EDINBURGH UNIVERSITY Library is at the centre of the 'Books For Romania' Appeal which was launched on Monday. The library is acting as the Scottish Collection Point, and organisers are hoping that as many as 50,000 books will be donated to the appeal.

During the recent revolution in Romania, a fire at the Central University Library in Bucharest destroyed more than half a million books. The appeal is an attempt to restock this library as well as two other Romanian libraries - the Central State Library and the Academy Library. All three of these suffered greatly under the Communist regime which banned other Romanian libraries these suffered greatly under the

The Bucharest University library destroyed by fire and now the recipient of a 'Books for Romania' appeal.

The most urgent requirement is medical, dental and scientific textbooks and professional journals, dating back no more than five years. Teachers in Romania are waiting to work on them as soon as they arrive, as these books are necessary to enable the Romanians to use the donations of drugs and equipment they are receiving from all over the world. Later consignments will include books on other subjects, including hardback copies of Scottish and English literature.

The appeal was initiated by Keith Taylor and Marion Ralls of the Edinburgh University Library, after reading about a similar appeal in 'The Independent' and 'The Bookseller'.

The Librarian, Brenda Moon, has given the appeal every encouragement and has allocated them a room in the University Library as temporary storage space.

The books will form part of the lorry convoy, carrying essential supplies to Romania, organised by the charity Flanders Scottish Alliance, which is planning to set off from Edinburgh in the middle of February. Also involved in the setting up of the convoy is the Pet-fermill Road garage, Annville Service Station, who received a plea for help from the Romanian motor manufacturers, Dacia. Twenty one buses have so far been donated from in and around Edinburgh for use in the convoy. Kevin Earnshaw, the Project Director from Flanders Scottish Alliance, has spent the past two weeks in Romania speaking with

purpahanage directors and the International Red Cross, and discovering for himself exactly what supplies are needed to help the children of Romania. The list he returned with includes all children's prescription medicines, incubators, disposable syringes, milk substitutes and food.

Flanders Scottish Alliance have welcomed the addition of the 'Books For Romania' donations to their convoy. They have a contact, Florin Bacin, in Romania, with whom they are in contact every day and through him they have been in touch with students in Bucharest to arrange supply destinations. To maintain this contact with Romanian students, Kevin Earnshaw is looking for a couple of students from Edinburgh willing to take two weeks out in February, to join the convoy, which will also include a pipe band, on the journey to Romania.

RUGBY: Uni 1sts Blown away

INTERNATIONAL: Student talks to Students in Romania

FATIMA MANSIONS: Interview with Cathal Coughlan, former Microdisney singer

E.U. APPEAL FOR ROMANIA

- Library launches appeal for 50,000 books to be sent to Bucharest
CAMPUS TO CAMPUS

SHEFFIELD: The World Student Games, to be held here in 1991 are running into financial difficulties. There have been several resignations from Universities, the games funding committee, with talk of a £750,000 debt. The games will cost around £30 million with £10-15 million provided by the city of Sheffield and the rest provided by Universities through sponsorship and TV contracts. Unfortunately, neither television nor business has been very forthcoming with the cash.

ABERDEEN: The student union is preparing to set up a poll tax road show. Several experts and specialists on the poll tax will be at various information tables around the campus so that students can raise any queries they may have about the tax.

Disaffected, James Keilman.

by Susan Stephen

THE NOMINATIONS for Edinburgh University's two James Tait Black Memorial Prizes were announced last week.

 Five books have been selected for each of the award's two sections - fiction and biography. These include Jeffrey Klaiman's "A Disaffection" and "Penelope's Hat" by Ronald Frame.

The James Tait Black Memorial Prizes have been awarded annually since 1919 for the best work in each category published during the previous year. Each successful author will receive £1,500, financed from the James Tait Memorial Prize Fund and a grant from the Scottish Arts Council.

New of the nominations was welcomed by all the authors concerned, Faber, publishers of three of the nominees, Kazuo Ishiguro, Ian Gibson and William St Chair, commented, "It's very good for our authors to be shortlisted for such a prestigious prize. They are very pleased."

Stephen Gill's biography of William Wordsworth also appears on the shortlist. His editor at Oxford University Press told Student, "We expected the book to be nominated for several prizes. It is our major biography this year."

The winners will announce at the beginning of February and will join the ranks of such previous recipients of the awards such as D.H. Lawrence, Evelyn Waugh and Iris Murdock.

KEELE: The student union are organising a safety and security survey of its members prior to a meeting with the University's management. The security staff have recently been cut and the students have some anxieties over their own personal safety. Keele being a fairly isolated campus. The union believes that the management's efforts are orientated towards property and not personal security.

KINGS COLLEGE: The executive board of the student union has decided to shut down the student centre on January 30th to coincide with the ambulance workers strike. The centre will be closed from 12.30 p.m. to 12.45 p.m. No games, shops or food services will be available. After the centre reopens, the students will join their colleagues from the London School of Economics to participate in the ambulance workers' march.

by Anne Studdfather

and
Ed Humpfster

Left Hook For Mackay

by Mark Campanile

The cut and thrust of debate took on a whole new meaning at Strathclyde University last week when John Mackay, Chief Executive of the Scott­ish Conservative Party, was slapped in the face by an irate debater.

The incident happened during a lunchtime debate hosted by Strathclyde University Students' Association on the motion "This House Would Pay The Poll Tax". The debate was drawing to a close when Louise Christie, a postgraduate student at Strathclyde began to speak in reply to a previous Tory speaker who claimed that the poll tax was not a real hardship for students because they would be earning at least £12,000 when they graduate.

Ms. Christie said that she had been unable to even get an interview when she graduated last year.

According to the President of the Students' Association, Colin O'Dwyer, who also took part in the debate, Mr. Mac­Kay passed remarks to the effect that this was not surprising consid­ering how Ms. Christie looked and what she said.

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Black as Crass

by Ceri Williams

ON Saturday, two Edinburgh students in the Chinese Pro-reform Group, Wei Wu and Guang Hua, were invited to our national assembly to present our session with the University's Community Action Group.

Wei Wu set the background to the events at Tiananmen Square by talking of the government's economic reforms. The message was that the government had implemented a dualistic policy for both the state and private production of goods. This policy resulted in the inevitable demand for political reform. The result, as the world knows, was the massacre at Tiananmen Square.

The first question posed to the students was, "Why is democracy not a part of the Chinese tradition?"

Guanh Hua said this had a cul­tural explanation in that "Chinese philosophy is the antithesis of Western thinking - it starts with the presupposition that there is only one truth - the manipula­tion is that people often don't, think for themselves. The Con­fucianist thinking also prevented any democratization of China as

Pollock Shake Up

by Steve Martin

MOVES are now underway at Pollock Halls of Residence which could lead to widespread changes in staffing levels and general organisation.

On Monday, a time and motion study began into cleaning prac­tices at the complex, which is likely to conclude that substantial labour reductions could be made, without prejudicing the current high standards of hygiene.

The current manpower levels are based on the number of cleansers required when the halls are full of short-staying tourists during the summer vacation. But with effect from 1991, it is likely that only half of a possible 1,800 rooms will be made available for private letting, thus minimising the halls commercial rates liability and maximising profit.

In a separate development, a firm of impartial financial consul­tants has been engaged to write a report on, and help eliminate contra­troversy about, the revenue­maximising proposals outlined in the document "Pollock Halls, Problems and Prospects", written last October by the halls' senior warden, Mr Terry Cole.

Should the consultants con­clude in favour of Mr Cole's report, a further investigation is likely into the possibility of non­replacement of assistant wardens and the substitution by "senior students".

Speaking to Student on Mon­day, Cole explained the importance of long-term planning to avoid the type of financial crisis faced by Heriot-Watt University's accommodation authorities last term. He also urged Student to write to Pol­lock, that his views have been ignored not just the day-to-day running of the halls, but prepara­tions for the future such as the planned refurbishment prog­ramme.

Student
Loans Chief Appointed.

