Edinburgh already affected — History of Science exam cancelled.

Mixed Support for AUT action

by Katia Krennar
Aileen McColgan
and Andy Marshall

UNIVERSITY departments are this week trying to assess the full implications of the AUT dispute.

In general, staff who are members of the Association of University Teachers will be supporting the action and refusing to participate in any preparation for the degree exams due to take place in June.

In addition, tutors will follow guidelines stipulating that coursework which is used for continual assessment should not be given a mark or grade. Tutors will add only comments.

However there is widespread disagreement on the position of non-AUT members. Many Departmental heads told Student that the decision to take action or not would be left to the individual members of staff, though they would be asked to inform their departments of their decision. This is certainly true in the case of French, Politics and Accountancy.

In the Science Studies Department the action had already begun to bite. Professor Edge, Head of Department, stated: "As of today (Monday 16) the department will be taking no action to set exams." This means that the history of Science degree exam, due to take place in February has been cancelled indefinitely. All course work handed in before the 9th of January will be marked and traded but grades for work set after that date will not be released by tutors.

But in the Departments of Mechanical and Electrical Engineering Final Honours Degree Exams have been going ahead over the last week. This is within AUT guidelines as the examinations had already been set.

Three departments which reported that the effects on students have so far been negligible are Architecture, Accountancy and Pharmacology.

One exception to this is the Department of Computer Science where the decision was taken that all tutors should withhold marks from students, whether they were members of the AUT or not. Speaking about the decision, Professor Ibbett, Head of the Department said: "Though I am not entirely happy about non-AUT staff keeping grades too it would not be fair for some students to have marks kept from them simply because their tutors were taking action while others were given their marks."

The department looks like being one of those most affected within the University and Professor Ibbett disclosed that students in the first two years would suffer most. Postgraduate students would also be disrupted as their PhD reports will be withheld.

The future of degree examinations and Master of Science exams due to take place in April is not yet clear.

Professor Kelly of Pharmacology commented that the department would try to go ahead as normal but only if staff are not threatened with redundancy by the University.

Though approximately half of the staff at Edinburgh University are members of AUT, the proportion is higher in departments such as French, and English Literature and the Law Faculty.

Professor Vandome, President of Edinburgh AUT, told Student: "It is difficult to estimate how widespread the support is at this stage as there is not much that...

Poll Tax warning to students

by Aileen McColgan

MR JOHN MAXTON, the Labour Party's Scottish representative on the Poll Tax, has alleged that the delayed publication of Government regulations may result in some students having to pay the entire community charge.

The regulations, published on January 13th, compel universities and colleges to issue students with certificates proving their student status. They also require the supply of any information "reasonably required" by the authorities, within 21 days.

Mr Maxton claimed that the full charge is payable unless such a certificate can be produced. The late publication, he said, could delay the issue of certificates and result in a number of students being left seriously out of pocket.

The Community Charge Registration officer for Lothian Regional Council, Mr John Campbell, told Student that fears such as those expressed by Mr Maxton were unfounded. He said that it was a "popular misconception" that students were to be billed for the entire charge.

He stated that he had already received a number of entry forms stating that people were students, and that their forms would be processed before bills were sent out.

Mr Campbell said that if students received notices of registration which did not specify their student status, they need take no action at this stage. If, however, they later received a bill for the full community charge they could contact him on 225 1399.
STUDENT grants are set to rise by 5% in the next academic year, the Minister of Education for Scotland disclosed last month.

In a written reply to a Parliamentary Question, Mr Michael Forsthye stated that students in general would receive an extra £100 (5%) while those in London would get an 8.5% (£220) rise.

The maximum parental contribution, for those with more than one award-holding child, is set to increase from £4,900 to £5,500, and the threshold level for parental contributions will also rise.

Malcolm McLeod, President of EUSA, told Student that the figures mentioned were unacceptable to the Association. He pointed out that inflation is running at about 7%, and that the Retail Price Index on which this figure is based actually underestimates the rate of inflation for students.

"It is well documented," he said, "that accommodation accounts for a higher proportion of student spending than the Retail Price Index allows it, so student inflation actually runs at a higher rate than inflation generally."

McLeod believes that the student grant should be index-linked as the recent announcement, he said, will decrease the real value of the grant yet again. Since 1979 it has fallen by 23%, and these figures will decrease the real value by a further 2% to 72% of its 1979 level.

Brian Jones, President of the University's Conservative Association, said that he wanted to see the demise of the grant system altogether, and that Scottish Young Conservatives hoped that by the end of the century the government would have no role to play in universities except for the guaranteeing of students' loans.

He, and the Conservative Association, want to see a system based solely on loans, the amount of which would be unrelated to inflation and whose maximum level would depend solely on the student's ability to repay.

DICK Vet may close

by Mark Campanile

EDINBURGH University's Dick Vet School could face closure when the University Grants Committee announces proposals for a rationalisation programme for British veterinary education tomorrow.

The Riley Committee, set up by the EGC to produce the programme, is expected to propose the closure of two of Britain's six veterinary schools - and it seems likely that one of Scotland's two veterinary schools (Edinburgh or Glasgow) will be condemned to closure.

Professor Ainsley Igoe, the Dean of Edinburgh's Veterinary School, told Student that Edinburgh was an important research centre with a unique ability to produce veterinary students.

But he was noncommittal about the possible findings of the Riley Committee: "We'll know what the report recommends next Friday and until then it's pointless to speculate."

Loans campaign

by Katka Kronar

THIS term EUSA will be continuing its campaign against the government's loans scheme.

The NUS have scheduled a demonstration in London for February 25. The students' Association will be organizing transport facilities for all Edinburgh students interested in participating in the march.

"It maybe the biggest student march ever to take place in Britain," said EUSA Secretary, Mark Wheatley.

A number of "imaginative" publicity events will be taking place around February 13. EUSA will also be holding its "Week of action", from February 13 to 18. Anyoneone wanting to get involved in the "Week of action" should ask at the EUSA offices in Bristo Square.

Dick Vet vandalised

by Andy Marshall

FRIDAY 13th was unlucky for some, especially for outraged Tory hacks of EC Conservative and Unionist Association.

They claim that a Tory student sneaked up to their stall in Pomeroy Road and defaced a poster of their leader, Mrs Thatcher, with a phallic symbol and a swastika. The graffiti artist then doused a poster declaring "Taxation is Theft, Help Fight Crime" with a second swastika before making a rude sign at the stallholders and running off.

EUSA Vice-President Martin D. C. Burns pointed the finger at second year Arts student Campbell Ross and demanded that EUSA Secretary Mark Wheatley officially chastise the "cubist". Burns remained made no attempt to prevent the action.

Wheatley has written to Ross expressing EUSA condemnation of such an act, but has made it clear that his letter is based on an allegation rather than evidence.

Grant Increase

by Aileen McColgan

continued from pl.

DEPARTMENT

English Language

French

German

Spanish

Politics

History

Geography

Architecture

Psychology

Law

Mathematics

Computing science

Electrical Engineering

Mechanical Engineering

Geology

Chemistry

Accounting

Agriculture

Science Studies

EXTENT OF ACTION

Minimal

Some

Comprehensive

Unknown

English Language

French

German

Spanish

Politics

History

Geography

Architecture

Psychology

Law

Mathematics

Computing science

Electrical Engineering

Mechanical Engineering

Geology

Chemistry

Accounting

Agriculture

Science Studies

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FORM YESTERDAY at 69 Causewayhead

by Andy Marshall

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Gone Bust

by Cathy Milton

FOllOWING last term's Presi­ dents' Ball, EUSA hacks were dismayed to discover that their prized bust of Winston Churchill had gone missing from its place in Teviot Row House.

