edinburgh posts will be working completely independently of the group and they can publish their results freely. We will be among the first people to have access to the results but we can't hold them: the facts are the facts."

They told Students that there was no conflict of interests involved if brewing companies finance research into alcohol misuse: "It is within the interests of the drinks industry to ensure that alcohol abuse is minimised."

On the march in Glasgow

Corner crush. Photo by Louise Wilson

A panoramic view of the march. Photo by Tiddy Mainland-Titterton.

Debates debate

by Sarah Quinn

ONCE again a debate at Edinburgh University was marred when the two guest speakers, Mr Jim Sillars MP and Mr Donald Dewar MP, were unable to attend.

This follows a similar incident involving Malcolm Rifkind and John Smith earlier this term.

Despite the disappointment, replacements were found and the motion: "This house believes that Labour offers no real alternative", was discussed.

The debate was opened by Mr Kenny Macaskill, a convenor of SNP policy, who immediately attacked the leadership of the Labour Party. He proposed that the policies of the Labour Party were essentially a "watering down of Thatcherism".

The argument against Labour included references to the reaction, or in Mr Macaskill's view lack of reaction, to the Poll Tax and also to the problems within Nicaragua. The Labour Party was described as having "no radicalism" and "no fire."

Mr Doug Harrison, of the Scottish TUC, replied to the first speaker by proposing that the motion concerned not the Labour Party but the Labour movement. He did not deny that the recent policy reviews of the Labour Party had caused grievances but would not accept that Socialism was dying. He said that it was really "Capitalism that was on its knees."

The second SNP activist, Mr Bill Morrison, described the Labour Party as "a pressure valve" and a "tantrum movement". Labour, he explained, was powerless now—and promised to continue to fail for Scotland in the future.

He pinpointed Labour's failing with the electorate as being their unattractiveness to the Southern English voters. Consequently, they were no alternatives for both the English and Scottish voters.

The final pro-Labour speaker, Mr Eric Miller, addressed the suggestion that the Labour Party was no different from the Tories. He dismissed this point by detailing the decadent opposition of the Labour Party to the Health Service proposals and to the Poll Tax.

Mr Miller added that the strong Scots base for Labour was extending down south. Therefore, the Labour Party was perceived by the population at large as offering a real alternative.

Both the SNP and Labour Party were described by speakers from the floor to be inadequate. It was claimed Labour had produced a one-party state within Scotland and SNP a picture of a "tartan Utopia."

While the vote was close, the nays had it.

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(‘Apartheid"

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My God, wasn’t the EUSA AGM on Monday night a depressing experience? It is well known that these events are full of disillusioning experiences, but, for a number of reasons, this year’s effort seemed worst than usual.

The first action of the Meeting was to pass, without any discussion, the EUSA budget. How is it possible for anyone to criticise the actions of the politicians if they are to make a success of anything at all? The word "success" is a very difficult word to follow in the current environment.

I doubt if many EUSA politicians could manage to scrutinise properly the plans for spending money at this early stage of the financial year.

The second action of the Meeting was the President’s report. It is not surprising that his report was so full of words and so devoid of any substance. It is not surprising that it was so full of words and so devoid of any substance. It is not surprising that it was so full of words and so devoid of any substance. It is not surprising that it was so full of words and so devoid of any substance.

The report is not a report at all. It is a full report and I will be delighted to send him a copy for 25 pence per page. The report finds no evidence to substantiate any of the allegations.

Neither is it true that SWAPO is committed to a one-party state. The SWAPO Manifesto produced by the leaders of the party and those of the administration. "This media revolution" may come late in the day, but has succeeded in providing an effective channel for the expression of dissenting views.

In an atmosphere of fear and anxiety, leaving one’s grips in power and self-serving members of the media, leaving one’s grips in power and self-serving members of the media, leaving one’s grips in power and self-serving members of the media, leaving one’s grips in power and self-serving members of the media.

Thus, he will be less inclined to indulge in sexual activities with a partner, thus reducing the spread of AIDS. Further, he will have no need to purchase contraceptives, and more cash available to buy condoms and in the water supply.

Extend the Essay Solution to the third world and the rapid growth of AIDS. The spread of the disease is currently slowing down markedly, leaving more and more people for another few years. Anyway, they can do more harm than chained to the kitchen sink, which is where God intended them to be.

So come on tutors, more essays for students and our third world brethren. And more power to the wise.

faithfully,
Martin C.D. Worms

James B’stand on yet another failed AGM

Two aspects of the Meeting were of interest: the debate on the student loans and the debate on the student loans. The first was to witness the growing habit of President to invite guest speakers to address the Meeting.

This is a greatly undemocratic practise, because there can be no debate on whether the speaker is to be heard or not. The invitation to the President of the Student upcoming AGM was that the debate did have a motion on the NUS confusion shows how this practice can be abused.

The speeches tend to be boring and dull (cf. Dave Donehey’s masterly speech) and should not be allowed to happen.

I was also depressed by the fact that many students were not allowed to respond. If you consider running for a sabbatical post, you must not consider running for a sabbatical post. Consider running for a sabbatical post, you must not consider running for a sabbatical post. Consider running for a sabbatical post, you must not consider running for a sabbatical post. Consider running for a sabbatical post, you must not consider running for a sabbatical post. Consider running for a sabbatical post, you must not consider running for a sabbatical post...
Troubled waters

Every day huge volumes of plastics and poisons wash up on beaches around the world. Elin Piorkowski travelled around the Caribbean on a sailing ship, researching the problem.

IN RECENT years the environment has become a popular cocktail party topic and a good issue for political candidates to support. Certainly it will be one factor uniting the leaders of the world in the future, as they begin to realise that pollution has no political boundaries.

Actions taken by one country to clean up its act won’t possibly be successful unless its neighbours co-operate for the ultimate common good—the preservation of our planet.

I was personally interested in helping collect evidence that could be presented to government to demonstrate how the delicate balance of the environment is being grossly upset. In February, I was offered a chance to conduct research on a sailing ship in the Caribbean Sea.

“We sorted through containers, piles of construction hats, packing tape, tampons, hypodermic needles, light bulbs, broken toys…”

I chose to concentrate my research on plastic pollution in the water because I am currently researching research which concentrated on oceanic tar and changes in the pH levels of the water. As a result of these studies produced results which were as clear as someone standing and holding a flashing caution sign. The warnings are not just metaphorical; we can’t ignore them or to finally start showing some respect for our environment.

My study, for instance, highlighted the way in which tiny plastic objects hanging in the sea are causing problems. Raw plastic 'nibs' were found in the net which was put out to catch the marine life. Because the 'nibs' are very small—often 1/2 inch long or less, they are not aesthetically displeasing. However, for many marine animals they are deadly. They are often mistaken for food, and if the animal doesn’t choke to death while swallowing these ‘nibs’, they could die from the poisons that are found in plastics.

Although it is difficult to obtain conclusive evidence, these plastic 'nibs' are probably dumped from container ships which are transporting raw plastic, or from spills from the shore. Oceanic currents can be very complicated, and therefore it is almost impossible to trace the source of these materials.

In addition to these small bits of plastic, we often collected shipping tape on fishing line, in the net. Being a danger to the marine life, the animals again mistaking these substances for food, there have been numerous reports of animals getting entangled or strangling themselves in the marine intrusions.

Another frequent sight was that of containers and various other objects floating by our ship—too often to accurately record.

An area of research was the study of plastic which had washed up on the beaches of islands along our cruise track. The results were appalling. We were fortunate enough to anchor off three uninhabited islands. Initially the beach was actually quite the opposite. The beaches of all of these islands were buried under a blanket of plastics of all descriptions.

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... in such high quantity that they deserve mentioning, even if they are glass, broken toys and just about anything imaginable. The plastic ‘nibs’ were again always present in the sand. It was with both incredulity and shock that we discovered that man had managed to destroy even those areas he wasn’t actually living on.

Research has been passed which limits dumping in the oceans. Unfortunately, without an international oceanic police force, this is difficult to enforce. It is impossible to see if these laws have had any effect on the state of the oceans.