Ronald Harrison, a Scottish management consultant, has been appointed as the chief executive of the Student Loans Company to be set up in Glasgow.

Speaking to the press last week, Mr Harrison indicated that he was unwilling to become involved with the political rows surrounding the scheme, declaring that "it is for the House of Commons". He said that his objective was to get the company, which does not yet have a building or a staff, ready by the time the Governments legislation has been passed, so that in October, "instead of creating traffic problems. The Seventeenth Century building is popular with students, not how much money will be offered to them.

When Mr Harrison has become familiar with the operation of the loans scheme, he said "a lot of erroneous statements", which he believes are the result of a lack of communication. He says he will take his message to the universities but not now "when people's emotions are running high and people don't react logically".

Meanwhile in Westminster, Mrs Thatcher's emotions are allegedly running high over the banks withdrawal from the loans scheme. The Labour party released a memo by Sir John Quinton, chairman of Barclays, sent to other bank chiefs, in which he described a meeting with John Meggendor, the Education Secretary, as "baffling".

Mr Meggendor was reported to have delivered a severe reprimand from the prime minister to the banks for pulling out. Sir John stated that, "he said and I quote, the F.M. was "absolute fitzings with fury and was promising retribution (as yet unspecified) against the banks."

Mr Jack Straw, the Shadow Education Secretary, commented that, "This note reveals this Government's retreat from the normal standards of conduct which citizens — and institutions — has hinted that the retribution could take the form of a new government tax on bank profits in a statement Mr John said that the memo was "a personal expression of a privileged conversation" and that "this private document should not have been leaked and we have no further comment to make".

The Scottish Education department later refused to comment to STUDENT on leaks.

GST Campaign Continues.

by Zoe Pagnamenta

The university's proposal to turn the George Square Theatre into a post-graduate management school for the Business Studies Department is facing rising opposition.

Following the announcement in mid-November that a meeting in mid-November that a petition was drawn up by the university film society to save the theatre. G.S.T. as a place which "has been a built-up area has its attractions."

There is nothing like living in the city centre, right in the heart of things. Especially when that city is Edinburgh.

Imagine living next door to the castle. Or walking home past some of the most famous historic architecture in the world.

This is what it's like living at the West Port, just off the Grassmarket. Here, we have a number of two bedroom properties still available in what has to be one of the city's most fashionable restoration developments.

These luxury apartments with their own shops, restaurants and a handful of small businesses, are slap bang in the middle of the city.

19th century interiors have been enhanced with period features and energy efficient heating has been incorporated without spoiling the effect.

So, next time you're in town, why not do a spot of sightseeing. Our sales office is open Saturday and Sunday 2-4pm.
I write to broadcast my dismay at last week's editorial, not a piece of writing which I consider to be 'impartial and moralistic' as its author claimed, but rather a chorus of prose of utter misinformation which totally misrepresents. Confirm my worst fears regarding both students and STUDENT. If a student's 'assertion' that this was written by a 'Student's Assistant' is not even more frightening than the others, the word which I refer to the point is 'false', - implications of distortion, distortion, competition, and what's more, is it real, any intelligent person look for in a political party? Given that the overall aims of the political framework have very obviously failed, it's the simple fact that we actually want the Politician! How many others even know who their MP is?

Brown's 'triumph' does not lie in being branded a communist, but rather in having been able to stifle discussion about the many issues which head s my particular list of concerns.

I am particularly interested in the many thousands which do not, and even respect, for a governmental system which protects the rich and benefits that tarnish us all into our own worst nightmares.

Yours,

James Haliburton

Deputy Editor

Dear Mr. James,

I am taking the opportunity of this column to answer your letter which I believe touches upon a crucial issue which has dominated political debate for some time, namely that of its political content.

The passion expressed in your letter, even if the sentiments expressed therein are correct, I am satisfied that in the climate of the present day, where the political system is so complex, it is essential that any welcome relief from the average, dreary, apathetic student debate any aspect of the political system.

Firstly, I must suggest that it is the fear of the old to cell survival to be accommodated upon the acceptance of the existing political system.

The views expressed in editorials however, are entirely a matter of personal opinion, and as the saying goes, in no way reflect those of the paper as a whole or the rest of the staff.

As the editor changes every term, and now that there has been a change of both editorial staff and editorial policy, students are now able to express their opinions in last week's editorial rather than being of the 'mutilator' kind for you then continue by showing me the cases in which it-off by assigning the piece to the scrap heap of garbage on a particular day, for writing on some other day, or for the father or mother', and charge me with 'grey submission', and even more, with all the apparatus of the political system.

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I would entirely agree with you that his activities are nicely summared in the 'mutilator' kind for you then continue by showing me the cases in which it-off by assigning the piece to the scrap heap of garbage on a particular day, for writing on some other day, or for the father or mother', and charge me with 'grey submission', and even more, with all the apparatus of the political system.
In a student invitation meeting at Lievin in France recently, Rob Smith (3rd year) put in an excellent performance in winning the shot put with a throw of 14m03 giving a sign of good things to come later on in the season. Other good performances from Scottish Uni athletes were; Stirlings Gary Brown won a race on the track and Gerry McCann won the 1500m and Aberdeen's Paul Allen was second in the shot.

Boris Becker in a recent interview admitted one secret to his performance-enhancing drugs if he knew his opponent was using them too. He said he was aware no use as tennis requires more mental than physical strength especially when it is a matchpoint, second service, 40-30. In the same interview he said he would retire at 25 and live in a squat, interviews he said he would retire at 25 and live in a squat, and the University are with him.

For the first time in many years, Auckland '90 will truly be "the friendly games". No boycotts threaten to taint the competition, a celebration of sporting prowess. The only protest likely to cast a shadow over the games is whether the great New Zealand team in history, already standing along such noted teams as Terry Bradshaws acclaimed "steel cur- tain" from Pittsburgh and George Halas 'Monsters from the Mid-way" from Chicago. The 49ers are not just Quarterback Joe Montana and tight end Jerry Rice, who are both perhaps the best ever in their positions; they also have a great defense. "The 49ers don't just try and outsmart you, they hit you so hard they uncrow their cleats", is a favourite comment of battered opponents. Their City's image of champagne and Opera is matched in their football by a fantasy that beggars Offense divisions nation-wide.

The Superbowl XXIV wagon is on the rampage again. Kit Munday assesses each of the teams' chances of victory in one of the world's most glamorous events.

Drama

The 28 National Football League teams split into eight divisions, three in the AFC and five in the NFC. At the end of the fifteen game regular season the winners of each league qualify for the play-offs along with the wildcard winners of the wildcard games between the two non-qualifying teams with the best record from their entire conference.

This year the Buffalo Bills, Cleveland Browns and Denver Broncos went on to the AFC play-offs, the Pittsburgh Steelers beating the Houston Oilers for the Wildcard entry. The NFC winners were the 49ers, the New York Giants and the Minnesota Vikings, the LA Rams taking the spare spot with the worst of the Green Bay Packers. A Champion from each conference is then decided. The NFC Championship playoff-ends in a play-off to decide which will meet in the Superbowl.

San Francisco are on the verge of being the greatest team in history, already standing along such noted teams as Terry Bradshaws acclaimed "steel cur- tain" from Pittsburgh and George Halas 'Monsters from the Mid-way" from Chicago. The 49ers are not just Quarterback Joe Montana and tight end Jerry Rice, who are both perhaps the best ever in their positions; they also have a great defense. "The 49ers don't just try and outsmart you, they hit you so hard they uncrow their cleats", is a favourite comment of battered opponents. Their City's image of champagne and Opera is matched in their football by a fantasy that beggars Offense divisions nation-wide.

The Superbowl XXIV wagon is on the rampage again. Kit Munday assesses each of the teams' chances of victory in one of the world's most glamorous events.

As far as glitz, glamour and razzmattaz few events offer such an opportunity for over-dramation as American Football's Cup Final, the Superbowl. This year's four hour extravaganza features the National Football Conference Champions, the San Francisco 49ers, against the newly rebuilt American Football Conference champs the Denver Broncos.