It was subsequently spotted by Iain Cato, Societies Convener, in the Glasgow University Union Committee room.

EUSA Secretary Mark Wheat­ ley explained that this was proba­ bly the work of Glasgow Univer­ sity's ERK Head Society which is committed to sneaking the stuffed moose head in Teviot Row House.

But this eclectic society is unable to take possession of its main object, it steals other objects, such as the bust. "We'll get it back," vowed Wheatley.

The lecturers have apparently dis-
High cost of Napier's "new look"

by Tessa Williams

IT HAS been revealed that Napier Polytechnic commissioned a top Scottish design and marketing company to create the new upbeat image with which it hopes to increase applications to the institution.

Napier's controversial new logo, a simple red triangle, and a booklet of design guidelines for official publications, allegedly cost the college £20,000 to commission from the Edinburgh-based firm Tayburn Design.

The company's recent clients include the Royal Bank of Scotland and Duncan's Chocolates. Neither Maurice Griffiths, Napier's External Relations Officer and co-ordinator of the new changes, nor Tayburn Design, was willing to discuss the exact cost of the commission.

However, the cost of altering the prospectus, stationery, Napier's mini-bus fleet and commercial goods to include the new name and logo could be well above £20,000, Mr Griffiths implied last week.

Mr Griffiths, who left his job at Hall's Advertising Agency last year to take up the appointment at Napier, made light of any opposition he had encountered about the direction of college funds into creating a new image for Napier: "You can't make radical changes like this without some opposition. Everyone has different ideas on how money should be spent."

Asked why Napier's Design Department was not approached about creating a new logo, Mr Griffiths maintained that the project was on too large a scale for design students to undertake:

"When building work has to be done in the college, no one expects Napier's building students to do the job. Nor should design students be expected to do internal work."

Both Tayburn Design and Mr Griffiths were asked whether they had been aware of the striking similarity between Napier's new red triangle logo and the Nabisco Foods trademark. A spokesperson from the Graphics Department at Tayburn Design said that the company was aware of certain similarities but that they did not detract from the effectiveness of the Napier logo which was "fresh and simple, something completely new."

The External Relations Office denied that they had any problems with Nabisco's copyright and pointed out that the advantage of Napier's logo was that it was open to individuals' interpretation.

Many Napier students remain sceptical about their college's attempted new image and believe the money might have been more productively spent. One student described Napier's attempt to enhance its image as "farceical."

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Thursday, January 19, 1989

SIOBHAN MATHERS, ex-President of EU Democrats, has now joined EU Scottish Nationalist Association.

Speaking to Student about the move, she explained: "I have recently become a member of EUSNA not because of any fundamental change in my personal political beliefs but because of events that have occurred in Scottish politics over the last few months."

Fact: Ms Mathers is currently sharing a flat with Colin Muddle (President of EUSNA) who is well known for his skill in political debate.

Conductor's Workshop

WOULD-BE conductors will have a chance to realize their ambition when EU Chamber Orchestra hold a conducting workshop on January 28:

Said President Kate Cockburn, "this is a rare opportunity for those willing to pay a small fee to conduct and rehearse with the orchestra as they wish."

"There will also be an opportunity for those of more frivilous or modest disposition to conduct for shorter periods towards the end of the afternoon."

Those interested should call 229 1665 by Friday 20th January. Admission £1.
STUDENT ACCOMMODATION

VACANCIES

There are vacancies currently available in all types of University-controlled accommodation, including:

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without delay.
RUGBY

IN A VERY disappointing match played in winds which at times reached Hurricane Gilbert proportions, the University lost their first league fixture since October.

The perhaps predictable failure of the team to gel together immediately after the Christmas break and the key absences of Steve McKinty, captain Chris Kelly and influential stand off Chris Summer due to exam pressures and injury contributed to an inept performance like nothing the champagne rugby being produced at the end of the first term.

The Grangemouth victory was on balance deserved although the University will have been disciplined at their failure to defeat a side which should have been out-gunned in open play. The pack failed to secure quality possession on a regular basis, the ball often squaring out of the side of a ruck or failing to be controlled in the scrum, and on the occasions which they did the back line were unable to combat the ravages of a tricky wind.

The Grangemouth winning try was scored early through a sweeping back move after their forwards had rolled off a maul to suck in University stand off Garth McAlpine, thus creating an overtop situation.

EURFC 0
Grangemouth 6

In a game where outstanding performances were few, Neil Harrett had another excellent game at scrum half, dealing well with a stream of awkward balls which came his way. Also worth a mention was the performance of that mad marking Magua, Rob Hoole, back after a lengthy injury lay off and who will surely cause selection difficulties in the back row.

On a different subject, EURFC have sent a touring party to play in the Super Bowl at Miami is infinitely more appealing to the typical Brit than any political shant, Forget the Democrats and the Republicans. The Bengals and the 49ers are playing for higher stakes than the Presidency of the US. Nothing, I repeat nothing, overshadows the annual tussle between two high-lying American football teams for the prize of Super Bowl.

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SUNDAY'S SETBACKS

THE mini Bush-Dukakis affair of last year captured the imagination of practically no one on this side of the Atlantic.

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Super Bowl Preview

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Sunday's match represents a repeat of the 1982 Super Bowl, with the San Francisco 49ers entertaining the Cincinnati Bengals on the hallowed "torr' at Miami. Neither team were strongly fancied at the start of the season, what with Cincinnati's apparent inability to progress with San Francisco's strong points at the start of the season, what with Cincinnati's apparent inability to progress.

Yet the Bengals will be no pushover. They stormed to the AFC title with a late surge in the central division, preserving a brilliant unbeaten home record in the Riverfront Stadium, and it was again besid the Mississippit that the Bengals found of the charge of the Buffalo Bills to reach the final. Up until this point the Bills had looked unstoppable, armed with a mean defence and an inspiring quarter-back by the name of Jim Kelly. However, a succession of uncharacteristic errors allowed the Bengals to control the game, Edinson upstaged Kelly, and the local "jungle" residents booked their tickets for Miami.

Regardless of who wins on Sunday it should be a high-scoring game with much razzmatazz, an exuberant crowd and no violence. There will be no need to segregate opposing supporters.

To illustrate how important Sunday's match is to each team, one simply has to refer to the mayor of Cincinnati's decision to name one of the city's streets. The ill-named Montana Avenue, seeming to advertise the San Francisco quarter-back, has been renamed Edinson Street in honour of Cincinattii's own quarter-back. Otherwise the local residents would not have sold up and moved elsewhere. Sunday's stakes are high.

Carl Martinson

Montana as quarter-back and Rice as number one receiver make up a lethal partnership that has accounted for Minnesota and Chicago on route to the Super Bowl. The rather ordinary Bengals defence is going to be stretched to its limit to prevent Rice from making frequent trips into the end zone, courtesy of Montana's accurate throwing arm.

Despite the fact that the Freshers were missing five very influential players, and had to compete against a full force, there can be no complaints as to the final outcome.