Plastic pollution is a major problem in the world’s oceans, and is sometimes referred to be the last wilderness. However, there is no immediate hope for any changes. The best we can realistically do is to keep the oceans in their present condition and not allow it to worsen. Even someone with a limited knowledge of biology and the principle of the food chain should realise what mammoth implications a depleted, polluted ocean could have for our earth.

INTERNATIONAL NEWS

ITALY

by Paola Buonadonna

WHile Europe is still reeling from the noise of the crumbling Berlin Wall, in Italy a smaller but no less effective earthquake is shaking the Communist Party at its foundations.

The Communist leader, Mr Orsetti, announced on the 14th November that the party is going to change its name and symbol. The Italians, always concerned about appearances, seem to be divided into two groups, one supporting the change, the other opposing it.

The word ‘communist’ will probably disappear from the title of the Party, but the options suggested for a new name are endless: Progressive, Democratic, and Social. The People’s Party is just a small sample. The symbol seems to create more problems. The hammer and sickle on a red background is a striking, evocative image with which many people identify themselves. It will be difficult to substitute it with one equally effective. A computer emblazoned across a space rocket is just not the same; although it represents what our era is about just as well as a hammer and sickle did a hundred years ago.

Clearly there is a more serious question than just appearances at stake. The Communist Party, whatever its name is to be, must demonstrate a deeper, more substantial change, at a time when the crisis facing virtually all socialist countries is challenging the communist ideology itself.

Commentators from other Italian parties and political scientists are very optimistic about this promised new image. For them, the change of name represents the willingness of the Communist Party to look to the future and the possibility of a complete reassessment of the Italian political scene.

So much for those who agree.

But what are the reasons of those who reject the change? Some of the people interviewed on this subject said that they were simply sceptical about the practical results. The Party is likely to carry on doing the same old things under a new name. Others said the idea itself hurt their feelings. They were the older generation, the women who fought in the Resistance, and early refugees dying for their left-wing beliefs. "We do not want to change the name or the symbol," they said, "because we are not ashamed of the ideals they represent."

SEVENTY-FIVE percent of the academic staff are homosexual. That was the claim made by the SRC of the University of Technology (Unitech) in Lae, Papua New Guinea. Many of the students are Christian fundamentalists and believe homosexuality is a major sin. They have therefore begun a crusade to 'clean-up' the campus. Student leaders called for a commission of inquiry into the allegations and a boycott of exams until their demand was fulfilled.

A minority of students decided to take the law into their own hands last week and attacked the homes and cars of some of those accused of being homosexual. One head of department had his car stoned and was advised to leave the city for a week until the situation had cooled down. When the administration dragged its feet over a commission of inquiry, some students threatened to evict those they accused of being homosexual. They went on the rampage, kidnapped some of the security guards, took over a security post, blocked the road and rooted the staff seminars centre.

It is believed by some academics that the goal of the Christian fundamentalists is supported by the administration, who want to see a morally cleaner campus. The vice-chancellor recently expressed outrage at seeing students hanging out to dry when he toured the women's halls of residence. The registrar threatened that single mothers would not be given university accommodation, effectively putting them out on the street.

The SRC leaders have not condemned these acts of violence either. They claimed there were many students willing to come forward to testify that they had been seduced into homosexual acts with members of staff. However, when the commission of inquiry was set up, it had to be adjourned almost immediately because of a lack of witnesses.

This high moral outrage of the students, which does not extend to condemning violence, is fostered by a belief that homosexuality is a "disease" brought to PNG by white settlers. The main victims of this witch-hunt have therefore been expatriate academics. Some of these academics live by themselves in a country where many people live in extended families, the students cannot understand why people live alone. They believe that living alone is synonymous with homosexuality. Anthropological studies have shown that homosexuality did exist in the country before PNG was discovered by Europeans. In many tribes, the adult men live together in one house and initiation ceremonies into these houses sometimes include homosexual acts.
Recent events in Germany are not as simple as the mere destruction of a symbolic wall. Sabine Froebrieh, a German student at Edinburgh University, only recently moved to the west, provides a critical review of the happenings in her country.

We had already half forgotten it. That our little earth is turning. We had half eaten the lie that in the East the sun will never rise again, we had half accepted the borders as an old obstinate couple. Now we breath again, we cry and we've been labouring with our shoulders. We had half forgotten the sun will never rise again, we had half accepted it. That our little earth is turning.

More attractive of the opposition than ever before is the East Berlin's Gemeinde Morgenzeit. In the first white settlers from their own land and that the act is to set up a commission to advise on Aboriginal and Islander affairs. The Aborigines and Islanders, both in the cities and in the most remote parts of Australia. The council will be elected by the Aboriginal and Islander peoples themselves. In addition the Minister for Aboriginal Affairs will appoint 3 other members to the commission to ensure that the Aborigines or Islanders.

The purpose of the commission is to advise on the implementation of the Act and to advise on Aboriginal and Islander matters. The commission will be elected by the Aboriginal and Islander peoples themselves. The commission will also provide loans made by other financial institutions.

The Aborigines and Islanders are the most imprisoned peoples in the world. It was the first time we've seen a German issue alone and that the act is to set up a commission to advise on Aboriginal and Islander affairs. The commission will also provide loans made by other financial institutions.

The demonstration was calling for another attempt at social democracy. The purpose of the commission is to advise on the implementation of the Act and to advise on Aboriginal and Islander matters. The commission will be elected by the Aboriginal and Islander peoples themselves. In addition the Minister for Aboriginal Affairs will appoint 3 other members to the commission to ensure that the Aborigines or Islanders.

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Oarsome

Girls ahead of the rest

rowing

The Boat Club gave a sure indication of their class when they were crowned best club in the country at the Glasgow Head of the River on Saturday.

Many established clubs could not match the pace that the men Edinburgh crews, from novice to elite, had amassed in an excellent day.

The morning’s rowing saw the men’s senior C storm past 12 crews, including the winners of the class above them, to snatch victory by almost a minute, leaving all the champions of the weekend.

Unfortunately, the women’s entry took a bit longer to finish, but their first four showed great promise, finishing third against many experienced crews.

A gruelling 20-minute course did not stop the two men’s senior ‘B’ crews from returning respectable times in their event, which is a credit to their fitness and preparation. However, competition for the women’s rowing was much slower.

In the afternoon the women rowed admirably, the first four setting a fine example by comfortably cruising home to win their class. The second four rowed hard and came in third to add valuable points to the Edinburgh effort.

The novice crew continued the success with a second place, which was followed by the senior ‘A’ and elite crews taking a D1h and a third in the overall division, defeating a national squad.

The announcement that Edinburgh had clinched a resounding victory in the day’s racing and had been given the award for the country’s best club demonstrated to all the crews present that this is a club with vast potential, including at least one crew that means business.

susf to bssf?

last Friday evening saw the sports union seminar held in the Laurie Liddell Clubhouse at Pfeffermill.

The event, which was sponsored by proctor and gamble, began with a short, informal presentation by the company followed by questions from the floor.

We then had the highlights of the evening as the liberal supply of free food and drink was eagerly attacked by the troops before settling down to the more mundane task of sorting out the world’s sporting problems.

The proposed move towards a single student sports body, British

rugby

after last year’s highly successful tour of newcastle and durham, the space cadets decided to dreaming spires of oxford and cambourne.

history was made in the college bar, where onlookers were treated to an impromptu display of feeling by space cadets in kilts, under a flag reading “remember bannockburn”. no one could say about the english accents.

any cambridge complicity was disappointed on saturday afternoon. the first scrum set the pattern for the day, with magdaleine being comprehensively outplayed and an overriding will to win saw them pushed for position.

squash

there were mixed fortunes for this week’s teams this week.

on Monday evening the ladies 1st team had the immense task of getting across Edinburgh to play colinton castle.

Once the No 1, was first on court and she kept up the pressure on her opponent throughout to claim first blood for the students 3-1.

There was a moment of tension when senior Sarah Smith succumbed to a 14 year old 3-2 after taking a 2-0 lead.