Inverness Caledonians 2-2 draw with Arbroath at Gayfield in Arbroath on Saturday, all with a chance of promotion to the Scottish First Division. Aberdeen's Republic seven won the 100m and the javelin which the javan who seems unstoppable, and who could discount Fatima Whitbread and Tessa Sanderson, both currently suffering through injury and poor form.

Argentina will be under constant pressure from the formidable 49ers Defense, but his greatest talent is to score and pass a ball. He gives the Broncos' an excellent aerial attack, but the Broncos' have suffered from lack of a right-wing back and outside right forwards. Defensively, the Broncos are strong, particularly against strong running backs, who are only able to a passing game, which Montana, Craig and Rice will try to exploit.

Superbowl '90 will do no doubt focus on the battle of the Quarter-backs Montana and Craig. Whoever gets the better protection and is able to string a line of production together could win the Montana is the favourite, but Eubank could prove many wrong if he's right.

This year's game will be televised in its entirety, live from the Gardena Coliseum, starting at 9.45pm. If it's anything like last year's game then don't miss it.

BRIEFS

Boris Becker's coach, Richard Courish the Edinburgh bowler is to carry Scottland flags at the opening ceremony of the Commonwealth Games. As long as one is one decision the team manager has made without hiccups as their comedy of errors are

The Scottish Universities team secured a draw against Cambridge on Saturday, the final score was 38-34. The University team were at the Scottish University in Glasgow in February.

With Airdrie earned them a replay in the Scottish Cup.

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Blownback

RUGBY

SATURDAY'S match against Glasgow High Kelvinside second string produced a mixed performance from the University team.

Despite playing in a bowling game, both teams produced a very exciting and closely contested match with neither side really able to harness the conditions to any real effect.

forced on them by the loss of their influential stand-off, Andy Hay, when they decided to play close to the line, the most successful move by the Glaswegian forwards Adam Stratten, Mark Stewart and capt­ain Rob Hooe all using their size and mobility to great effect.

Volleyball

The men 3-1 against the Jets (10- 15, 11-15, 15-10, 15-15), but nevertheless gained an exciting fight in the face of strong opposition. Unfortunately, the Jets won our 1's and 2's, but we can expect an exciting start to the game.

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Manic, Magic, Majestic

With a new band, Fatima Mansions, a critically acclaimed album, Against Nature, and a major UK tour in the offing Catha Coughlan is in an optimistic mood. Desie Fahy is suitably impressed.

O f course I shouldn’t really be talking to Catha Coughlan at all. When Microdisney, possibly the most uncomfortable “pop” group of the last two years, fell apart two years ago he seemed to be finished. He’d tried to play the game of subverting from within by setting caustic lyrics which often bordered on the totally absurd, alongside a laid-back MOR musical backing. And how did the great record buying public react? Well, they failed to buy those same records in huge numbers.

Lesser figures would have taken the hint but Catha took stock, decided he didn’t particularly want to do anything else but write music and came up with “Against Nature”, a record which is as significant for what it promises in the future as for what it delivers. More of that later. In the course of our conversation we discuss Morrissey, Milan Kinder and Christy Moore, among others, and I decide I’m very pleased indeed to be talking to Catha Coughlan.

Do you enjoy being interviewed Catha?

“Sometimes I do, sometimes I don’t. When you get asked stupid questions it can be a bit trying and then you have those people who want to pick a fight. Interviewers like constructing grand theories about your writing, don’t they?”

“It’s strange when people start picking up on allusions in my lyrics; particularly about surrealism. You have someone spanning off to me about that big-time surrealist, Duchamps, and I know nothing about him and don’t see why I should pretend I have to. Why the fuck should I be an expert on art history or whatever? It’s OK for someone like Milan Kinder or the semantic background of anything you do but it’s not important for me. I see myself more as a Christy Moore kind of figure.”

“Yeah and that’ll come across in the twenty minutes you have me...”

“Yeah and that’ll come across in the review.”

“Tell me what the songs are directions I’m going to follow as well.”

“Telling perversely to The Fatima Mansions being signed by Newcastle’s Kitchenware Records, home of Prefab Sprout, and the Chanters, isn’t Kitchenware something of a strange label for him to be on?”

“Well, I knew that if I was to link up with Gnat Records of Northampton or whatever, I would have to do something else with my life as well as music. So I wanted to work with people who had a more professional attitude than many of the smaller labels, besides I’d known the Kitchenware people for years.”

“But don’t your visions of a world where, for example, people die because they swallow their legs (as in “Against Nature’s” best song “Wilderness On Time”) sit rather uneasily alongside the more conventional writing of Paddy McAloon or Martin Stephenson?”

“It might seem so, maybe because these people are pretty well established by now, but as for being a songwriter’s songwriter or anything, I don’t think that’s my pitch at all.

“There’s no real pressure from the label. They only became involved with me on the understanding that I am what I am. I don’t even have to be consistent in terms of style or anything.”

The record still has to be promoted however, hence the forthcoming tour. Microdisney were always a special band because live they were able to discard much of the studio smoothness that dulled their last few records. Coughlan was a compelling figure to watch and seemed to be the epitome of the late eighties tortured artist. And yet he never seemed to be particularly enjoying himself on stage. Does playing live make him feel uncomfortable?

“Well, sometimes it just feels like I’m being squeezed through this little pipe. It’s an odd kind of experience, especially when you’re doing it night after night. You begin to lose sight of what the songs are originally about.”

With this new band the songs are a lot more improvised and open-ended which has to make it a bit easier. Having enough songs to vary the set from night to night makes an enormous difference as well.”

Interestingly, Coughlan has recently expressed a great admiration for Swiss band The Young Gods. They take live performance far beyond the normal confines of a gig and turn it into a kind of theatrical performance. Given his continual dissatisfaction with the limitations placed on him by “pop” music, this is an area that interests Catha.

“That’s something I would like to get into eventually but there are huge financial problems attached to it. Another problem is that because you’re so tied to machines and samples all you really do live is reproduce the record. So that’s maybe two or three stages ahead of this.”

The interest that Catha Coughlan’s new band has garnered among the usually fickle and suspicious music press is an indication of the critical approval Microdisney maintained throughout their life-span. Had they sold many records things might have been different. Witness the current treatment of The House Of Love, where you have the bizarre example of a backlash against the original backlash. But that’s another story. Like many before him, Catha was cast in the role of the perceptive and witty Irish commentator on British life along the lines of, “well he’s not quite one of us but doesn’t he use language in a quaint way”. How does he feel about that?

“I think when you’ve lived somewhere for a while and become integrated, as I have in London, you become less qualified to comment on it. Is pop music taken too seriously then?”

“Yeah, I think it is at times. Particularly when you have someone like Morrissey, for example, who I think has got his tongue permanently in his cheek, and yet you have hundreds and thousands and millions of young people walking around taking every word at its literal worth. David Gedge is the same.

“To me that smacks of absolute absurdity. I’m not thinkin’ in terms of wanting to be the epitome of the role of the perceptive and witty Irish commentator on British life along the lines of, “well he’s not quite one of us but doesn’t he use language in a quaint way”. How does he feel about that?”

“Yeah, I see what you mean but I’m not sure if it was really like that. I was listening to The Clock Comes Down The Stairs’ [arguably Microdisney’s best album] recently for the first time in ages and a lot of what I was saying about the English was complete bollocks.

“I think when you’ve lived somewhere for a while and become integrated, as I have in London, you become less qualified to comment on it...”

“...Is pop music taken too seriously then?”

“Yeah, I think it is at times. Particularly when you have someone like Morrissey, for example, who I think has got his tongue permanently in his cheek, and yet you have hundreds and thousands and millions of young people walking around taking every word at its literal worth. David Gedge is the same. To me that smacks of absolute absurdity. I’m not saying these people are culpable but they do allow it to colour their own vision of themselves.” Somehow between Milan Kinder and Morrissey. It’s as good a description of Catha Coughlan as any. And I’m sure he’d hate it.”
Students have now returned for the new academic term. James Bethell recalls the charged atmosphere of these early days and looks at the problems students face in creating a new democratic order.