Both forwards and backs came up against very competent opposite numbers, and the experience of some old heads in the Wade team really aided their cause. In addition using their excellent rucking and mauling to good effect, they defeated the Freshers, not only by sheer strength and size but also by a fair amount of skill. Although they had played poorly against the wind, the Freshers were heading towards half time at the very respectable score of 8-4 down, the try coming from a lovely break by stand-off Graham Talloch who showed superb acceleration to reach the line. But one moment of slackness, when they failed to clear their own lines under pressure, resulted in a scrum, which saw Wade push over for their third try.

Wade Acad
FP 20
Edin Uni
Freshers 16

Things looked up when Alistair Robertson scored, after great work from Simon Kerr, and quick release ball from the forwards. The Uni were now well within striking range. However instead of this acting as a spur for more pressure, the team seemed to relax, hoping somebody else would do the work for them. Unfortunately no one did.

Despite good solid performances from Michael Gray, returned after a lengthy injury, and Raddy Dunlop, there was never any urgency in the team, and heads seemed to go down after the fourth Wade try, another pushover. In spite of a final flourish with a Simon Kerr try and conversion there was no way back for Edinburgh, who never put on the required pressure to win the game.

STUDENT ACCOMMODATION

VACANT ROOMS/FLATS

IN NEW UNIVERSITY BLOCK AT SCIENNES

From the end of January the University will have a number of places (individual single rooms and also complete flats) available in a new block of flats at Sciennes.

These places are available, on leases running in the first instance to the end of June 1989, to students of Edinburgh University and other universities and colleges.

In addition, some places will also be available for members of the University staff, research workers and other non-matriculated individuals.

The majority of flats are for four or five persons. All rooms are single. The rent will be £92.50 per person per calendar month, plus a share in the electricity bill.

Anyone interested in these vacancies should contact

STUDENT ACCOMMODATION SERVICE

30 Buccleuch Place
without delay.
With the AUT dispute now in its second week, two Scottish University Principals have decided to offer their own independent pay deals to lecturers.

Professor Arnott of St. Andrews University has broken ranks with his Committee of Vice-Chancellors and Principals (CVCP) colleagues and achieved his aim of avoiding industrial action. And Dr. John Forty of Stirling University, giving this his full support, has said that he will follow suit.

It is all very well for these two university leaders to show concern for the effects on students in this dispute, but it is important to consider the consequences of their decisions.

The first, and presumably more desirable, possible outcome is that all other university leaders will take the same line of action: offering a small pay increase to avoid examination boycotts and achieve some sort of harmony until a full negotiation is reached. But this looks unlikely to happen, given the fact that not all universities’ finances are as secure as those of St. Andrews appear to be.

The important point to note is this: by offering an independent pay increase, Professor Arnott creates the illusion that the money is indeed a university system to increase lecturers’ salaries. The increase at St. Andrews has come about as a result of two years of concentrated budgeting by Professor Arnott and an effort to decrease the university’s overdraft, not because of any great grant from the University Grants Committee (UGC).

Further, he is presenting his lecturers, the majority of whom will be members of the AUT, with the dilemma of whether or not to break with their Union policy and accept the offer.

The editorial was perfectly correct in noting that the standard of higher education is bound to suffer. It was nice to see such rude observation, and following on from this one must assume (although it was never actually stated) that the author of this piece cares about this situation and at least supports the claim of the AUT for reasonable salaries. It was a shame then that this piece could not follow up its own logic and had to shy away from supporting the AUT’s use of the ultimate weapon of industrial action to pursue its just demands.

It is important to note that this action was only decided upon as a last resort after 12 months of negotiation had produced nothing. It was voted for by a large majority of AUT members who recognised that industrial action was the only possible avenue left through which they could gain their deserved pay rise and strengthen the future of higher education. And yet the editorial writer maintains that students should not support this action because “today’s students” may be affected. This is the deficient logic of “I’m alright Jack” which will allow the cutbacks in education to continue unopposed.

I am myself a final year student and presumably would be one of those most affected by this industrial action, but I fully support the AUT because I believe that a high standard of education as it is possible is a right which must be defended in whatever way is necessary. I trust that other students will display more altruism than your editorial did and will agree with me.

Yours sincerely,
Martijn Quinn.
MANCHESTER is famous for many things. Proud of its expensive football, happy to share its working life through Coronation Street, but to many the city is known for its music. In the early eighties the redbrick architecture gave us The Smiths, Joy Division/New Order, The Fall and The Chameleons. These groups have gone on to dominate the independent music scene, promoting Manchester to the throne of Indiedom. But as the decade rolls The Smiths have died, New Order some say have sold out and no natural successor has risen. Has the Northwest forgotten its musical magic? A new album Manchester North of England, hopes to show that the talon is still rich in this area of our nation.

The compilation features a few established bands but focuses on the smaller names in the city. James and The Railway Children are the mature bands with major record contracts. James has the crown of being Morrissey's favourite and continue to be a hit special. Their songs are a catalogue of Aesop's fables, avoiding fame like a fashion. With classic singles like What For and Ya Ho they remain the best Jackanory story-tellers in the business.

Wigan's finest, The Railway Children are an anonymous legend.

The Smiths

Their main man, Gary Newby, is a sensitive young man, a parent's dream. Their songs are simple yet sound, they may never make the Top 40 but I don't think that bothers them.

The major surprise come from the lesser known bands, many have the depth and character to step into Morrissey's old D'M's. Bradford, already hailed as Manchester's new institution, are a rough and ready bunch from Blackburn. Their first single Skin Show captured the music papers but they seem to scorn any connection with the music industry. As the press hype clears, they will soon be recognised for their sound not their being.

The Man from Delaware have been described as "Stadium rock for the under fives", with a style that would be happy along side Zippy of Rainbow. But Australian-born, Mike West is a fine artistic singer and their third single has shifted 10,000 copies.

The Miller Brothers and The Waltones are classic boys-next-door garage bands, old-fashioned yet powerful. Both have bright horizons ahead and soon their names will cover the music press. The trio of Raintree County, Pebblebade 14 and Jean Go Solo are all in the mould of the early Smiths. It would be impossible to avoid copies in a city where Morrissey is a demi-god. Though these have a strength and purpose to drive them beyond the tag of unoriginal. Jean Go Solo draws from the depression of Salford, the concrete north of Manchester where lyrical inspiration is never too far away. The lead singer of Pebblebade 14 sounds more like the great man than he ever did, like discovering a long-forgotten Smiths out-take. Raintree County take a summer skip through influences of Aztec Camera and Glen Campbell.

When Bill Bragg retires or is elected to Parliament, Johnny Dangerously is waiting in his caravan to resurrect the solo guitarist singer. He travels the country, guitar at his side, playing festivals. His biggest achievement is supporting The Men They Couldn't Hang. As for Penny Priest she has supported Nina Simone and it won't be long until Suzanne Vega will be forced off the top of the guitar-girls list. They'll strip her face on the cover of Just Seventeen and demand a number one, her day is almost here.

Manchester, North of England, is a emphatic demonstration that the city has not lost its indie soul. The fresh fields of Manchester music scene are ready to crop. The energy generated by the past masters will be grasping our national charts again. Manchester will be acknowledged for more than football and industrial slums. Born in the North, die in the North, Manchester, England.

Phew, the competitions just keep a-comin'! This week we have, for your pleasure, 3 PAIRS OF TICKETS for WIN's mega-gig at the Queen's Hall on 29 January. And all you have to do to win these fab prizes is tell us which Scots "comedy" Win recently support on tour. No problem.