The lower ranks of the team took them to a fine 175 victory, all winning comfortably.

Both men teams were in action on wednesday evening. The 1st’s

intra-mural insight

wed football

lawsoc’s 5-1 thrashing of strollers yb last wednesday ensured that interest in the premier division will be high for the rest of this year.

strollers had been threatening to run away with the league, but this result has brought them back in to the reality of the league.

League organiser kevin currie will have been hoping that his team could hold out to take the title in yesterday’s final match—a dubious distinction that last year’s organiser, mike van breugel for all his efforts, never quite managed to achieve with KIBRR.

Meanwhile lawsoc, with McLeans inspired in midfield, and a pair of nippy strikers, are looking increasingly threatening. Elsewhere in the premier, results have been unpredictable, but talent ba look doomed for relegation.

In the first division, okazaki are set for promotion while mad dogs blew their last hopes of winning up when they lost to nearest rivals gotham city.

fris/sun football

It was a tense and somewhat hung over afternoon but WAFC managed to keep their unbeaten run intact following a tough match against real KRS.

As the pace quickened, WAFC gained possession and mounted good attacks from midfield with good through balls from Eiser.

Space Cadets pack won good possession throughout and the three-quarters utilised it effectively.

In the first half, Jim crashed over for an excellent supporting try, and Tim Carter stroked over in the corner. In the next half, the cadets relaxed. The game was sealed by Mike Nash’s side-stepping try after a hint of a forward pass.

Space Cadets v. Magdalene, cambridge W 16-0

Space Cadets v. Oxford Poly W 15-8

The touring team faced an uphill task on Sunday against a much stronger Oxford Poly side, aptly named “the Grizzly Bears.”

In the end, superior teamwork and an overriding will to win saw us home. storming play in the loose set up Andy sommerville’s snapping, scrum-half’s try, well converted by Tom Comins from the touchline. A Comins penalty gave the Edinburgh team a precious 9-4 lead at half time. Despite some fierce Cadets’ tackling, sustained Grizzly Bears pressure brought them a try.

The game ended on a decisive note, when Tristan Mayhew intercepted superbly, drew the full-back and fed Comins, who was pursued by a pack of Bears, but made it to the line and then converted.

Thanks are due to Magdalene, Cambridge and the Grizzly Bears for their hospitality, to Trin Mayhew and Ant Barlow for their efficient organisation, and to Andy Churchill for his phlegmatic refereeing.

this week’s results

football

1st xv v. st Andrews (a) 7-2 W
2nd xi v. st Andrews II (a) 1-0 W
3rd xi v. st Andrews III (a) 3-2 W
Preston v. Spartans I (a) 0-3 L
2nd kv. Spartans II (h) 2-3 W
naylors v. Strathmore (h) 1-3 L
men’s rugby

1st xv v. melrose II (h) 20-20 W
2nd xv v. st margaret’s melville IIII (h) 17-30 L
freshers v. melrose IIII (h) 3-2 L
vandals v. dundee uni IIII (a) 36-0 W

squash

men v. Edinburgh sports club II (h) 15-8 W
men’s ii v. dalgety bay (a) 8-15 L
ladies iv v. colin castle (a) 17-5 L
aberdere uni (a) 2-3 L
heriot-watt uni (a) 4-1 W
st andrews uni (a) 5-0 W

ladies rugby

1st xv v. dick vets 1st xv (a) 14-0 W
judas

men v. Dundee (h) 4-0 W
heriot-watt (a) 4-1 W
women v. Dundee (h) 3-0 W

canoeing

thistle big white water race Div C, open
Ben Geyer (6), A. Fyfe (8), R. Fernando (11)

men vs. TSV Stirling (h) 1-3 W
ladies v. Moray House Duffers (a) 0-3 L

hockey

Trades Team v. History Soc. 2-1 D
Edinburgh Agrics v. Mlyne’s Court 1-2 L
White Spirits v. Eco Soc. 0-2 L
Baird House v. Triffids 2-0 W
Laginess 11 v. Brodick Bashers 0-4 W

friday

Photo: Hugh Panay

However, WAFC stepped up a gear in the second half, when Arthur managed to win scorer. Pivoted in, the ball was met by Donald McGregor who headed the ball into the top corner.

He scored his second 10 minutes later. It took a defensive error by WAFC to allow KRS to score, but any comeback was crushed by the third and final goal by McGregor.

If you refer to the dictionary
RUGBY

DESPITE losing, the 1st XV produced a better performance in this fixture against a Melrose 2nd team strengthened by the return of Scottish international Keith Robertson from a knee injury sustained on the controversial tour of South Africa, and Ian Ramsay from a virus picked up on Scotland's trip to Japan.

encouraging signs for the continuing struggle to avoid relegation that continues after Christmas. Stand-off Andy Hay's tactical kicking was a step up from any experienced all season, and the pack spearheaded by Austin Nettleton, Mark Stewart and replacement Craig Samson regularly took the attack to Melrose.

Behind the scrum, tackling in the centre was ferocious as the University snuffed out the threat posed by illustrious opposition. The University's points came from two line trials scored by Adam Stratton and captain JJ

Andy Hay sets his sights on Saturday.

After the collapse of team morale in the wake of disappointing defeats to St Andrews University and St Boswells it was encouraging to see greater spirit back in the side. The only worrying aspect of University play which continues to give great concern is the tendency to give away damaging penalties, thus losing valuable position and providing ample opportunity for Ramsey to display his goal kicking abilities.

There were, on the other hand, encouraging signs for the continuing struggle to avoid relegation that continues after Christmas. Stand-off Andy Hay's tactical kicking was a step up from any experienced all season, and the pack spearheaded by Austin Nettleton, Mark Stewart and replacement Craig Samson regularly took the attack to Melrose.

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Mudhoney. What’s that then? Touch Me I’m Sick, Superfuzz Bigmuff, their most (in)famous moments sum them up. Noisy, American, guitar louts with a knack for a good tune. Before taking to the Calton Studios stage on Saturday, the jewels in Sub Pop’s crown shared some Bombay mix with Stephen Barnaby and Jill Franklin.

The honey tangle

SEATTLE’s Mudhoney are big news in Britain and it’s rather strange. Indie kids who a few years ago had barricaded themselves into their bedrooms with only their Smiths collection for sustenance are now busy flaying away on air guitars and whebling their flowing locks to the crunching, headcracking riffs of Sub Pop’s finest. Why might this be? The press, uses bespectacled lead guitarist Steve Turner. “I don’t like the British press very much.” Singer and guitarist Mark Arm is equally unimpressed by their reception. “They’ve got nothing to write, they’re gonna run out of ideas, so they end up writing about us.”

Mudhoney are quite definitely split into two parts. Steve and Mark do most of the talking and most of the musical analysis while the gruffly amiable rhythm section and formidable comedy double act Matt Lukin (bass) and Dan Peters (drums) mostly talk to each other about Motorhead, Ted Nugent, AC/DC and TV. Together as a band though, Mudhoney are rather special; a foursome who grew up with hardcore whose heritage is The Stooges, Hendrix, MC5 etc. Or is it?

“The Satans’ Rats and the Runaways, they’re the only influences we had, next to The Kinks,” states Steve helpfully. “And The Cuddly Toys,” he adds for good measure. Be that as it may, a certain Stooges song has a tendency to surface in Mudhoney’s music, in When Tomorrow Hits and their version of Sonic Youth’s Holllow’s at any rate. Do they have some agreement with Iggy concerning stealing bits of his? “I Wanna Be Your Dog?” “Like every third song?” laughs Steve. “It’s really easy to play and it’s a great song.” Have they met Iggy then? Steve smiles. “No. I don’t think I’d want to.”

Rock stars don’t impress Mudhoney much. Dan puts down his Bombay Mix for a second. “Usually you meet ‘em and then you’re kinda bummed out that you did meet ‘em,” he explains. Lemmy, it appears, is the only veteran rocker the band have any time for.