Our arrival at Bucharest defied all my expectations. As the plane—puffed full of medical supplies—drafted down, a hundred tearful Romanians, glad to be back on home ground after so many years in exile, sang patriotic songs to the accompaniment of Larry Adler, the dermatology professor.

On the tarmac, "Prince" Paul, a Romanian of debonair elegance, like a crooked true-blue, held a new conference in which he told journalism that he had definitely not come to claim his title. As I walked below me we did not need to hang around just to learn why.

In the airport immigration offices, who had probably not been able to dispute the hidden students under the Ceausescu regime, rushed around trying to negotiate with us so explaining that we could not leave the airport because gunfire had been heard from the city. The policeman I spoke to had no doubt that he had probably had problems with his colleagues.

My first contacts were with some young people who were hanging around the International Hotel—the scenes of international journalism in Romania.

Throughout Romania students are returning to their campuses at the beginning of the new academic term to campaign for a fairer regime. After the revolution, the authorities have felt that the new government is having to return to normality.

In the days that followed ex-President Ceausescu’s disastrous Havana speech students rushed from their lecture halls into the centre of towns around the country crying, “Down with Ceausescu!" and “Out with Ceausescu!".

They had made a rule that no politics or propaganda were allowed in the faculty meetings. I could not help wondering whether this restrained approach would have more tension within the movement especially as the elections in April approached.

In the meantime the students seemed keen to relish their new freedom.

“...it is looking forward to a proper social life," Muscalu, 21, told me. “I haven’t been so happy for years.

The revolution meant the breaking of mental and political barriers. But when they were asked whether they thought that the new government was treating students fairly, the answer was a clear no. Students feared that their colleagues would grow impatient with the new government, and that many of those jailed with them never returned.

Unfortunately the new government has become impossible to return to normality.

The students’ hopes are gradually being swamped by requests for advice and assistance from students across the country. These requests are often of a technical nature and students are now demanding not only the abolition of barbed wire fencing but also the abolition of all other institutions of higher education, new curricula, and the abolition of all academic examinations. The list of eighteen demands that the students have put forward includes: autonomy for universities and their councils, the abolition of military training for women, the abolition of all other institutions of higher education, new curricula, and the abolition of all academic examinations.

The time has come to start thinking about the future. The students are now demanding not only the abolition of barbed wire fencing but also the abolition of all other institutions of higher education, new curricula, and the abolition of all academic examinations.

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There is a widespread feeling that the new government is failing to live up to the expectations created by the revolution. Perdita Fraser reports on the growing frustration among students who are impatient for change.

They made a revolution, but can they make democracy?
A LIGHTHOUSE IN THE DESERT
Four track compilation 12" Egg Records

CULTURE City is hometown for those responsible for the fresh The Prayer, Remember Fun, The Batchelor Pad, and The Church Grims. It's perhaps unfair to judge each band on the basis of a single track, but 75% of this material will hold attention and begs a second or third playing, even though The Batchelor Pad's contribution has surpassed its own capabilities by actually appearing on vinyl - a band destined to ensure every one of its releases bears the eternal Cartel logo.

Apart from the odd dodgy singer and production which sounds like there's three weeks of dust on the record player needle, A Lighthouse In The Desert shows there is more to Glasgow in 1990 than Pavarotti and Frank Sinatra. With more than a hint of a Mary Chain influence "Puppet Clouds" by The Prayers displays a maturity rarely found on indie demos. "Mr Watt Said", from Paisley's Church Grims, floats along with guitar and trumpet combined to excellent effect, although lyrics such as "I can put my hand where the sun doesn't shine" are bound to be regretted sooner or later. Pick of the bunch is Remember Fun's "Cold Inside", with its straightfowardness and lively melody making it the lasting impression once all four tracks have done their best to impress.

As for The Batchelor Pad, I can only hope "Silly Girl" is one of their poorer offerings, but somehow I doubt it. Obscurity beckons.

Keiron Mellotte

ENERGY ORCHARD
Belfast
MCA Single

THIS Muster "colic rock anthem" is not as dull as one would expect, but that's not to say it's parochial good. They can't seem to decide whether they want to be U2 or The Alarm - unfortunately, the coin came down on the side of the latter and we're forced the most patronisingly sentimental chaptrap since A New South Wales. Forget the A-side; the B-side is a moving and inspired cover of Van Morrison's classic One Two Brown eyes, which shows where their real talents lie.

Oh, by the way, despite the crap name, Energy Orchard are very good live.

Energy Orchard

Keiron Mellotte

DISTANT COUSINS
You Used To... Ghetto Single

YOU may already be familiar with this song - Simon Mayo's single of the week just before Christmas and a support on Simple Red's British tour is slowly bringing this Manchester trio to general attention. It's a classy and gentle song ably executed by the beautiful and courageous Dave Edwards. A subdued 22-piece orchestra complex with harp, flautists makes "You Used To" the kind of record that creeps upon you rather than beating you on the head with a hookline. Subtle.

James Haliburton

QUEEN B
Red Top Hot Shot Ffr 12"...the whole sounds like there's three weeks of dust on the record player needle, A Lighthouse In The Desert shows there is more to Glasgow in 1990 than Pavarotti and Frank Sinatra. With more than a hint of a Mary Chain influence "Puppet Clouds" by The Prayers displays a maturity rarely found on indie demos. "Mr Watt Said", from Paisley's Church Grims, floats along with guitar and trumpet combined to excellent effect, although lyrics such as "I can put my hand where the sun doesn't shine" are bound to be regretted sooner or later. Pick of the bunch is Remember Fun's "Cold Inside", with its straightfowardness and lively melody making it the lasting impression once all four tracks have done their best to impress.

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But there were burning ques- tions in my mind: Did anyone other than nomsuck thrash metal bands ever actually own a Discharge album? Were there any skeletons in Broken Bones' proverbial closet? And how many dode-guns can I get away with in one review anyway?

Broken Bones played a tight set of mostly fast hardcore/thrash dit­ ties and sound not entirely unlike early Metallica and Bad Brains. They vary the pace well and switch from guitar to bass led pas­ sages with apparent ease. In fact my only real criticism of the band is that they didn't make much effort to relate to anyone more than six feet from the stage, and apart from the singer there wasn't really much movement onstage (although I'm prepared to forgive the drummer just this once). If they were American they would probably be huge.

Mike Horsburgh

preview

BEST BEFORE NINETEEN

A VICE-LIKE grip on the princi­ pal A&R personnel from Loo­ ples of power pop. A slashing duel between keyboards and guitars. Vocals and melodies screaming high that someone down south will cotton on to the bubbling fuzz four. These are the constituent elements of Best Before Winter, the greatest thing to come out of Glasgow since the 84, and Thurs­ day 25th sees them bring their up at the Videodrome and again the beautiful noise to Oddfellows in at Esquire House.

Despite forming over a year ago, it's only in the past few months that Best Before Winter have started to command atten­ tion. After coverage in the Edin­ burgh-based music paper Sub­ stance the band played at the magazine's launch party in the Pellein. The assembled ranks of music biz personalities were most impressed. So much so that sev­...the whole sounds like there's three weeks of dust on the record player needle, A Lighthouse In The Desert shows there is more to Glasgow in 1990 than Pavarotti and Frank Sinatra. With more than a hint of a Mary Chain influence "Puppet Clouds" by The Prayers displays a maturity rarely found on indie demos. "Mr Watt Said", from Paisley's Church Grims, floats along with guitar and trumpet combined to excellent effect, although lyrics such as "I can put my hand where the sun doesn't shine" are bound to be regretted sooner or later. Pick of the bunch is Remember Fun's "Cold Inside", with its straightfowardness and lively melody making it the lasting impression once all four tracks have done their best to impress.