Furthermore, every entrant wins a groovy prize, so don't delay, enter today. Entrants should be into the Student office by dinner time on Tuesday 24th.

- The lucky winners of last week's JANE'S ADDICTION competition are: Renato Luchesi with "Jane's Addiction look like a bar of chocolate 'cos that's my girlfriend's (who is called Jane) addiction." (Good one, Renato!)
- Stuart Young with "Jane's Addiction look like mutant troll death-creatures from the other side of the astral plains."
- Stephen Foulger with "Jane's Addiction look like my underpants after a heavy night on the town."

All inspired I'm sure you'll agree. Come and pick up your tickets on Friday at 1.00 pm.

- NEXT WEEK, on top of the usual two pages of music there will be a 12-page music supplement, featuring interviews with The darling Buds and The Proclaimers, exciting features, a mega-competition and stacks more besides. Don't miss it.
G eorge Younger is not the stéréotyped Cabinet Minister. His “quietly confident” manner and modesty would be more at home in the upper-echelons of the Civil Service than in the leather and mahogany of the Secretary of State’s Office in the Ministry of Defence. However, with seven years experience in the Scottish Office and a further three in his present job, the minister is well acquainted with the Cabinet Room. Although the submarines and jet-fighters that decorate the walls of his office are more reminiscent of the gung-ho style of Michael Heseltine, his predecessor, George Younger prefers understatement in the analysis of his own success.

“It is for others to say if I have succeeded. If I have been successful I think it has been because I have been able to devote myself to two things I have really cared about. The first is Scotland, and secondly, I have always been extremely interested in defence.”

Love him or hate him, it is not hard to see where these interests have come from. The Winchester and Oxford educated son of the third Viscount Younger of Leckie belongs to one of Scotland’s foremost aristocratic families, inheriting a traditional brand of paternalistic Conservatism. His service as an officer in the Argyll and Sutherland Highlanders gives him first hand knowledge of things military, and therefore the ease which comes so naturally behind his desk in the MoD.

But with the decline of the Scottish Tory Party, Younger cannot turn his back completely on Scottish politics. At the last election he only scraped back into Parliament with a somewhat shaky majority of 182. And it appears as he talks to Adrian Searle about defence, devolution, the Poll Tax and life in high office that his hard times may not quite be over.

Regardless of political beliefs, one can hardly deny that George Younger is one of the most prominent Scottish politicians of recent years. Catapulted straight from a controversial ministerial post in the Scottish Office to what is arguably the most powerful position behind those of Prime Minister and Chancellor - Minister of Defence - he seems to have jumped rather than climbed the career ladder.

His constituents, it seems, do not share Margaret Thatcher’s obvious confidence in his political abilities. At the last election he only scraped back into Parliament with a somewhat shaky majority of 182. And it appears as he talks to Adrian Searle about defence, devolution, the Poll Tax and life in high office that his hard times may not quite be over.

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Considering the problem, he says, “Anyone who holds a position has to regard it as very much at risk: I regard it as highly marginal, but then I always have done. I am very sure, however, that at the next election it will have a much larger majority.” Noticeably however, he fails to say which party will gain that majority.

Since Malcolm Rifkind took over the Scottish Office, from the now Defence Secretary, the Tories have received their biggest slump ever in the Scottish polls. But his predecessor remains loyal.

“I warmly support what Malcolm Rifkind is doing and how he is doing it. I think he is doing absolutely brilliantly, not only in carrying the burden of the Scottish Office at this time, but actually making Scotland do extremely well. Scotland is flourishing at the moment, although you might not think it to read some of our papers. But it is flourishing, there is no question about it. I think there is a different situation from when I was in the Scottish Office and I think that Malcolm Rifkind is handling it brilliantly. Scotland is now a modern, expanding, high-technology economy.”

But his confidence in the Scottish economy and Malcolm Rifkind’s abilities does not extend to granting Scotland a more devolved government. “I do not think devolution is anything but the most sad red herring at a time when Scotland is doing so well, is prospering and flourishing, and is such an important part of the United Kingdom. Setting up a Scottish Assembly would be gravely damaging to Scotland, because it would take away from Parliament the consideration of Scottish affairs. Taking them away from the centre of influence and power in Britain, would after an initial start, no doubt, be deeply disappointing to everyone. It would not have any extra money unless it raised it from Scotland in the form of extra taxes, which would not be popular.”

But how does the Secretary of State for Defence see the success of the Scottish Nationalists at the Govan by-election, in terms of this claimed prosperity? Is it a move towards nationalism or the effect of nine years of Tory rule, without effective opposition?

“No. I do not think it was a move towards nationalism at all. I think it was brought on by the Labour Party having set up quite unrealistic expectations. They convinced people that because they had fifty MPs in Scotland they could do anything. They have not succeeded in doing anything effective at all. In the case of the Anti-Poll Tax campaign, they thought they could stop it. Well, they could not, and (laughs) nobody thought they could. Worse is still to come. When people discover what they will actually have to pay, and most of them discover that they will be better off, there will be a tremendous backlash against all this nonsense. I had a Union Pamphlet circulated in my constituency stating that the community charge would be £500 a head!”

So is he saying that the Anti-Poll Tax Campaign will actually have a positive effect for Tories in Scotland?

“Yes, I think it will have a very positive effect. There will be a large number of people, mainly taxpayers who have been paying successive amounts, who will see the benefits of the Community Charge. In my own area the
level is likely to be £290, which means even a considera
table number of council houses in Ayr will be paying less.” Younger seems to be banking on this to return him to Parliament at the next election. But already councils have been tempted to set much higher ceilings on the Community Charge than the Tories have estimated. His optimism could prove to be ill-founded.

George Younger’s period in the Ministry of Defence has already produced its fair share of controversy. Most recently, the choice of a replacement for the much criticised Chal
enger Main Battle Tank, used by the British Army. The MoD faced a difficult choice between the American M1A1 Abrams, which was available immediately, or the
British Challenger 2, made by Vickers. The British tank is still at the prototype stage, and with past problems with such projects as the Nimrod AEW, which lost the
government millions, they were reluctant to make a similar mistake. However, the situation was com-

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This was a concert of superlative wind playing. Never once did one get the impression that strings were missing — such was the quality of playing. The C minor Serenade by Mozart displayed exquisite tone and sensitivity whilst the concerto for Piano and Wind by Stravinsky was rousingly crisp and clear. Not only was Paul Crossley’s performance authoritative but the orchestra embued it with exhilaration and excitement — openly made possible by the highest of standards.

The tour de force of the evening was the Strauss Symphony Wind Instruments. Playing for a good half hour or so, these wind musicians exhibited sheer physical endurance. There was an obvious show of superb technical control and mastery but the excellent blend of the tonal colours of the more exotic instruments had to be heard to be believed.

A concert of excellence. Not only because the playing was of the highest standard, but because the wind repertoire was lightened — giving rise to ever more independence to the wind section of the orchestra.

Ornette D. Clemenon

BRIAN MCGEOCH: THE CHINESE WAY

The Printmakers Workshop until 18 February

Ever since the days when Manet introduced his first Japanese print into the portrait of Emile Zola, a whole series of Western artists have been irresistibly drawn to the art of the Orient, thematically and stylistically. Brian McGeoch has proved to be no exception, as he illustrates in the exhibition of his drawing and prints completed during his stay at the Sichuan Institute of Art in China.