Like many American bands, Mudhoney are true devotees of a lost generation of British second or third (or fourth) wave punk bands, and are having a ball in Britain picking up obscure punk singles. Obviously they wouldn’t agree with those who say the punk ethic, the “anyone can get up and play” approach is obsolete. Mark becomes indignant. “No! That’s not obsolete; that’s fucking what we’re all about! We always call ourselves a punk band,” points out Steve. “I’ve got a safety pin in my butt cheek,” lies Mark.

Punk in Britain though, like a lot of other music, was generally a lot more political than in America. Mudhoney don’t have much interest in writing about politics. “There’s not really a whole lot you’re going to be able to change when you’re in a band,” says Mark. “It’s obviously full of shit, you can figure that out from reading the paper.”


Like true punks, Mudhoney don’t particularly want to move on to a bigger label, unless they’d made sure they had as much control over their music as they do on Sub Pop. Steve realises the main problem. “First thing they’d say is get a new singer,” he observes. Mark has no time for bands who let producers and executive producers tamper with their music. “Bands that like that must really have their heads up their ass if they don’t know how they want to sound.”

So how do Mudhoney want to sound now, following their first two albums Superfuzz Bigmuff and Mudhoney? What about the third album? “It’ll be like Darklands was for the Jesus and Mary Chain,” says Mark. “It’ll be like musical analysis while the gruffly amiable rhythm section and formidable comedy double act Matt Lukin (bass) and Dan Peters (drums) mostly talk to each other about Motorhead, Ted Nugent, AC/DC and TV. Together as a band though, Mudhoney are rather special; a foursome who grew up with hardcore whose heritage is The Stooges, Hendrix, MC5 etc. Or is it?

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Since 1967 'termination' has become one of the commonest operations performed in Britain. Elsewhere, the number of abortions exceeds that of live births. Why should this concern us? Is abortion any different to another operation? Why make such a fuss?

One conclusion is clear. Human Life begins at conception when a completely separate and unique individual is created. Life does not develop, it is simply there. There is no other time when a human being, genetically unique and alive (or how could an embryo die?) this individual should be accorded the same rights as any other human and without life we cannot be truly free.

Many would argue that a woman has the right to control her own body, I agree with this completely. What she doesn't have the right to control is someone else's body. If the embryo is a part of the mother, why is the first reaction of her tissue during implantation to reject it? The embryo has to overcome this immune response; and as many as 50% fail. Unless diseased, a body does not reject its own tissue. If women have the right to kill the child in the womb up until 28 weeks, shouldn't this logically extend beyond birth? The only difference between the two babies is in size; both are capable of living outside the womb. We are all developing, no-one looks upon the 27th of April 1968, the Abortion Act became law. It was only two decades ago, and it affected 1.5 million legal abortions performed last year in the USA, only 0.01%.

A labour movement by its nature is a matter for every woman, regardless of race, colour or creed, who wishes to direct the course of her own life and for better sex education in schools, or whether or not it is visible. It is in fact the only operation in which the womb is alive, the question is, are all the members of our species equal or can those who are weak and small to defend themselves be denied the most basic right, all, life, without which all others are meaningless? The pro-life group we believe that there are better, alternatives to abortion. Giving a woman the right to choose is a need for abortion and women will always have them.
Twenty-one years have passed since abortion was legalised in Britain, yet the subject remains controversial; provoking extremes of reaction from both sides. And with Parliament set to discuss lowering the upper time limit in this session of Parliament, the question of a woman’s right to choose versus the right to life looks as though it will stay in the headlines. Here, Alison Smith explains that abortion is not the answer, whilst Avril Mair argues that it is a necessary evil, and Lochran MacNeil tells about the new pill — RU486.

Currently undergoing clinical trials by the World Health Organisation is a new drug which, it is widely believed will render the current practice of surgical abortion obsolete. The drug, known as RU486 is often referred to as an abortion pill, although this is seen by some as a misnomer, as this implies that somehow it can be taken with the same casual unconcern as say a contraceptive or morning after pill - something which is definitely untrue.

Hopes for the success of the drug are high. The implications that it carries with it of safer and less complicated abortions are welcomed by many - but some people are worried that it will seem to be an ‘easy way out’ for women who want abortions. This is far from the case. Use of RU486 does seem to be less damaging to women than surgery, but nevertheless the drug is far from being simply a stronger version of the so-called ‘morning after’ pill that it is imagined to be. One major problem aside from the possibility of extra surgery if complications occur are the severe cramp-like pains which last throughout treatment (this can be up to six or seven hours), and longer. Afterwards, all women remain in some discomfort for six or seven days, with side effects that include nausea and diarrhoea.

The effect, however that many would stress to those who regard the drug as an easy way out, is the mental anguish that the women who are testing the drug face. Thalidomide is not a memory that will fade fast in the mind of any pregnant woman.

Many Edinburgh women have chosen to take part in the testing of the new drug. The reason why is not obvious but for most women, the benefit would seem to include the fact that the drug can be administered at a much earlier stage in pregnancy, eliminating the weeks spent living with the guilt and fear that must inevitably accompanies such a decision.

One woman (a former EU student) who was in hospital, taking RU486 had volunteered for treatment because she wanted the experience over as soon as possible. Although she had taken the possibility of unknown side effects into account her decision to take the drug was made fairly easily. Her five hours in ward 54 of Edinburgh Royal Infirmary, she described as “agonising and demeaning” and the periods of time that she was left alone for were interminably long and frightening - and it was a time that she spent agonising over the moral implications of what she was doing.

Whether the advantages of the treatment outweigh the disadvantages, it is impossible to say. Certainly the introduction of such a drug is inevitably bound to add yet another dimension to the pro/anti abortion war that still rages. However, despite all the protestations that this is really the easy way out, it is hard to imagine that to have an abortion is one of the most difficult decisions a woman will ever have to make.
It's kinda Fuzzy

**LYLE LOVETT**
Calton Studios

**ASSEMBLY ROOMS**

**LYLE LOVETT must be a caricaturist's dream. Big, fat, fruity voice, and a cute poem. It's just a pity Lyle isn't more famous.**

Regardless of his distinctive looks, Lyle can provide just as much entertainment with his music.

If this was country music, which I'm told it was, then it's come a long way since the days of Tammy, Dolly, Kenny and Slim. Of course, the well-trodden themes of cowboys, girls and marriage were addressed, but even to the fresh and uninitiated, attention was still held throughout due to Lyle's wry Dry Timber wit.

Asute observations and amusing tales gelled into one charming and captivating narrative. His perception was always complemented with exceptional musical interpretation. Behind his typically twinkle twang country guitarizing a sorrowful cello gave much of his smaller material a tearful sincerity.

This evening, Lyle Lovett was odd, interesting and witty. Adding rockability and blues to his Deep-voiced country convictions, he delivered a performance of entertaining humour and maturity.

_Magnus Willis_

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**MUDONEY**
Calton Studios

**SINGER Mark Arns' customarily stage-dive entrance last Saturday night began what must have been one of the wildest shows ever seen at the Calton Studios. Mudoney were on top form fully established but maintaining the laid-back approach of their first British show with Sonic Youth.**

The three tall, thin, long-haired guitarists slopped over their instruments and released musical highlights such as Dead Love and the trini-like When Tomorrow Hits. Meanwhile; an enthusiastic crowd provided a constant stream of stage-dives. One flight from the top of the amplifier stack prompted the composition of a new trash song entitled Jump (lyrics: 'Jump, Jump... etc').

This, along with a free form jazz jam, helped relax the atmosphere and the band achieved a real sense of involvement. The encore performance of Touch Me I'm Sick and In 'N Out of Grace sent the whole venue wild. Mark Arns' weirdly benty body freaked out all over the stage and the crowd, and guitarist Steve Turner, took his noise effects to extremes.

Although their recordings are impressive, it is on the stage where Mudoney excel. Their noise and energy, alongside North American contemporaries Fugazi and Nomeansno, means they can wipe the floor with the current British scene and explain their high popular esteem.