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Mike Horsburgh

BROKEN BONES
The Venue

MY ONLY knowledge of Broken Bones prior to this gig was that some of them used to be in Discharge - often cited as an influence of Metallica. Anthrax and countless others - and that this year or two ago they released an album entitled F.O.A.D. - a combination of initials guaranteed to make any number of Kerrang! readers come over all googy.

Photo: Scott McFarlane
Japanese Police in Osaka.

Lothaire Bluteau in Denis Arcand's magnificent Jesus of Montreal

modern life, a balanced indict­ment of pornography, the clergy, advertising, art critics, and so on. Nothing escapes Arcand's wit.

What pulls the film together, is not surprisingly, the Jesus figure of the main actor, Daniel, played flawlessly by Lothaire Bluteau. Even today, Jesus is a power­ful symbol of spiritual identity in every society in which Christianity has been important. Here, in the eerily ashen shape of Bluteau, Jesus again urges universal love, and again he desists. Yet, like his namesake, Montreal's Jesus stirs some of those around him to self-discovery. Outside the play,
daniel's face ever tranquil and compassionate, becomes Montreal's unannounced, yet peaceful, embodiment of Christ. Sometimes de­pravity flings him into a mad fury, and sometimes it bewil­ders him.

What fascinates Arcand, as an unavowed atheist, is the same eterno­nal questions that plague us all. Without the moral anchor of reli­gion we are adrift, grasping at the thin truths professed by modern science, astrology, or humanism. Montreal's Jesus faces the stiff com­petition, but he is still in the run­ning.

To look at and to listen to this is an engaging film. We are buoyed along from moment to moment to cavernous churches, to dank sew­ers, to looming skyscrapers and back again. Alongside the visual is a script that is robust, thoughtful and complete, too tight for tough edges. Just as the words of Christ reverberate through history, the images and words of phrase echo through the entire film. It makes me laugh out loud and it makes me reflect quietly. Arcand is simply holding up a mirror to us.

In fact, Jesus of Montreal is very much a tale full of sound and fury. It is for each of us to decide what it signifies. To borrow a line from the film, "Calling all drug lords..."

Carl Honore

Of Note...

Saigon, shit, I'm still only in Saigon and all the time I'm sitting here I'm getting weaker and all the time Charlie squats in the jungle he's getting stronger...I didn't say a word to my wife until I said yes to a divorce...I was going to the worst place in the world and I didn't even know it yet, weeks away and hundred miles up a river...what's that? A relight, mains cable plugged directly into a Kurt...Terminate with extreme prodigality...they were just kids...rocky roller's with one foot in their grave...what's that? Arlright...I'll

Saigon...I was going to the worst place in the world but he is still in the running.

Jeffrey Fashion Trends

The Superstars of the Supernatural are back.

The first major motion picture of the '90s.

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DURING the War years and into the 1940s the Peckham Post "chronicled the life of Old Britain" and the world through its famous photo-journalism. It was the first British weekly magazine to break down taboos about photographic kiscsh and record documentaries of ordinary people just like their lives. Grace Robertson created and maintained a high drama worthy of Racine's tragic masterpiece, Phedre. The play, though to be Racine's most accomplished work, was played in a refreshingly intimate style. With a cast of a virtually bare stage and simplistic costumes created a backdrop onto which the music of Racine's verse could be shown to its best advantage.

The cast portrayed the play in a personal and very human way so that the audience could feel the depth and fervour of their emotions. We saw in Elisabeth Tamarine's performance as Phedre the inner wretchedness and terror of a woman who knew her crime yet could not help her self. Tamarine was truly dramatic at the same time authentic in the role.

Perhaps the most interesting aspect of the play was Claude Thévenin who played the charac-

CHRISTIE IN LOVE
Bedlam
January 19

IF ROMANCE was what you were looking for at the Bedlam theatre's latest production, 'Christie in Love' then forget it. Reginald Christie is a pervert who kills women and then makes love to their choking bodies before wrapping them in newspaper and burying them in his garden, or perhaps leaving them to hang for a while in his kitchen.

The play, thought to be Racine's most accomplished work, was played in a refreshingly intimate style. With a cast of a virtually bare stage and simplistic costumes created a backdrop onto which the music of Racine's verse could be shown to its best advantage.

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Perhaps the most interesting aspect of the play was Claude Thévenin who played the charac-

FAIRY GOOD

The play opens with a new stage design. A taped voice booms out Christie's life story; and the audience is free to study the set. Chicken-wire wrapping them in newspaper and smothering them before burying them in his garden, or perhaps leaving them to hang for a while in his kitchen.

The play opens with a new stage design. A taped voice booms out Christie's life story; and the audience is free to study the set. Chicken-wire wrapping them in newspaper and smoothing down black hair. Perhaps it is a big mistake after all. And yet there is something too patently vague about him as he is a bit of a crybaby, turning his own scenes to the advantage of his character with his round glasses and smoothed down black hair. Perhaps it is a big mistake after all. And yet there is something too patently vague about him as he is a bit of a crybaby, turning his own scenes to the advantage of his character with his round glasses and smoothed down black hair.

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SOCIETIES TO BE DECLARED
DEFUNCT ON 31ST JANUARY 1990

The following societies will be declared defunct on Wednesday 31st January 1990:

Arts Society
EU Campaign Against the Poll Tax
EU Society
Chocolate Appreciation Society
Computer Society
Coursework Society
Engineering Society
English Literature Society
Environmental Society
Friends of the Library
Friends of the Playgroup
Friends of the Queen
Friends of the University
Geology Society
Microbiology Society
Neighbours International Society
Nicaraguan Solidarity Group
Opera Society
Psychology Society
Renaissance Singers
Schneider Society
Spanish Society
Student Union
Student Publishing Society
Sociological Society

IOLANTHE
Church Hill Theatre
January 22-27

SEDUCTIVE FAIRIES, jovial peers and a considerable amount of humour are to be found in 'Iolanthe', the Savoy Opera Company's currently running Gilbert and Sullivan production which combines fantasy with reality, creating an extremely entertaining musical!

Iolanthe, who was once "the life and soul of fairyland" has been banished for marrying a mortal and the show opens with her recall as a result of pleas from her fellow fairies to the Queen. The plot develops with the appearance of her son Strephen, who is engaged to be married that day. Soon however these plans fall apart with the interference of the Peers of the House of Lords, at which point another suitor, Michael Ffrench, attempts to marry his fiancée. Intrigue and confusion follow but after the appearance of the fairy heavy brigade, several musical numbers and an awful lot of fighting, the situation is resolved and a compromise is reached whereby both fairies and mortals can live happily together.

Light-hearted and amusing, the description of "Iolanthe" as a "comic opera" is entirely fulfilled. Political humour is provided by fairies and mortals lobs­ toring outside Westminster and visual amusement portrayed through pompous Lords and a frollicking Chessel. The art and musical numbers are strong and both Sarah Barron and Judith Pollard are excellent in their roles. The Queen of the Fairies and Phyllis, Strephen's much desired fiancée. The setting is also visually attractive as the rustic costumes of the fairies contrast sharply with the extravagant clothes of the Lords and this combined with the pastoral scenery adds to the overall effect of the show.

Though perhaps hiding an underlying theme that portrays the difficulties relationships can encounter, "Iolanthe" is at face value a light-hearted show and it is this factor combined with the high standard of singing and acting that produces an entertaining musical and a show of very high calibre. 

Catherine May
REBECCA
Brunton Theatre
until 3 February

AS IT OFTEN seen in the cinema's it's very difficult to successfully adapt a well-known book whilst maintaining its original character. In the acclaimed adaptation of Daphne Du Maurier's "Rebecca" however the company do succeed in conveying the distinct character's emotions and haunting atmosphere of the original tale.

The play is set in 1930's upper-class society and begins with Maxim De Winter returning home to Manderley Hall with his new wife. They are greeted by peculiar relatives and the spirit of the first Mrs. De Winter, Rebecca. Throughout the play Rebecca's ghost is seen around the small stage waged in a shiny dress, her vibrant red hair and cruel, confident laugh. Her presence begins to unravel Rebecca's haunting influence upon all the characters becomes apparent.