He enthusiastically embraces very Chinese subject matters, offering such spectacles as the Chinese girl in colourful, traditional Miao costume or the polychrome landscape complete with soaring rocky hills and the archetypal, picturesque, flowing spring in “Dazu Landscape”.

Looking at his work however, one is forced to ask whether despite having adopted the superficial style of Chinese art: the bright colours, use of black paper and the flat shapes, whether McGeoch has grasped its essence. Modern day models dressed attractively in national costume do not automatically make for an Oriental painting, and there is always an irresistible pull towards Western-style naturalism underlying his work.

The print can be illustrated by a visual metaphor. In his work of the “Southern Sichuan Man” McGeoch represents in pen and ink with the amalgamated use of thick, carefree blocks of ink and finer, black lines for detail, a Chinese man in traditional costume — evoking bygone days and ages of life. The effect however, rendered somewhat incongruous by the inclusion of an extremely modern looking wasp adorning his waist. The viewer who swoops onto this detail is taken sharply aback. Similarly, it is difficult to be totally convinced by McGeoch’s stab at “The Chinese Way” of art.

The criticisms however, are tempered by the knowledge that these works are the result of a mere few days spent in China, and they do have a certain charm. Particularly fascinating are his series of works which represent the progression from a Western representational to more abstract Eastern style of working. His enthusiasm for his newly acquired skills was obvious as exemplified during his public presentation of printmaking when he constantly referred to “The Chinese Way”.

Sung Khang

Parlez-Vous Scots?

Eliza Langland as Dorimene, and Bill Murdoch as Dorante.

Le Bourgeois Gentilhomme

Royal Lyceum

13 Jan-4 Feb

It is with great pleasure that one may announce the arrival of Moliere’s Le Bourgeois Gentilhomme in Edinburgh. The Royal Lyceum presents a highly entertaining and lavishly stylish production, satirising the nouveau riche and the pride and simplicity of the proud and simple Madame de la Bourgeoise. As his no-nonsense consort, Mary Riggins is the proud and simple Madame, extremely garish and expensively colourful.

Jourdain. Riggins proves to be the perfect foil to Carr’s foolish character, and the scenes between them are some of the funniest in the show. Also especially entertaining is Jimmy Chisholm as the Music Master/Tailor/Cowlie. In all three guises his excellent timing and delivery add tremendously to the overall tone of light-hearted farce in this production.

It must also be noted the Le Bourgeois is played in Scots, adapted from the original French by Hector MacMillan. Nothing is lost in the translation, and in fact the change is highly successful. The show’s designer, Philip Cherbonnier, has done a first rate job with the elegant period set and costume. Especially memorable are the extremely garish and expensively colourful costumes for Maister Jourdain and his four, tutors. The physical production alone is a pleasure to watch, regardless of the players’ very fine performances.

The Printmakers Workshop

10 January 1989

Eliza Langland as Dorimene, and Bill Murdoch as Dorante.

SNO

Queens Hall

12 January

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CATCH IT

ALAN WATSON: HUNTING THE BIG FISH
369 Gallery
until 28 January

THIS EXHIBITION represents a powerful depiction of the timeless struggle for life and the eternal conflict between man and nature.

Alan Watson has felt a strong affinity with the adventurous spirit of his whaling ancestors. His work combines an heroic image carried from childhood with the harsh realities of his first-hand experience and research. The medium of charcoal on paper allows the shades of black to convey the starkness of harsh economic crisis and enforced separation from the family. The bold eyes of the women and children reflect hardship yet resignation of the hands of men.

Alan Watson: "The Chase" (1988)

PAUL GALBRAITH: CLASSICAL GUITAR RECITAL
Queen's Hall
14 January

PAUL GALBRAITH's performance at first confounded with a disappointing inevitability to one's stock preconceptions of classical guitar music: A sweet, intense but nevertheless undemanding background music. He began in a tense silence, eyes closed in artistic concentration, to play two early lute fantasies of delicate simplicity and stillness. After a supposedly contrasting modern work his eyes were still closed soulfully, and his music was still... still... static... stop. It was mesmerizing but frustratingly short of dynamic range and colour, the Bach Suite closing the first half reached a climax in the minuet where he achieved a pose which the other movements lacked: He almost began to dance.

The second half confirmed the guitarist's distinct character but portrayed it so much more vividly. Paul Galbraith played "Variations on 'La Folia'" with an arrogrant Spanish twang. The phrases flowed, relaxed at last and some exciting nimble rhythms sounded dizzingly virtuoso instead of, as in the Bach, merely very difficult.

Despite amplification this concert could have been subtitled "Concert for Solo guitar, three hundred strong and audience and two digital watches." Quailing doors, cracking seats and hisses, ears still closed of the场地 the guitar did not always win. Perhaps this sums up its paeanic, mellow image. A concert pianist flamboyantly fills the Albert Hall. Paul Galbraith seemed happy to remain introverted, speaking quietly to himself and anyone else who listened hard enough.

Delightful: A sweet, intense but nevertheless undemanding performance which might have been subtitled film. This can be explained by three things — first, the swift and snappy translation by John Mortimer, second, the fact that most of the cast are first years, bringing a freshness to the production, and third, the new surroundings of the Adam House Theatre. This cozy little theatre has all the tack grandeur and maroon, and gold decor which is usually only found in Indian restaurants. The artificial splendour of the venue seems to perfectly complement the setting of the play in the gaudy society of the twenties.

PAUL GALBRAITH:
CLASSICAL GUITAR RECITAL
Queen's Hall
14 January

THE LADY FROM MAXIM'S
Adam House Theatre
17-21 January

IF YOU'RE looking for a completely farcical, "no intellectual strings attached" type show, then this play by Georges Feydeau is the one for you. Mistaken identities and marital muddles, the essential ingredients of good slapstick farce, are spiced up with a sprinkling of eccentric characters and some good old-fashioned knicker-flashing. Only the alcoholic Duchess misses out on the fun as she explains, "I forgive me, I can't get my leg over, I'm dead." Despite this, the rest of the cast have a supply of sly energy to rival any "Carry On" film. This can be explained by three things — first, the swift and snappy translation by John Mortimer, second, the fact that most of the cast are first years, bringing a freshness to the production, and third, the new surroundings of the Adam House Theatre. This cozy little theatre has all the tack grandeur and maroon, and gold decor which is usually only found in Indian restaurants. The artificial splendour of the venue seems to perfectly complement the setting of the play in the gaudy society of the twenties.

BRAKES AND OPPORTUNITIES

Do you have the commitment and enthusiasm necessary to work on this exciting new community support scheme for adults with learning difficulties (mental handicap) in Lothian?

The Social Work Department need BEFRIENDERS who could link up with an individual to pursue a social activity, hobby, or skill. Befrienders would be paid an allowance for every day they work with a person.

Experience of mental handicap may be helpful but it is not essential. If you feel you might be able to help please contact:

Co-ordinator:
Breaks and Opportunities,
Supported Accommodation Team,
20-24 Albany Street,
EDINBURGH

Telephone (office hours) 031-556 9140

Kings Buildings
Union
50th Anniversary Bell
Friday 10th February 1989
KING JAMES HOTEL
Five Course Dinner
String Quartet
Jazz Band
Ceilidh
Tickets:
Double £35
Single £18 available from K.BU sec.or committee.
Sounds Like Spring

**DARLING BUDS**

Avo-8

The Venue

**SUPPORT bands**

Avo-8 opened up the show to a crammed venue with a less than impressive set dogged with sound problems. They failed to arouse any real interest at all from the bored crowd and managed an encore on solitary fans clapping down the front.