Andrew Scatchard

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**GREEN ON RED**
Calton Studios

"Y'ALL know who I am," draws Green On Red singer Dan Stuart. Yes, Dan, we do. You're Meatloaf, are you not? Why is it that all animal geniuses are such thoroughly unpleasant people? Toulouse Lautrec was a bitter little dwarf who hung out in brothels; Cary Grant could find sexual pleasure solely in the company of young corporals; Julian Cope and Shane MacGowan's minds are constantly warped by a cocktail of drugs and alcohol; and then we have Dan Stuart. Pat, hideously dressed, boorish and arrogant; when a microphone falls to work he throws a tantrum on the poor audience (who, quite incidentally, was a sort of fascination nightmare cross between Zodiac Mindwarp and Jockey WIlson). He tells cliched old tales of a beatnik life. He dedicates songs to mass murderers. He has something approaching fifty chins. Not the sort of man your mother would be very impressed by.

Tonight he and his band were not on good form; ramshackle and coarse, their raw musical (and occasionally) lyrical power is still there, lifting Green On Red to a new trash song entitled Jump, the top of the amplifier stack rang out (lyrics: 'Jump...'). This taster of the band's new attempts at maturity, seemed to indicate a new crassness. (not bad)

Hue and Cry turned into the act that they are. They were really tight. A 2-piece band, they played practically every song, and all of which smelled rather nice.

The music was still held throughout due to Lyle's wry Dry Timber wit.

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**NITZER EBB**

**THE VENUE**

WILDER than anything, Nitzer Ebb are curiosities: austere-sounding, electropop obscurities with the most severe haircuts in Christendom. They stride brashly on to the stage, their vocalists lunges forward fearlessly and sets about destroying the Ai-year indie kids. The gig has begun.

They play practically everything from their accomplished Belief album and a few more besides. Without Belief and Minds is the live highlight.

The repeated chant - "You! I saw YOU!" is immediate, inviting and completely pointless, which is more or less what their contemporaries New Order and Front 242 are all about, too. Nitzer Ebb's animation clothes it for them; the music demands it, and it suits the mood of dark aggression. They must have a key to success: be exciting. It's amazing no one's thought of it before. Vene, vidi, vici.

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**HUE AND CRY**
Glasgow SECC

**HOME TOWN**

Hue and Cry are three tall, thin, long-haired young ladies. He fails, and slumps back to the top of the amplifier stack rapid country music demands it, and it suits the mood of dark aggression. They must have a key to success: be exciting. It's amazing no one's thought of it before. Vene, vidi, vici.

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**RUMPSI**

**KLEEN CLEANERS**

**THE CLOTH SHOP**

**You can take it and...**

more! University ain't as hard as they said it was. Hell, you're on your way to a brilliant career!

But sometimes, when the going gets tough, and studying gets you down, you get a hangover after that good ol' home cookin', and then you just get to run to...
MICHELLE SHOCKED

Network

MY GOD! Who designed this place? With its neon, fluorescent lights, disco balls, and mirrors, Network could be a forgotten region of hell (or California). The crowd was not there to rock 'n' roll, either - sleazy yuppie girls wearing too many earings, plus, a few punks trying to be angry.

Michelle Shocked gave a very good if unambitious concert. Her songs are meant to be heard live and performed, but she did nearly every song completely faithfully to the album version. Which was fine with the girls in gauze skirts, who sang along with every word.

But the Woman in Black is an excellent songwriter. I mean, Memories Of East Texas made me nostalgic and I’ve never even been to Texas. Anchorage made me want to write to old friends I don't even like. But there is something wrong here. Very quickly the crowd got into a dangerous mentality. "If I just sing Grafitti Limbo a little louder, racial injustice will go away", they said. "If I just dance a little faster to Streetcorner Ambassador everyone will have homes." The revolution is just a folklore thing. You could see the warm smiles spreading across the yuppie faces. The punks in front of me couldn’t be bothered. They would smudgance to anything. Either that or they were just too drunk to stand up.

Diane Levinson

DEBORAH HARRY

It was all too perfect. From the moment she walked on, tespellendent in a red mini-dress and “Free James Brown, T-shirt, Debbie could do no wrong before the mesmerised crowd.

The Tide Is High saw Ms Harry proclaiming "I’m gonna be your number one" and the audience knew this was no idle gesture. Of course she must only number one. If she has no competition. She is the queen of pop. How we should be ashamed that pretenders like Wendy James were ever regarded as anything more than temporary court jesters.

Debbie and remaining Blondie associate Chris Stein have, of course, the great advantage of countless undisputed pop classics at their disposal, and to those must surely now be added I Want That Man (so much more impressive than on records). I want to be a Blette here.

But this was more than an ordinary music gig: this was an event of an icon, looking better than ever, reviving his energies and simultaneously creating more: the crashing introduction to Dreaming, the smile, the uni-melody, the lowing for a couple more: the birth of a great song, the singing of to Heart of Glass and oh, so many more.

Rapture indeed.

Robin Mitchell

DURAN DURAN

Decade

EMI LP

TEN YEARS ON and blue-eyed pop’s finest moments are revisited in one gaudily packaged album and amid a welter of pillow fights, dances across the sand, prayers saved on tropical beaches, and dress stringing roads with broken glass for us to hold. These are the things that mid-pubescent lovelies were made of: cricked necks and sore toes and just being in the sun and in our arm as Rio gallops its way across the broken party and into the future distance. Side One is a chronicle of a youth foretold, ushered in by the cosmic Planet Earth and heralded out by the rather ugly sub-desert nightmare of Union of the Snake.

Look, here's The Reflex.

Duran go transcendent and still we remember the videos as readily as we remember the songs.

Milo O'Shea, Jane Fonda, Simon Le Bon, a holy triumvirate. Theirs, as if by magic, Duran strip away the playboy veneer, admit that Simon couldn't sing even if his hastily yacht depended on it, and let loose The Wild Boys, Villcast image and visceral truth, like it get HARD.

And, indeed, harder still.

Boyz, Arcadia, Power Station, now we are three. Noticeous the album, the single. Duran lost the last three years (or Aryan two-like delights), and the band became firmly dance mechanics, pumping affuent beats. Oo-er, that's a bit weirdly. Wendy James and Adeva, they are a little freddy, is ten years and ten steps from Planet Earth. Once decade, one album, fourteen smashers. Why-y-y-y don't you use it, try y-y-y not to bruise it. Right kids.

Craig McLellan
PHIL COOL
King's Theatre
26 Nov

PHIL Cool the performer and Phil Cool the person are worlds apart. A fleeting encounter at the stage door of the King’s Theatre revealed the latter to be boored, non-communicative and not a little sullen, signing autographs with a grudging air of resentful resignation. For him, it seemed, this brief contact with his enthusiastic fan was like the performance that preceded it, was just another tiresome chore to be stoically endured.

Try as I might, Mr Cool remained resolutely morose-labic. "It's been a long tour," he admitted. "It was a good crowd tonight," he ventured a few seconds later. Even the obligatory "thanks for coming along" seemed thrown in as an insincere afterthought, and his tight-lipped smile looked strikingly familiar to the painful wince of a man suffering from a nagging toothache. I left the theatre with an autograph, a crumpled ticket and precious little insight into Phil Cool’s alarmingly cagimatic character.

Perhaps he was just exhausted. He was on stage for about an hour, delivering a string of uncannily perceptible impressions of a multitude of easily mimicked personalities (Prince Charles, Ronald Reagan etc). He encour-
gaged with the predominantly middle-aged audience tnosmows of appreciative laughter, especially when he explored his familiar rubber-face features, the joys of which I was sadly unable to experience, being perched up in the gods and in dire need of some powerful binocu-
lars.

The performance was that of a single-minded, dedicated professional who knows exactly what his audience wants. But perhaps that's part of the problem: the dedicated following Phil has won over the years has stopped him developing as a comic. His surprising talent as a musician is ignored in favour of the cabaret con-

PHIL COOL
Royal Scottish Academy
Until 15 Dec

EDWARD SUMMERTON
FUNDING WITHIN the arts world is notoriously hard to come by; but the Alastair Salvesen Art Scholarship has been established to provide, somewhat unusually, an £8,000 travelling allowance for a young (25 to 35-year-old) practising painter, trained or living in Scotland.