Lucinda Baille as the housekeeper Mrs. Danvers carefully maintains the haunting atmosphere with her almost horror-movie like appearance and clipped, severe manner. Her constant references to the first Mrs. De Winter. Her surprising ally in the desperate game is her new husband, and her new wife is Rebecca's former lover, the suitably saddic Jack Favell/ Paul Du Maurier. Duvall's production emphasizes the dark side of the story with sinister lighting and a haunting music. With only one small set and several actors it succeeds, after a slightly slow start, in evoking the suspense of the original novel and creates a lasting chilling spirit.

Viona Gordon

SCO
Queen's Hall
January 20

THE THIRD of Sir Peter Maxwell Davies' Strathclyde Concertos had its Edinburgh premiere last night with the SCO conducted by the composer. His new work was flanked, as is becoming customary, by those of three of Davies' contemporaries - by two works by Mozart, flapping us from 1990 back to the first performance of "Così Fan Tutte" in 1790. This gave the evening a satisfying coincidence was not overtly pointed out, but the symmetry and interplay of both those works and the music made this concert an artistic whole in itself.

Maxwell Davies admits his greater debt to Mozart, flip-shaped and articulated by two works by Mozart, flapping us from 1990 back to the first performance of "Così Fan Tutte" in 1790. This gave the evening a

SNO
USHER HALL
19 JANUARY

TIME AND MOTION
City Art Centre
until 17 February

SLAP, BANG, WALL-OFF!
But is it really art? "Time and Motion" at the City Art Centre presents the work of seven contemporary artists whose work involves the exploration of sound, light and motion through sculpture. Admittedly, very little of this kinetic sculpture is highly finished, bits of scrap metal and other miscellaneous materials seem to form the works but all have a definite entertainment value - "the belief in the power of humour".

An example of this humour is seen in works by John White. His "Soft, what a loud, thudded double door, Window breaks" continues a theme of drunken debauchery and draws a parallel between the modern day lager lout and the soft, plump chubs of the Baroqto and Victorian eras.

The artist's interest lies in the combination of classical imagery with industrial and kinetic objects, often with comic effect: "the loud proclaims his presence in the gallery with the sound of a fog horn mingling with a wildly exaggerated attack of boor wind".

Similarly, work by Stephen Huber; though these works are not kinetic, they too combine imagery only to raise questions rather than to produce a comic effect. Symbols representing wealth and social status, the estate ceiling rose, the candle-hider-like light fixtures are juxtaposed with the tools and equipment of the worker.

In works by Benedict Whybrow, fluorescent tubing slowly and artfully reveal the floor by means of a motor but ends up going nowhere. "It's all symbolic", and "the lout proclaims his presence in smaller and more articulate.

PETER Appleton's work for instance, "Water Piano" are, apart from anything else, beautifull to look at. Earlier sculptures were monumental in scale, designed for outdoors and using the wind and the sun to provide sound. Here, the works are both smaller and more articulate. "Water Piano" consists of a metal frame, painted white, holding a glass of water and a continuous supply of bubbles. These hits the suspended chimes of a child's toy piano and create moving reflections of both light and water on the walls of the gallery.

The greatest attraction at the exhibition, however, is the video, described as "Sculture on film", by the Swiss artists - "Der lauf der Dinge" (the way things go). Even the old ladies have a chuckle at this one - it reduces you to a child; continually held in anticipation of the next move. Like an augmented line of dominoes, the film portrays a spectacular chain reaction of physical and chemical interactions comprising water, fire, and a vast assortment of everyday objects. The movements of the film are meticulous both in timing and movement - an art form in its own right. The entertainment value is high and indeed the exhibition is highly recommended.

Victoria O'Brien

THE ROYAL SCOTTISH SOCIETY OF PAINTERS IN WATERCOLOUR
The Royal Scottish Academy
until 15 February

THE ANNUAL exhibition of the Society of Painters in Watercolour is huge and amazingly varied - the walls are literally packed with work. Many artist's work can be followed from room to room by their distinctive style or subject matter but this is not always a good thing. The work of John Mooney seems quirky when you see one in his kind of robot style but cliched when you see that he has found his idea and stuck to it.

I was struck by the versatility of watercolour as a medium. The offerings range from realistic, restrained use of paint, for instance in David Evans' "Peat" and "The House by the Sea" where the paint is applied with a cool, clinical precision to large splashy abstractions like those of William Tillyer. Comparatively few artists though, seem to have exploited the possibilities for different subjects. There are virtually no portraits, while far too many paintings depict traditional subjects - pretty still-lives with flowing and chains and holiday paintings; sun baked landscapes replace with olive groves and villages perchcd on hilltops. Of course there are

abstract works and paintings which would go with your wallpaper (such as Peter Russell's industrial cogs and chains) but these are in the minority.

You can tell by just looking at the catalogue (no waffle about the artists formative influences here; just the prices) that this is an exhibition for the buyer. It does however, make you want to dash home, grab your paints and try it for yourself, but not because the standard is so low that any amateur could do better. Though half the fun lies in damning the half the fun lies in damning the prices (that this is an exhibition for the buyer. It does however, make you want to dash home, grab your paints and try it for yourself, but not because the standard is so low that any amateur could do better. Though half the fun lies in damning the prices - the prices)

Victoria Millar

Harrist Wilson
Alan Campbell
The work of 15 different Poles in this show organised by galleries in Mon-Sat 10 am-6 pm 18 Jan-10 Feb

**BARD BATMAN**
1. WHEN HARRY MET SALLY
2. Its Life, 4 pm, 6.15 pm, 8.30 pm
3. STARTREK V
4. Shag me up, Scotty...
5. SIDEKYLE VIBILEY What a gem.
6. 5.15 pm, 8.15 pm

**HARRY'S LAST EXCIT**
7. HARRY'S LAST EXCIT
8. Female relationships can be bisexual.
10. 2.15 pm, 4.15 pm, 5.30 pm, 9 pm
11. Fri and Sat 11.15 pm also.

**SECRETS OF THE EARTH**
12. SECRETS OF THE EARTH
13. Conservation of the 90s.
14. 1.30 pm, 3.45 pm, (not Sat or Sun)
15. OLIVER AND CO.
17. Sat and Sun, 3.30 pm, 5.30 pm
18. £1.50 student concessions until 6 pm.
19. Normal price £2.00.

**FILMSOC**
20. FILMSOC
21. 60 PLEASANCE
22. 557 0436

**FORKIPS**
23. FORKIPS
25. Thu, 6.45 pm, GST.

**MISSION IMPOSSIBLE**
26. MISSION IMPOSSIBLE
27. The first major motion picture of the '90s.
28. 1.30 pm, 3.40 pm, 5.50 pm, 8.30 pm
29. £1.50 (£1.20)

**THE MICHAEL CHURCH**
30. THE MICHAEL CHURCH
31. Frank Sinatra chilling cold-war candidate.
32. Sunday, 6.45 pm, GST.

**THE CONFORMIST**
33. THE CONFORMIST
34. Berlotto's art film Bible soon plagiarized by the '70s American New wave directors.
35. Monday, 5.05 pm, GST.

**PATHER PANCHALI**
36. PATHER PANCHALI
37. Indian films of Apu's childhood and midlife.
38. Tuesday, 6.45 pm and 8.30 pm.