In complete contrast the Darling Buds were fast, powerful, confident and cemented their already growing reputation as a live act. Unlike fellow indie crossovers the Primitives their post-Blonde guitar pop works excellently in a live situation (man), and remains as brash and brazen as ever.

They may not be the most original band on the periphery of the pop scene, but, pop kids (as Andrea would say), their lack of pretence and emphasis on fun are the vital components of what the Darling Buds are all about.

**GARY MOORE**

After the Virgin 12

**THIS IS** a crucially important phase in Gary Moore’s career and consequently this is an extremely significant release. Following on from his most commercially successful release, ’87’s *Wild Frontier* album, this isn’t quite the song I’d hoped for. He still draws on his Celtic roots although not so markedly as previously and the lack of innovation makes this track seem a tad unadventurous, just one sandwich short of the full picnic to speak!

I’m being a little harsh in my judgement, but the stuff that Grazer has released in the past has seemed more inherently vital, refreshing in its incorporation of his unobtrusive six-string genius into the framework of the song. This is a little more centre field and gives me the feeling that I’ve heard it somewhere before — or is that due to the lyrics being about war again?

I do, however, have ultimate faith in Gary Moore and consequently I’d reserve judgement until the release of the album. For the moment, I’m “going back to the Wild Frontier”

— Ted Linehan

**VARIOUS ARTISTS**

Human Music

Homestead Records LP

NEW YORK’S Homestead have been at the forefront of the thriving post-hardcore scene in America, having had in their stable the likes of Sonic Youth, Swans, Big Black and Dinosaur Jr.; i.e. lots of bands with nothing in common but I enjoy lumping them together.

Human Muscle is the second various artists’ offer, following 1987’s excellent *Walking Ulterior*. It features no less than twenty-five bands, including Swans, Swans, Big Black and Dinosaur Jr. and the UX Ventures.

The only real problem was the predictability of it all; a blonde female with a sweet voice fronting three clean and tidy likely lads with regulation black clothes and leather jackets, touring heavily and then releasing a sort of best album. Stop me if you’ve heard it before but I kept getting the familiar feeling that someone was trying to sell me something. Not to mention the ‘this song is off our album which will be out at the end of the month, please buy it’ mentality and the ready availability of tour merchandise.

These criticisms aside, the Darling Buds are the best live band of their ilk, relying more on their good songs than on image and posturing. And it was these same songs that meant most to the fans, and, judging by their enthusiasm to the band as well.

— Keirn Melotte

**THEMIGHT BE GIANTS**

Lincoln

**EVEN THOUGH** they might be giants started out as “performance artists” in New York City, we won’t hold that against them. What they have transformed into is, without doubt, musical magicians of boundless wit and imagination. *Lincoln* alone will attest to this fact.

Following their brilliant debut with Don’t Let’s Start and She’s An Angel, the songs on *Lincoln* are guaranteed to amuse, delight and at times, make you guffaw yourself silly.

Ana Ng, the single, combines a nonsensical Raymond Chandler feel with the glorious line, “Ana Ng, I’m getting old/and we still are.”

What they have transformed into are giants. They Might Be Giants have this uncanny knack for making “love songs” that are quickly breathtaking and Ana Ng provides a wonderful example of this ability.

John Flansburgh and John Linnell, the sum total of They Might Be Giants, in these 18 songs, as well as in the 10 songs of their previous album, succeed in exploring the inner recesses of all genres of music, assimilating them, while simultaneously creating lyrics that are rich with socio-drama send-ups, tickle-your-fancy fictional forays and refreshing goodness. In this age of post-modernist perverted pursuits that takes themselves altogether too seriously, They Might Be Giants with their satisfying chaotic karma are indeed giants.

— Jeni Baker

**end to their period of stagnation.**

Nothing (well perhaps one or two things) would please me more than to see TXC back in the charts, but unfortunately this probably isn’t the one to do it. However, I doubt if TOTP would allow any band with such an “acid” name back on their precious show.

Alan Graves

**THE MUSIC PAGES**

need enthusiastic, dedicated, semi-intelligent writers to join a friendly, enthusiastic, dedicated, semi-intelligent bunch.

Come along to our meetings at 1.15 pm on Wednesdays at the Students Offices.

You know it makes sense!
THE PRESIDIO

Cannon
Dir: Peter Hyams

THE PRESIDIO as director Peter Hyams (of "2010: Odyssey 2" fame) claims it is a movie in the grand tradition — "wild-eyed, packed with action and loads of fun." This is definitely the case if you've never seen a film before because the mere spectacle of any film would easily impress you.

The Presidio just doesn't have it. Even poor old Connery (who's worth watching) doesn't look too delighted to be in the film himself.

The Presidio is the oldest active military installation in the United States over looking San Francisco Bay and has been occupied by the American army since 1847. During a routine security patrol one night, a break-in is discovered and the patrol guard shot dead. The investigation is soon underway and conducted both by a city policeman — Jay Autism (Mark Harmon) — and Colonel Caldwell (Sean Connery) of the military. Friction between the different organizations — always occurs — fighting to take control. It is no surprise therefore to find that this is a buddy movie.

Yup, Austin and Caldwell team up, screw up and get on others nerves but somehow, as always, they become better rather than good friends (they have an "understanding"). This is not aided by the meagre subplot where Austin firts with Caldwell's daughter — Meg Top Gun Ryan, but on the main plot itself which is exquisitely simple and dull,fleshed out with the odd action sequence — one which is notable, a chase on foot through Chinatown.

This is really inferior stuff to be honest. As a movie of quality, the Presidio is basically a result of the mill stuff directed it appears with no criticism, imagination or interest coming across from any part of it.

My word of advice is to go and see if you're a Connery freak (and there's plenty) but there's plenty else to see like the Manchu­ran Candidate or Who Framed Roger Rabbit they will both leave a smile on your face.

Dylan Matthew

For Future Presentation . . . FILM PAGE PREVIEW

AU REVOIR LES ENFANTS

Filmhouse
Dir: Louis Malle

This semi-autobiographical film was inspired by what the director describes as "the most dramatic experience of my childhood" — the day on which his Jewish girlfriend was taken away to a Nazi death camp.

This incident obviously affected Louis Malle very deeply and as a result he has produced a film of great dramatic and emotional power. By focusing the story on the relationship between the two boys (one a boy similar to himself and one the Jew Jean Bonnet), Malle is able to bring out the contrasts between the carefree innocence of life at boarding school and the absurd cruelties of the adult world outside it.

The film is not without some moments of humour but such moments are tempered by a sense of imminent tragedy. Bonnet, a brilliant student, comes across initially as shy and reserved. But then he is being hidden in the school by the monks who run it and lives in constant fear of the Germans.

The final scene in which Bonnet, the other Jews at the school and the priest who run it are taken away by the Nazis is particularly powerful. The young boy, whom we can take as representing the young Louis Malle, has just come to know and care for Bonnet. He cannot comprehend why the Nazis should want to kill his friend.

The film, titled "Au Revoir Children" (the priest's final words to the boys as he is led away by the Nazis), could equally well have been titled "Goodbye to childhood". It deals with the loss of innocence in a uniquely sensitive and emotionally powerful way. I recommend it unre­ servedly.