The awarding of this particular scholarship has been explored by EDWARD SUMMERTON to produce a selection of portraits of mainly watercolour or pastel paintings from her journeying throughout the Far East.

The exhibition consists largely of abstract landscapes, where strongly defined geometric shapes enclose the inescapable flow of the watercolour. Summerton's include selection of portraits and greens of the fields is comprehensive, although the colours themselves rarely decide whether they are vibrant or merely lurid.

The imagery is overwhelmingly of fertility, as long, thin streaks of rain splash into circular pools of water. And the ubiquitous palm trees that "rise up", tall and straight, in many of his works are just once powerful but also repri-
tive.

Scenes of eastern city life, such as "One Night in Bangkok" (£300), with its crowded rooftops, patches of the modern western world of neon lights and telephone cables together with older natural forces of the earth and the new moon.

Perhaps his most imposing por-
traits, however, are the piece of coquelets. Here he comes closest to realism, capturing, in effect, "Cockerel Fighting" (the only painting not for sale) such poise and tension as to render the bird almost satanic.

Such work, necessitated by the scholarship, shows individuality and experimentation, and an insistence not to pander to commercialism.

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ARTS

Previews
WITH its instantly noticeable name, Dead Fly Films are nothing if not enterprising. This new independent film company was set up with the belief that "load-samoney" is not essential for the production of quality films, and with two ambitious projects in the pipeline, they hope to prove this contention to be true.

The first, "TV Dinner", is a multi-media collaboration between Dead Fly Films, EUTC and Student Video Productions, and will take place at the Bieldan Theatre on Wednesday 6th at 1.30 and Thursday 7th at 1pm.

"TV Dinner" is a nightmarish vision of the dangers of consumerism in a conformist culture, combining pre-recorded video material with live theatrical performance.

Production is now completed on Dead Fly's next project, "Angel Delight", a 90-minute video film written and directed by Jonathan Mallett, who describes it as "a combination of film noir and black comedy that's going to be absolutely bloody brilliant".

Stevens and Mallett are both students, but are anxious to declare that Dead Fly is not a typical university clique: "Anyone with any interest in film-making is strongly encouraged to take part," they told me. Any budding directors should therefore keep an eye on the evening of Thursday 7th free, for a young (25 to 35-year-old) practising painter, trained or living in Scotland.

The awarding of this particular scholarship has been considered by EDWARD SUMMERTON to produce a selection of portraits of mainly watercolour or pastel paintings from her journeying throughout the Far East.

EXHIBITION OF PORTRAITS BY OPEN SUBMISSION Portfio Gallery
Until 13 Jan

THE intimate surroundings of the Portfio Gallery are the ideal setting for this Year's Open Exhibition, a carefully chosen selection of portraits from twenty-six contemporar- y photographers based in Scotland.

To the unbiased eye, the collec-
tion is thoughtful and wide-rang-
ing in format, capturing well the per-
trait photographer's art of collaboration and compassion. There is great sympathy between these sitters and their photographers, many of whom are closely related, a working relationship that here seem to be highly effective. The appeal of this mainly black and white portrayal is instantaneous from the unself-conscious grins of Gordon Stables and Robert Burns' young boy to the powerful simplicity of Bill Did- deran. Young children feature often in the selection, refreshing despite the cloying sentimentality that so often accompanies this predictable subject for portrait.

No new ground is broken; hardly surprising considering the nature of the genre which has been explored endlessly, but Cat-

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ARTS

student
This was the archetypal example of an amateur concert, displaying the normal characteristics of a varied programme, and different levels of ability. The orchestra played with sophistication and energy, and this was at the expense of flair and finery.

The programme opened with Rossini's overture to The Barber of Seville, which was played with vivacity and verve. The Barber of Seville, after this lively introduction, ever, the violins blended however, the concert lost direction to recover for the optimistic final of the orchestra. The decision to orchestra would have benefitted isolate arias of the disparate structure, and not to be negative about concerts of finesse. excesses seemed to confuse the orchestra played with sophistication but lacked orches tra played with sophistication and flair. The characters of a varied the slower episodes, but lacked confidence to convince in the vigorous scherzo.

Confusion, which proved more frustrating than intriguing to the audience, surrounded the disappearance of her butcher father and somewhat insipid drama teacher, her anguish was evident.

The abrupt ending was disconcerting and raised the possibility that the audience were perhaps leaving during the interval. As a springboard production by Mary Campbell, "Beaver's Ladder" had much to recommend it.

Claire Beveridge

PICTURING WOMEN

PART 2

Stills Gallery

Until 22 Dec

The second part of Stills Gallery's "Picturing Women" exhibition features the work of two photographers, Lorna Bates and Della Matheson who tackle two entirely different subjects with varying degrees of success.

The work of Lorna Bates focuses on the family album with particular emphasis on her mother. The press release would have us believe that she is "open ing up new ways of communicating asking the questions "who is taking the pictures? Who is telling the story?" Perhaps I missed the subtle complexities but I always thought it was fairly self-explanatory and hardly an earth-shattering concept.

I must get the old Ben Browne out and stop my sister painting her nails - then I can start riving questions like, What shade of varnish is it? or perhaps a real social statement. Was it tested on animals? Although a social statement is not a prerequisite for a good photograph and aesthetics and originality are equally important - it is a pity that Bates' work has little of either.

The work of Della Matheson cannot be written off quite so easily, her photographs possess all the qualities that Bates' work lacks. Documenting the lives of Asian women in Glasgow, she deals with the oppression and racial hostility they face every day. There is an ironic wit throughout her work - in "Reema and Rumpy" the two girls stand together, smiling against a wall covered in racist graffiti and is "Common Racial Stereotypes We...

... interesting, thought-provoking and strong enough to stand by itself...

Eleanor Wood

ALBERT IRVIN PAINTINGS 1959-1989

Talbot Rice Gallery

Until 16 December

"R.I.V.Y.Y. (1981)" which is built upon a total experience of discord, incorporated within this disparage of surface texture. Total varieties or orange and blue build up gaseous space patterns - a cosmic explosion setting tides of colour into an atmosphere. The effect is vibrant and brilliant, like a Pollock subtly superimposed on a Roth!!!! with a no-mean drip factor and an intense atmospheric tension.

Abstract, expressionist or colorist? It would be wrong to confine to a particular category, as the artist has said that all three plus a modern. Based, in London, has taught and exhibited since leaving school. For the past forty years he has been an influential artist... The works might be more apparent in the works of Lichtensteins' famous painting of a brushstroke; thick black outlines and a yellow filling played homage to the painfully stroke, the teething nuisances of oil with the addition of acute sixties irony. Either way, it is a work which is not there any ironies in this work. My mention of the "drown" only relates to the brushstroke, the technique, not representation. From his early oil paintings of women, Amstel prints and acrylic covered canvas, Irwins seems obsessed with painting a world of glitz and glamour - a depository surface lies on a translucent background. "Kis- tombs" (1981) is a work which is built upon a total experience of discord, incorporated within this disparage of surface texture. Total varieties or orange and blue build up gaseous space patterns - a cosmic explosion setting tides of colour into an atmosphere. The effect is vibrant and brilliant, like a Pollock subtly superimposed on a Roth!!!! with a no-mean drip factor and an intense atmospheric tension.

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Dir: Phil Alden Robinson

If the names Babe Ruth and Joe Jackson fill you with an enormous sense of excitement and nostalgia, and if you would enjoy seeing their ghosts play catch in the middle of some corn, perhaps Field Of Dreams is what you've been waiting for. What other type of audience it will entertain, I cannot imagine.