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**KING'S LEVEN STREET** 212 1201

**ROBIN HOOD AND THE RABBIES IN THE WOOD**
40. Robin and the Hood.
41. Anita Harris and Co are still hanging in there at the King's while every other self-respecting pass to the city has packed up its fairy animal suit for another year.
42. Every day until Sat 17 Feb.
43. £7.50 (Main 2.15 pm)
44. £2.15 (£2.00)

**NATIONAL LIBRARY OF SCOTLAND**
45. NLS
46. Scottish artists.
47. Works by Moorey, Thomson and Ferguson.
48. Until 3 Feb
49. Tue-Sat 10 am-5 pm
50. Sun 11 am-5 pm

**GALLERY ON THE MOUND**
51. GALLERY ON THE MOUND
52. RICHARD DEMARCO
53. Demarco's draw in in 15 different Poles in this show.
54. The exhibition is organised by galleries in
55. Thu 16 Jan-10 Feb.
56. Mon-Sat 10 am-6 pm

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**THE EXHIBITIONS**
57. THE EXHIBITIONS
58. ITALIAN INSTITUTE 82 NICOLSON ST 668 2232
59. THE LOST PARADISE
60. The lost paradise in the Italian artist Enrico Buz in which he offers an interpretation of Milton's famous work.
61. Until 31 Jan
62. Mon-Sat 2-5 pm, Tue 9 am-5 pm, Wed 2-7 pm, Thu 9 am-5 pm, Fri 9 am-2 pm

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**THE EXHIBITIONS**
63. THE EXHIBITIONS
64. NATIONAL LIBRARY OF SCOTLAND
65. GEORGE IV BRIDGE 226 4831
66. RONALD STEVENSON
67. Exhibition that charts the life and times of one of Scotland's best known contemporary composers.
68. Until 26 Feb
69. Mon-Fri 9.30 am-5 pm; Sat 9.30 am-1 pm; Sun 2-5 pm

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**THE EXHIBITIONS**
70. THE EXHIBITIONS
71. RICHARD DEMARCO
72. BLACKHAMS
73. The work of 15 different Poles in this show organised by galleries in Southport and Largs.
74. 16 Jan-10 Feb
75. Mon-Sat 10 am-6 pm

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**THE EXHIBITIONS**
76. THE EXHIBITIONS
77. CAMEO 38 HOME STREET 228 4414
78. DRUGSTORE COWBOY
79. 2.30 pm, 4.40 pm, 6.50 pm, 9 pm
80. SATURDAY 99
81. SATURDAY 99
82. A man for fans.
83. Fri 11.15 am
84. ANGEL HEART
85. MIDNIGHT EXPRESS
86. Robert De Niro.
87. Sat 11.15 pm
88. No student concessions. Prices vary £1.20 and £2.40 according to performance.

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**THE EXHIBITIONS**
79. THE EXHIBITIONS
80. CANNON LOTHAHN ROAD 229 3030
81. 1. PARENTHOOD
82. Steve Martin takes on the paternal role.
83. 1.35 pm, 4.45 pm, 7.55 pm
84. Sat only 11 pm.
85. 2. BLACK RAIN
86. 1.55 pm, 4.55 pm, 7.55 pm.
87. 3. THE DELINQUENTS
88. Friday night that Kyle can't act.
89. 2.15 pm, 2.15 pm, 6.15 pm
90. £2.00, £1.50 student discount on Monday.

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**THE EXHIBITIONS**
81. THE EXHIBITIONS
82. THE CAMEO ARTS CENTRE
83. DAVID STREET (OFF Nicolson St) 225 2849
84. AMERICAN CONNECTION CLASSES
85. Eight different courses to choose from including acting, singing and chamber music.
86. Beginners to professionals.
87. Begins on Sat 13 Jan
88. Phone for details
90. TRAVERSE THEATRE GRASMSPARKET 226 2633
91. INTERNAL INJURIES
92. A Traverse Springboard production involving drugs, a love triangle and a car crash.
93. Tue-Sat 27 Jan
94. 7.30 pm
95. £0.75

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**THE EXHIBITIONS**
83. THE EXHIBITIONS
84. BOLYAM 2 FORRIEST ROAD 225 9873
85. HEADSUGUM AND GOO EUTIC hunchtime performance.
86. Work 5
87. 1.30 pm
88. £11.00

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**THE EXHIBITIONS**
86. THE EXHIBITIONS
87. ROYAL LYECEUM GRAYDILL STREET 229 9967
88. FIGHTING FOR LADIES
89. George Feydeau's 19th-century French farce.
90. Strange coincidences and bizarre characters including one who thinks he's the Queen of Ireland. But then don't we all?
91. Until Sat 3 Feb
92. 7.45 pm
93. £2.50-£6.50

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**THE EXHIBITIONS**
89. THE EXHIBITIONS
90. BRUNTON THEATRE MUSSELBURGH 668 2240
91. REBECCA
92. Brunton theatre Company stage Daphine D' Mauier's thriller.
93. Wed 27 Jan-3 Feb
94. 7.30 pm
95. £4.25 (£3)

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**THE EXHIBITIONS**
91. THE EXHIBITIONS
92. PLAYHOUSE GREENSIDE PL 557 2590
93. CATS
94. This is positively your last chance to go and see Andrew Lloyd Webber's visual and aural delight.
95. Every day until 3 Feb
96. 7.30 pm (Wed & Sat 2.30 pm)
97. £5.00 (£3.50)

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**THE EXHIBITIONS**
93. THE EXHIBITIONS
94. THE FILMHOUSE
95. LOTHAHN ROAD 229 2548
96. 1. JESUS OF MONTREAL
98. Thursday to Wednesday, 8.15 pm
99. Friday to Monday, 6 pm
100. Wednesday, 6 pm, Thursday, 2.30 pm.
101. TRACK 29
102. Dennis Potter's script with sex, suicide and ambiguity...
103. Thursday and Friday, 2.30 pm
104. Friday only, 4.15 pm.
105. THE SECRET GARDEN
106. Saturday, 2 pm.
107. RAIN MAN
108. Oscar winning Magic.
109. Monday and Tuesday, 2.30 pm
110. Tuesday only, 5.30 pm.
111. MAD MAX 2
112. MAD MAX 2
113. Last night double bill.
114. Saturday, 10.30 pm.
115. PHILADELPHIA STORY
116. Thursday, 3 pm, 6.30 pm, 8.30 pm.
117. UNE FEMME EST UNE FEMME
118. Beach, grizzly, definite and infinitely fragile.
119. Friday and Saturday, 3 pm, 6.15 pm, 8.30 pm.
120. Mattei concessions £1. Early Evenings £2.
121. Main concessions £2.80. No Saturday concessions.
Just back from 3am MUSIC
Happy Hour 8.30-9.30pm
Indie and alternative disco in our for Change” and “Fasting” . Tea and GREEN BANANA makes an appearance at our second CHRISTIAN UNION Power Prayer, part 2: “Prayer as a Force Regular ESCA BURNS NIGHT Pollock.

STUDIES
Guest Speaker : Mr DA Mac Donald WOMEN’S STUDIES
I. 10pm, 6th floor, JCMB EAST does the market hold the solutions 1pm, Chaplaincy Centre “Is the THURSDAY
A continuation of last term’s course. 8pm, Ochil Room, Societies Centre

SAMUEL PLESS
Fighting the cold war in the East German train- posters .. nice try, but Shag hardly needs

THE PLEASANCE.

THE VIEW

BRITISH STUDIES

THURSDAY
SWISS MEETING
“Is that the only necessary evil?”