Rod McLean

For Future Presentation . . . FILM PAGE PREVIEW

SEQUEL FEVER

So what's new in 1989? Not a lot, sadly, as Neil Smith discovers.

1989 sees the return of the sequel boom as rival studios seek guaranteed success by going over old ground. Top of the hit list must be Pyramids — Back to the Future 2, repeating teen heart-throb Michael J. Fox with wacky scientist Christopher Lloyd. The crew of the Starship Enterprise are back boldly going where they've already been four times before, in Star Trek V: The Final Frontier, this time directed by Captain Kirk himself, William Shatner. Personally, I can't wait for Licence Brooked, with Timothy Dalton-007 as Ian Fleming imagined him — returning as secret agent James Bond, who sets out on a mission of vengeance in what promises to be the best Bond yet. The original 007, Sean Connery, appears as Harrison Ford's father in Indiana Jones and the Last Crusade, the second sequel to Raiders of the Lost Ark, and directed as usual by Steven Spielberg.

The sequel craze doesn't stop there: Clint Eastwood plays Dirty Harry for the fifth time in The Dead Pool, Dudley Moore, desperately seeking a hit, returns to the role that made him a star in Arthur 2: On the Rocks; and there's also Cocoon: The Return, reuniting veteran actors Don Amche, Willard Bremke and Homey Cronin in another dose of sentimental science fiction. As if that weren't enough, there's Short Circuit 2, Nightmare on Elm Street 4: Dirty Dancing 2 and — you believe it — Toxic Avenger 2! (Sounds like an Oscar winner to me.)

Saddly, originally seems scarce in 1989, and with sequels to Ghostbusters and RoboCop in the pipeline, as well as another instalment of The Evil Dead saga, we can expect more of the same from Hollywood this year. But then again — what else is new?
**THURSDAY 15th**

**THE DAN BLOCKER EXPERIENCE**
Negociants, Lothian Street, 225 6313
9:30 pm. Free. Local blues.

**THE BRITONS**
Preservation Hall, Victoria Street, 226 3816
9:30 pm. Free. Resident blues.

**CHARLIOT AND THE BOGUES, CRINGE, SWINGS AND ROUNDABOUTS**
Oldford's, Forrest Road, 221 8283
6:30 pm. Free. Upcoming bands.

**SCOTTISH EARLY MUSIC CONSORT**
Gow's Hall, Clerk Street, 660 2019
5:45 pm.-6:15 pm. Free. Early music.

**SUNDAY 21st**

**G Spot Tornado**
Preservation Hall, Victoria Street, 226 3816

**The Key**
Negociants, Lothian Street, 225 6313
6:30 pm. Free. Downstairs.

**Scottish Chamber Orchestra**
Queen's Hall, Clerk Street, 666 2019
8 pm. Free. Classical music.

**SUNDAY 22nd**

**Janes' Addiction**
Venue, Calton Road, 55 0071

**Bluefinger**
Music Box, Victoria Street, 220 708
5:30 pm. Influence: £1 after 9 pm.

**The Blues Crew**
Preservation Hall, Victoria Street, 226 3816
8:30 pm. Free. Live music.

**Monday 23rd**

**Prong and Godflesh**
Venue, Calton Road, 55 0071
8 pm. Free. Heavy metal.

**Bulp Cormorant**
Preservation Hall, Victoria Street, 226 3816
5:30 pm. Free. Local band.

**Johnny Sunbeam**
Negociants, Lothian Street, 225 6313
9:45 pm. Free. Local band.

**Tuesday 24th**

**The Heat**
Preservation Hall, Victoria Street, 226 3816
8:30 pm. Free. Pop music.

**Tex Filled Five**
Negociants, Lothian Street, 225 6313
Downstairs. Free.

**Wednesday 25th**

**Charlie McNair's Jazz Band**
Preservation Hall, Victoria Street, 226 3816
9:30 pm. Free. Local jazz.

**Charlie and Her Sheepdogs**
Negociants, Lothian Street, 225 6313
Downstairs. 6:30 pm. Free. Local band.

**Christian Death**
Venue, Calton Road, 55 0703
8 pm. Free. Gothic rock.

**Odeon**
Cock street 667 733
Student concessions £1.75 all performances. £2.50 at 6 pm. £2.25 at 9 pm.

**Friday 26th**

**Block Brothers**
Preservation Hall, Victoria Street, 226 3816
8 pm. Free. Blues.

**The Caten, Vatican Shotgun**
Scoops, 402 3953
8 pm. Free. Upcoming bands.

**Saturday 27th**

**G Spot Tornado**
Preservation Hall, Victoria Street, 226 3816

**The Key**
Negociants, Lothian Street, 225 6313
6:30 pm. Free. Downstairs.

**Scottish Chamber Orchestra**
Queen's Hall, Clerk Street, 666 2019
8 pm. Free. Classical music.

**Sunday 28th**

**Janes' Addiction**
Venue, Calton Road, 55 0071

**Bluefinger**
Music Box, Victoria Street, 220 708
5:30 pm. Influence: £1 after 9 pm.

**The Blues Crew**
Preservation Hall, Victoria Street, 226 3816
8:30 pm. Free. Live music.

**Monday 29th**

**Prong and Godflesh**
Venue, Calton Road, 55 0071
8 pm. Free. Heavy metal.

**Bulp Cormorant**
Preservation Hall, Victoria Street, 226 3816
5:30 pm. Free. Local band.

**Johnny Sunbeam**
Negociants, Lothian Street, 225 6313
9:45 pm. Free. Local band.

**Tuesday 30th**

**The Heat**
Preservation Hall, Victoria Street, 226 3816
8:30 pm. Free. Pop music.

**Tex Filled Five**
Negociants, Lothian Street, 225 6313
Downstairs. Free.
THURSDAY 19th

THE WHIRLPOOL
10 pm-3 am; Shady Ladies, Cowgate, 225 6569
£1
Some early punk and psychedelia played for a change.

DREAM
10 pm-3 am; Music Box, Victoria St, 221 708
£1.50
Popular and up-tempo tunes, with a bit of “Acid Jazz”.

SHAG
11 pm-3 am; The Mission, Victoria St, 225 6569
£1.50
Increasingly buzzy/popular kitch.

THE AMPHITHEATRE
10 pm-3 am; 31 Lothian Rd, 229 7670
£2; half-price before 11 pm
Disco Inferno.

FRIDAY 20th

ROADRUNNER
10 pm-3 am; Music Box, Victoria St, 221 708
£2
Guest DJs playing funk, house and soul.

SPANISH HARLEM
10 pm-3 am; Wilkie House, Cowgate
£2
House and acid sounds with a large crowd.

THE RENAISSANCE
10 pm-3 am; Bermuda Triangle, Coasters, 228 3252
£2
“alternative” sounds — becoming increasingly popular.

BJUSTER BROWN’S
11 pm-3.30 am; 25-27 Market St, 226 4224
£2.75; half-price before midnight
Chart and dance music.

THE MOJO CLUB
10 pm-4 am; The Mission, Victoria St, 225 6569
Featuring Euphoria — acid night.

SATURDAY 21st

THE BACKROOM
10.30 pm-3 am; Shady Ladies, Cowgate, 225 6569
£2
one of Edinburgh’s most popular “alternative” clubs.

BIGBIRD
10-4 pm; Wilkie House, Cowgate
£2.50

TROI
8 pm-3 am; Music Box, Victoria St, 221 708
New club from the Spanish Harlem league.