In an attempt to forget a rift with his late father and all its associations with a seemingly exc­

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VIEWER

Dir: Jim Sheridan

Although technically proficient, with some stunning scenes and fine music accompaniment. Field Of Dreams is a thoroughly unamusing film. As if for lost subject matter, the director has tried to make a glorious and moving story out of an undeniably trivial idea. This fundamental dis­

As a whole, the film steers studi­

MY LEFT FOOT

Dir: Jim Sheridan

In whatever way Christy Brown's story was told, it would render the Kleenex neces­sary: in overcoming a disease does not equate to the consid­

Guts Weston

Through this process he is able to come to terms with his past, and, accordingly, a reconciliation be­tween ghost-of-father and son becomes evident; Daniel Day-Lewis not

Mr. Fox as Marty McFly (1955 version) as Chuck Berry

Video Review

As a whole, the film steer studi­

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The word from Hollywood is that Dustin Hoffman is to play Captain Hook in the forthcoming live action Peter Pan. The producers apparently originally wanted Robert De Niro, but in the end decided against this because he may have his arm amputated in order to attain true authenticity for the part. Whether the decision is right, it is a comment on the extraordinary lengths to which a 'method' actor, or who is it, is prepared to go to get the most realistic performances. Last summer's passing of Laurence Olivier and the subsequent innumerable tributes to the greatest of the classical actors has provided renewed discursive fuel to the controversy of 'method versus method acting' debate.

In some quarters it has become fashionable to disparage the traditional, classical style, of which Olivier was the undisputed master, as being less complete and more simplistic than the advanced method style. In its modern form this originated at the Actor's Studio in New York after 1945, but it has its origins in Stanislavsky's famous discourse, An Actor Prepares. Olivier's mode of performance, according to modern thinking, was all very well as far as it went, but the classical actor's insistence on keeping his own self at a deliberate arms length from the character he is portraying necessarily limits his range. The method actor, by immersing himself in the role and actually becoming that person for the duration of the performance, is not so restrained. Olivier could perform, goes the current 'wisdom', but De Niro, Brando or Pacino can really act.

It is easy to follow such a line of thought, but serious cinema students are thereupon confronted with one major perplexing paradox: if it is really the method actors who are in the right, then why is it that such supposedly supreme acting is simultaneously so insufferable and transparent? After all, there are many who never acknowledged Olivier as the Roman patriarch in Spartacus or recognised the same features concealed behind such diversely characterised (although equally observed and encompassed) figure such as Othello or Archie Rice, but there are few who fail to identify the unmistakably powerful presence of the actor over and above the character in any of Brando's or De Niro's performances. Similarly, for all his accomplishments, have not all of Dustin Hoffman's alter-egos been under-sized, overly intensive, angst-ridden Jewish pseudo-intellectuals with some form of inferiority complex?

The incalculable conclusion is that the method actors obsession with entirely enveloping himself in his roles merely serves to produce a set of caricatures of his own persona, differing only superficially from one another, belying his own personal traits to intermingle with those of the character he is supposed to be portraying. The more disciplined character actor, through the very limiting and inflexible technique for which he is so often vilified, retains the degree of imagined credibility for us to be convinced by his performance. He can thereby develop a far more varied and versatile portfolio roles.

The renowned method actor may often be more watchable and his performances more potent, but one must always consider whether one is there to watch the play or the player. One should leave the auditorium with a relaxed glow of contentment from the performance rather than with an affirmed and discerned sense of humbled awe at the energy and 'brilliance' of the performer. Take heed: none is bigger than the medium.

Robert De Niro's magnificent performance in Raging Bull may be seen at the Filmloca this Sunday. Anyone wishing to argue the case for method acting is invited to get in contact with the Film loca on the lines shown on the letters page.

Olivier's Henry V: how does it compare to Hoffman's Shylock?

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**Film Against Apartheid**

**THE Film Society, in conjunction with the Edinburgh Students Against Apartheid, organised a triple-bill event on Sunday evening which consisted of Oliver Schmitz and Thomas Mogolatane's Mapantsula, Shawn Slovo and Chris Menges' A World Apart, and a few words from guest speakers, Mr John Lamola, member of the African National Congress, and Sandra Brown of the ESAA.**

Mr Lamola powerfully summed up the situation in South Africa today, saying: "Apartheid is a reality... but it is not a normal reality. Apartheid kills. Apartheid destroys." It was disappointing to hear that Mr Lamola was only given a few minutes to view South African cinema films, due to their late running time, for his words were more emotive than any anti-apartheid film that could ever be. He stood as a living, flesh and blood witness (and victim) of the struggle.

Sandra Brown reminded the audience of how privileged we all are to be able to receive a free education. At present, the future of three black students in Edinburgh are dependent upon minority scholarship funding to cover the costs of their education. Whilst the anti-apartheid film is fast becoming a new film genre in its own right, in the past too many of these films have concentrated on telling stories about the atrocities of apartheid from a white liberal perspective, thus weakening the overriding reality of apartheid in a black struggle, in which black people are predominantly the victims. Mapantsula, banned by the South African government and filmed on location in Soweto by a principally black cast and crew, corrects this imbalance.

It is the story of Panic, played by Thomas Mogolatane, of the awakening of a black "white-boy's" political and social consciousness. The soon-to-be-released A Dry White Season will tell the other side of the tale by concentrating on the heightening of consciousness of a blander and naive white man, played by Donald Sutherland. As a slice of life in South Africa today, Mapantsula portrays the complex reality of black police beating black citizens; privileged serving-owning whites who live in the forbidden protection of padlocked fairy-tale castles of ignorance; and the deeply embodied cancer of prejudice that infests the minds of power-drunk white men who tell their apartheid film such other the joke: "Have you heard what they call a Kaafir with an AK-47?" Panic, "Sir." The event was attended by an appreciative and attentive audience but there should have been enough room for further discussion. Mr Lamola pointedly rounded off the evening with words of thanks to the audience for attending, the scholarship organisers, the Film Society, the ESAA, the British Government, and Mrs Thatcher, whose "support" was all "very much appreciated."

It's a pity, however, that the dictionary that Mrs T consults in number 10 doesn't define that word "support" adequately enough.

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**music**

**THURSDAY**

**BOXING CLEVER**
The Venue; 557 3073
Band formed around Falkirk singer/songwriter Justin Skelton.

**LOONIE AND THE MOONMEN**
The Grove; 229 4341
9.30 pm: A rockably hard, but playing under a pseudonym. Who can it be?

**SAVANNAH LAMAR**
Oddfellows; 220 1816
8.30 pm: Free

**LUCKY LOPEZ EVANS**
Preservation Hall; 226 3816
More mystery and suspense, the only thing to be known about Lucky Lopez is that he's from the States. The plot thickens.

**DOUGIE McLEAN BAND**
Queen's Hall; 508 2019
8 pm: Popular rock performer bringing together quality rock, jazz and traditional musicians.

**DAVE BUICK TRIO**
Oasis Rock Cafe; 7 Victoria St; 226 5260
Blues, jazz and rock.

**FRIDAY**

**AVALANCHE CHRISTMAS PARTY**
Colston Studios; 556 7066
Avalanche the record shop becomes Avalanche the record label. Sets from Jesse Garon and the Disdreaders, the Shop Assistants and, hopefully, We Free Kings and The Mutter Babies.

**ASSEMBLY JAZZ**
Queen's Hall; 508 2019
The John McLaughlin Trio, with Trilok Gurtu on percussion.

**SATURDAY**

**COLORBLIND JAMES EXPERIENCE**
Colston Studios; 556 7066
Jazz/country but all delivered in a wit so sharp we may all make a move to Memphis.

**PRIMAL SCREAM**
Moray House Union; 556 8455
9 pm: New psychedelia, the bowl-cuts will be out in force with no doubt.

**TERMINAL BONDAGE**
The Globe; 229 4341
9:30 pm: Last week there were no contenders, but this lot more than make up for it. What am I talking about? The silliest name of the week, of course!

**SUNDAY**

**RICHARD MARX**
Usher Hall; 228 1155
Blond American rock, that's about all you can say really. Mind you, crap is readily to mind.