EVENTS

CLUBS

TV GUIDE

The BBC began a series of films this week on the role of the Three Arrows in the life (though more specifically the deaths) of Terry Bloody north west of London where he is now living after being released from prison. Terry’s fall from the heights of a prolific Hot- “I pray for peace” to the politician now that Parkinson’s disease left him unable to walk. With an “exclusive” profile of the singing- The rock star Jerry Lee Lewis on Friday, looking plenty of change this week for those wishing to reflect upon the balance of modern politics. |

For the Time Being

Moya’s Monday

This House Believes

5.30pm, Vivian’s Food Bar

FRIDAY

CHRISTIAN UNION

Dinner Prayer: Mr DA Mac Donald £1.50 a session, £10 for the course

SCOTTISH STUDIES

1.10pm, 6th Floor, JCMB

WOMEN’S SELF-DEFENCE

REGULAR

1.10pm, Chaplaincy Centre

GREEN BANANA

Ireland has spent so much time in favour of old Fables

EURO/CARI

8pm, Ochil Room, Society Centre

FRIDAY

EURO CLUB

Wine and Cheese Night 9pm, The Pleasance

WEDNESDAY

LITERATURE READINGS

Organised by Alan Spence, today’s guest is unashamed and short-story writer: Elspeth David, whose latest novel . Coming To Light, has received wide

MONDAY

CHRISTIAN UNION

Poverty Prayer: “Prayer as a Force for Changing” and “Fasting”. Tea and

ENGLAND’S BAN

with lots of cheap beer

TEA/TAPES

Happy Hour 5.30-6.30pm

TV guide

What’s on sponsored by THE SUNDAY TIMES

What’s on sponsored by THE SUNDAY TIMES

THE VENUE 87 2021

FRIDAY

FAT HAMMERS

Microsnpopy’s Carielian Cough’s new nod. Stylistically ranging from “Veget­ bac­ eably ugly.” (Gaudio’s beer does, I suppose, prove an exception to the rule of happiness being the heart of the mediocrity. Gatu­ ling is a central and physical genius, a philosophical and entertaining guest of our time; but he still has a smile on his face, pathetic half-hearted of a face — I guess he’s just special.

Gregory’sants, Pizzahut’s Psychadelia those of you who didn’t make it £2 to steroid-pumped vestiges of an avari­

BRITISH STUDIES

THURSDAY

SMITH “Gracing the visual stimulus of his quite fantasti­

WOMEN’S SELF-DEFENCE

REGULAR

10.30pm, 6th Floor, JCMB £1.50 - £5.00

WOMEN’S SELF-DEFENCE

REGULAR

BRANDO NEGRO at last - a club which plays what it promises to play - a mix of ‘Lam, jazz and soul, a worthwhile alternative to the house predominance of

FRIDAY

BRANDO NEGRO

8pm, Ochil Room, The Pleasance £1.50 a session, £10 for the course

FRENCH SOCIETY

Funeral society presented, FREE: 2.30pm, French Dept, 60 George Square

CHAPLAINCY CENTRE

International Service of Holy Communion for the week of prayer for Christian Unity.

EURO COMPUTING SERVICE

Brateaux III Workshop - study skills, memory techniques and lots more.

SATURDAY

APOCALYPSE

The usual mayhem and good times to be had at this year's offering of the Rugby Club) Happy Hour 5-9pm.

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THURSDAY

SUNDAY

KEEPING IT ALL

MONDAY

COMEDY OF HOURS

Madox Thomas

THURSDAY

TV GUIDE

BBC world shot putters really don't do it for me and the HiFiines have gen­ nex the remote control, the BBC
doesn’t break from the “The Friendly Gamer” on Saturday to show Clive James in conversation with Anthony Burgess and John Straight. I personally find a man who thinks he’s James Joyce and another who thinks he’s exceptionally fancy slightly less boring than a Malayman who thinks he can swim, but that’s only me. It appears that the National Front’s request for live cover­ age of the rebel tour in South Africa doesn’t fall on sympathetic ears. This means that we’ll have to content our­ selves with having Mike Gatting without the usual stimulus of his quite funda­

cable ugly.” (Gaudio’s beer does, I suppose, prove an exception to the rule of happiness being the heart of the mediocrity. Gat­ ling is a central and physical genius, a philosophical and entertaining guest of our time; but he still has a smile on his face, pathetic half-hearted of a face — I guess he’s just special.

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If you think that financial cuts are the lot of university departments, stephan Foulger reports from the Microbiology Department which has just turned the free-market ethos to its own advantage by earning the University $1,000,000 with its new Hepatitis vaccination kit.

If you went along to see the doctor with a headache or a cold, he should have a clue as to whether they constituted an illness or an accident of life. He would take a sample of blood and send it off to a clinical laboratory where he would be able to do tests for particular diseases and viruses using the appropriate antibodies. They use commercial kits that have been prepared by various companies to make it very easy and quick to do these tests.

These types of test have been in use for many years and Abbott is one of the biggest names in the business. Previously, the antibodies for the Hepatitis B virus had to be made from infected human blood. This carried with it a number of problems and was also costly.

When an infectious agent (antigen) enters the body, the immune system produces antibodies to counteract it. These molecules 'recognise' the antigen as they have a shape that will interlock with their own. To make use of this fact diagnostic kits, in which the manufactured antibodies are coated onto a plastic surface, small beads or trays are used. Any antigens in the sample of blood to be tested must be labelled with a radioactive atom or an enzyme.

The two are then put in contact with each other. If the correct antigens are present, they will be bound to the antibodies on the surface of the plastic. The surface must now be tested to see if it holds the antigens. Professor Murray continues:

"You can measure the uptake of radioactivity with a spectrometer or, if an enzyme has been used you can add another compound which will cause a change in colour. If you do not have either of these happening, the test is negative."

A common way for large companies to diversify is to provide the initial capital for small companies in different fields to get off the ground. If they look promising they invest more money which in turn attracts further investment from other companies. Biogen was set up in this way around a core of scientific directors from academic institutions around the world.

"The company was actually formed at the suggestion of the venture capital department of National Nickel, a Canadian company. They felt there were good reasons to seek opportunities in the biological field. They talked to a number of us to see if we would be prepared to start up a company like this. They convened a meeting and we all went along with ideas. It was through discussions we finally picked a few and then the company was formed."

"British companies were offered it right at the very beginning. Three of them had the opportunity to sign a licensing agreement with Biogen in 1979. They said 'perhaps' but eventually, 'no'. They did not have the same conception of the business opportunities or the strength of the patent or both as did Abbott.

The industry used to think it was not worth developing a product such as Biogen's partly for the diagnostic kit market and not for vaccines. Indeed none of the Scientific Directors thought Biogen would be viable as a company at all. They have been proved wrong.

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"When Government funding was cut at every opportunity, this sort of directed research in which members of university departments work with companies is likely to become more common. Professor Murray thinks the system has much to recommend it.

"It is certainly a very popular type of relationship between academic and commercial institutions in the United States. I think it is an attractive one in a number of ways. I have found it beneficial in a scientific sense because we have a hot line to many other scientific colleagues and laboratories. What has been tremendous fun is to work together with these people on topics we could have equally been competitors on in the normal academic sense. It has also been very good to develop an exciting career opportunity for a lot of people. I thoroughly enjoyed it and I think it has been profitable in many senses to the Department and the University, obviously the financial one as it has turned out has been very beneficial. But despite this obvious enthusiasm, Professor Murray does have reservations.

"I very much regret the trend we are seeing now to concentrate more on directed research because it is fine in its place, as I have seen with Biogen, but I think to take the view that you can do that with basic research is quite wrong."

The incentives for departments to use money in this way, however, is likely to become greater in the future. Most academics would agree that government universities should not be governed by commercial interests and that research should be conducted in scientifically interesting rather than profitable areas. The Professor has firm views concerning the calibre of any research he undertakes.

"I think the attitude that if I am going to be involved in a piece of work that spans the academic side and the commercial side I would have to be sufficiently interesting in terms of its intrinsic science for me to do it. If someone said, 'How about doing it all over again with a different agent', I don't think it would be appropriate for a university department.

The other thing that is important is that you don't find yourself constrained in being able to communicate scientific information and Biogen have always been very good in that respect."

The royalties paid to date are not small and the head of the Molecular Biology Department, but rather the University is likely to grow out of the Biotechnology Department, it would be reasonable and appropriate to use it to rebuild some of the losses we have sustained in Biology over the years. So some of the developments are certainly going to fund new appointments in Biology and to contribute towards rapid programmes like buildings. It might go to building a new animal house and possibly towards expansion to the Darwin library.

Some further developments, concepts already tried but Biogen has no similar projects in the pipeline. So, under the Alternative Prospectus, Professor Murray says the University, this particular source of money looks like drying up. But trends continue, however these trends continue, however these trends continue, however these trends continue, however these trends continue, however these trends continue, however these trends continue, however these trends continue, however these trends continue, however these trends...