**VENOM**
The Venue; 557 3073
Thrash veterans.

**SAL PARADISE**
St James Centre Oyster Bar; 557 2925
9 pm: Dylan's singer/guitarist.

**NATALIE COLE**
Livingston Forum
One of today's premier soul and R 'n' B singers.

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**theatre**

**BEDLAM THEATRE**
Forrest Road 225 1803
The Murder of Federico Garcia Lorca Colin Tevan's new tragedy about the last hours of Lorca's life, performed by EUJC. Tues 5 Sat 9 Dec, 7.30 pm £3 (£2 50p)

**ROYAL LYCEUM THEATRE**
Grindelay Street 229 9697
The Slab Boys. The first play in John Burne's Teddyboy trilogy.
Fri 24 Nov Sat 9 Dec 7.45 pm, Mats at 3.15 pm on 2 and 9 Dec. £4-6.50

**REVERSE THEATRE**
112 West Bow, Grassmarket 226 2633
The Turkey that fought back. A green panty by Stuart Hepburn.
Fri 1 Sat 30 Dec 2.30 pm & 2-5 9-12 16-19 20 23 24 28-30 Dec 7.30 pm on 1-3 8-10 Sat 15-17 19-23 28 30 Dec.

**KINGS THEATRE**
Leven Street 229 1201
Robin Hood and the Babes in the Wood. A rockabilly band, but playing under a pseudonym. Who can it be?

**PLAYHOUSE THEATRE**
Greenside Place 557 2950
Cats. Andrew Lloyd Webber's elaborate musical. Until Sat 3 Feb, 7.30 pm Wed and Sat Mat. 2.30 pm £6.50-£12.50

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**events**

**THURSDAY**

**TUESDAY DEAF HEIGHTS CAJUN ACES**
Wilkie House
The city's Cajun experts playing a charity benefit. I don't know which charity though.

**LOS SUPREMOS**
St James Oyster Bar; 557 2925
9 pm
Blues covers.

**HOAKIE FINOAKIE**
Oasis; 8.30 pm
Hillbilly billys.

**WEDNESDAY**

**THE VOLUNTEERS & RUTH ELLIS**
Finsbury Park; 556 1020
The Volunteers are from Wigan and are Crampish, apparently; Ruth Ellis are local melodic hard rockers, if that makes sense.

**CHARLIE McNAIR'S BAND**
Preservation Hall; 226 3816
Jazz, led by trumpeter.

**FRIDAY**

**BEDLAM THEATRE**
Forrest Road 225 1803
The Turlock Gurtu Trio, with Trilok Gurtu on percussion.

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**TUESDAY**

**HEAVEN**
Evening; Chambers Street
9-12 pm; Park Room Teviot

**MONDAY**

**POLITICS SOCIETY LUNCH**
1 pm; Seminar Room, 3rd floor Politics Dept 80p/£1 All you can eat.

**EU CONSERVATIVE ASSOCIATION**
Middle Reading Room; Teviot; 1 pm
Guest speaker: Michael Hirst, Pres. of SCUSA.

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**WEDNESDAY**

**CHAPLAINCY CENTRE**
1.10 pm; Interdenominational service of Holy Communion with short sermon.

**SELF-DEFENCE CLASSES**
7 pm Women in St Leonards Hall, Men in the Pleasance £1.50 a session.

**AMNESTY INTERNATIONAL**
7 pm; Chaplaincy Centre
All welcome.

**PLEASANCE**
8 pm; Pleasance Bar Jazz/Blues band.

**STUDENT CHRISTIAN MOVEMENT**
7.30 pm; Chaplaincy Centre
Human Rights — talk and discussion.
THE FRUITMARKET GALLERY
Market Street 225 2383
Mon-Sat 10 am-5.30 pm, Sun 1-5.30 pm
Alchimia
Selection of work from the Milan-based design
group.
2 Dec-14 Jan.
NATIONAL LIBRARY OF SCOTLAND
George Vr Bridge 226 4331
Mon-Thur 9.30 am-9 pm, Sat 9.30-5 pm
The Summer of '89
A collection of photographs of Scotland taken in
the summer.
1 Dec-28 Feb.
TALBOT RICE GALLERY
Old College, University of Edinburgh 667 011
Tue-Sat 10 am-5 pm
Albert Irvin: Paintings (1959-89)
Ten large abstract paintings.
Until 16 Dec.

THE WEEK AHEAD

FRIDAY
SPANISH HARLEM
10.30 pm-3 am; Wilkie House, Cowgate
Try some reggae on a Friday night - mostly
easier crowd.
£2.

SATURDAY
IMMIGRANT CLUB
10.30 pm-3 am; Wilkie House, Cowgate
Try some reggae on a Friday night - mostly
easier crowd.
£2.

SUNDAY
MOJO
10 pm-3 am; The Venue, Carlton Road
Live/Thrash music to end the weekend on high.
£1.50.

TV GUIDE

I'M AFRAID this week in Edin-
burgh isn't going to be one to pose
a threat to your clean underwear
when come on to the air.
This Friday on Thursday at the Venue there's
Boxing Clever who I know lots
about, the entertainment is a winner.
On Friday you can show your apprecia-
tion for Kevin Avalanche by pay-
ing your £1 and going along to the
Avalanche Christmas Party at
Calton Studios. The Shop Assis-
tants, the inevitable Jesse
Caron and the Desperades
will be there too. Hurry for Kevin!
Saturday's a busy day while veteran com-
edy benefit, marking World
AIDS Day, with Robbie Coltrane?
Where else, but in
Hollywood this week in Edin-
burgh it's "Outsiders" (BBC 2, Sun 10.20 pm)
as an alternative to Hitchcock's "The
Birds" over on Four. Francis Capo's homage to the
technicolour world of fifties youth movies, starring Matt Dillon,
Tom Cruise, Rob Lowe and Emilio Estevez - all in the prime
of pubescence way back in '83 - gave us the Hollywood "Brat
Pack" of today, as well as a touching story of mid-sixties gang
rivalry in Oklahoma.
Finally, why not end the week where it started: on a second
note of hysteria. This Wednesday on ITV at 10.35 pm seen the
premiere of Stephen King's "The Shining". One tip: read the
book first because even if you don't see the whole thing through
a cushion, it'll all need a lot of explaining.

Richard Arnold

WHAT'S ON SPONSORED BY

THE SUNDAY CORRESPONDENT

WHAT'S ON

Flyer

FLYING COLOURS GALLERY
34 William Street 225 6776
Tues-Fri 11 am-8 pm, Sat 10-1 pm
Christmas in the Tropics
Watercolours of seascapes, tropical birds and
fish by Sally Oyler.
29 Nov-14 Dec.
That's when we'll be with you at Edinburgh and Heriot Watt Universities and we're looking forward to meeting you there. It will be the perfect opportunity for you to find out more about what a career in Schlumberger can mean and to see the kind of technical and personal expertise that could take you a long way with one of the world's most successful technological organisations.

We will be presenting both the renowned Schlumberger oilfield operations and the diverse industrial engineering businesses.

The companies in the Oilfield Services Group are recruiting Field Engineers to work all over the world in often isolated conditions and with irregular hours providing advice, expertise and specialised services to our clients. Such assignments require a high degree of initiative and give a great deal of early responsibility. These field jobs lead eventually to senior management and staff positions: all promotion is exclusively from within.

The industrial side of the business comprises nine autonomous business units designing, developing and manufacturing a range of very high quality products using state-of-the-art facilities. Our engineers work in small project teams that enjoy a great deal of operational independence. Graduates go straight into a productive role in such a team with training tailored to the individual by means of relevant courses. Careers may be developed in R&D, Production, Purchasing, Sales, Client Support to name but a few. In our relatively small business units, your achievements are quickly noticed and ambitious young engineers can enjoy rapid career development, including movement between sites, across disciplines and overseas.

We are interested in Graduates with a good honours degree in any technical discipline. If you would like further details, consult your careers department or contact us directly by calling Wendy Bailey on 0202 893535. Alternatively write to her at: Schlumberger, Ferndown Industrial Estate, Wimborne, Dorset BH21 7PP.

Our informal presentation for Edinburgh and Heriot Watt Universities will be held in the Carlton Highland Hotel on 5th December at 6pm. Make it a date.