KANGAROO CLUB
10-3 pm; The Mission, Victoria St
£2

THE AMPHITHEATRE
11.30 pm-4 am; 31 Lothian Rd, 229 7670
£1; half-price before 11.30 pm

CINDERELLA’S ROCKFELLAS
9 pm-3 am; 99 St Stephen’s St, 556 0396
£2.50; £2.50 before 11 pm

SUNDAY 22nd

THE AMPHITHEATRE
10 pm-3 am; 31 Lothian Rd, 229 7670
£2; half-price before 11 pm

BUSTER BROWNS
10 pm-4 am; 25-27 Market St, 226 4224
£2.25; half-price admisions and drinks before 11 pm

OUTER LIMITS
10.30 pm-3.30 am; Coasters, 3 West Tollcross, 228 3252
£2 before 11 pm, £2 after

WEDNESDAY 25th

THE DEEP
10.30 pm-3 am; The Mission and Shady Ladies
£2
Previously named “Ard”, spires features acid and downers with its jazz, funk etc.

POTTERROW
8 pm-1 am; Student Centre
£1 with matric card
Happy hour 8.30-9.30 pm
Wide range of music from the really naff to indie, funk, hip-hop, acid, etc.

THURSDAY 19th

SCOTTISH COUNTRY DANCE AND FOLK DANCE CLUB
7pm-8.30 pm; PE, Dept 46, Pleasance
Beginners welcome.

EU CHAPLAINCY
1.30 pm; 6th Level Common Room, JCMB
Mc Alan Reid discusses “Kierkegaard — the First Existentialist”.

FRIDAY 20th

GREEN BANANA CLUB
Evening; Pro Unions
BEATBOX DISCO
7 pm-2 am; Teviot Debate Hall Free.

PARK ROOM DISCO
7 pm-3 am; Teviot Row Union
Happy Hour 8.30-9.30 pm
The “independent” disco.

CATHOLIC STUDENTS UNION
12.30 pm; 23 George Square 70p
Bread and cheese lunch.

EU CHAPLAINCY
10.15 pm; Chaplaincy Centre
All-night vigil of prayer.

SATURDAY 21st

YABBADABBADO DISCO
7.45-Midnight; Park Room, Teviot Row Union
6th onwards music.

CHAMBERS STREET UNION DISCO
10.30 pm-3 am; Shady Ladies, Cowgate, 225 6569

SUNDAY 22nd

CATHOLIC STUDENTS UNION — MASS
7.15 pm; 24 George Square
Followed by a talk on L’arche Community.

EU CHAPLAINCY
11 am; Greyfriars Kirk
Joan Chaplaincy/psych service.

SCOTTISH METHSOC’S LUNCH
12.30 pm; Nicolson Square Methodist Church
Followed by meeting at 2 pm.

MONDAY 23rd

EU PRO-LIFE CEILIDH
8 pm-1 am; St Columba’s Hall, Upper Gray Street
£2
With Hugh MacDiarmid’s Haircut.

CATHOLIC STUDENTS UNION — MASS
10 am; Greyfriars Kirk
Followed by meeting at 2 pm.

EU MEDEFIC GROUP — “MEDICINES: IS THERE ANYTHING? WITH half of Edinburgh’s more discerning punters still on a high after The Darling Buds’ pop explosion at the Venue last Friday, this law of averages states that nothing that exciting will come our way again for a couple of weeks at least.

Still, Potterrow kicks off this term’s run of bands on Friday with THE CATERAN, ably supported by THE ABs. This is the first in a stream of bands at Potterrow this term, so keep your eyes on this column.

Sunday at the Venue, and JANE’S TV GUIDE

NOT the best of weeks for TV this one. I’m afraid — an ideal opportunity perhaps to spring-clean the flat or take up an exciting new hobby (crocheting, yes). Certainly few distractions coming from the box, although there are the odd one or two programmes worthy of more than a cursory glance. Among these must be Jools Holland’s latest enterprise for C4, The Groovy Fellers (Friday, 10.30 pm). This is labelled an off-beat voyage of discovery, involving Marinius and the boundless talents of Tim Pope (very famous video producer) and as such deserves a look. More addictive viewing comes on Thursday, with the Return of Naked Video. What, they ask, does Sumo wrestling, Rudolph Hess’s diary, London property prices and Muriel Gray have in common? Not much, one would think, but presumably those funny people at BBC have come up with some connection — we await in anticipation.

Apart from this, though, little to incite (even a little interest) — unless one is of a sporting inclination. On Sunday the unspeakably Superbowl gets underway; the climax of C4’s regular American football coverage, I think, but don’t ya just love it? The “independent” disco.

For real entertainment, though, watch The Hi Man and Her on late night ITV. Hilarious stuff (although this is unintentional) from the kind of disco that Shaz and Kev frequent on Saturdays. Pay special attention to the presenters — somebody please shout that woman!

CA’S Little Women (Saturday, 10.30 am) and IT/The Terror From Beyond Space (Friday, 12.15 am) redeeming a bad lot.

The best of the bunch, however, and definitely worth watching, is good old Brookside (C4, Wednesday). This is the episode we’ve all been waiting for — Harry catches Sheila and Billy in bed together (Heh! heh! heh!). Don’t miss it!

This week’s Oh-my-God-who-could-they-put-that-on-again award undoubtedly goes to ITV for yet another showing on Saturday of the James Bond “classic” (ahem) Live and Let Die.

The best of the bunch, however, and definitely worth watching, is good old Brookside (C4, Wednesday). This is the episode we’ve all been waiting for — Harry catches Sheila and Billy in bed together (Heh! heh! heh!). Don’t miss it!

Avril Mair

THIS WEEK’S "Mama Lisa"
IN MARCH of last year, a student at Edinburgh University sent to a small but influential newspaper in South Africa an account of UDF leader Albertina Sisulu’s rectorial campaign here. A week after it was published, the Johannesburg-based paper, New Nation, was suspended for three months under Pretoria’s emergency regulations.

The sending of the report and the banning of the newspaper were not unconnected. Gaby Tugwana, acting editor of the New Nation — a publication internationally renowned for its pull-no-punches stance against apartheid — believes the article greatly influenced the authorities in their decision to shut the paper down. It illustrates how even student journalism, no matter how innocent or accurate in content, is transformed and considered politically subversive in the氛围 of SA.

From this example one can understand why Pretoria takes student journalism within South Africa so seriously. A symbol of the significance of campus journalism is the emphatically anti-apartheid South African Student Press Union (SASPU), a type of student organisation few countries can boast.

All news gathered by its affiliates, Wits Student’s, is in the streets and it is easily digestible - bland stories have things which infringe the regulations.

The student press casts itself in the “alternative” mould, and so the same regulations apply. However, student journalists have yet to experience the severe conditions of many black community newspapers. Last August a journalist from Grassroots was shot by police in Gugulethu township near Cape Town. She survived the unprovoked attack, but the intimidation of the international community is powerless. Saamstaaan, also in Cape Province, has been victim to a string of detentions, arson attacks, thefts and police raids.

Student newspapers, mostly produced on white campuses, seem privileged by comparison. However, the bombing last year of the National Union of South African Students (NUSAS) office on the Wits campus — an attack which also caused major damage to SASPU based in the same building — suggests the battle lines are drawing nearer.

Student journalists have watched carefully the government’s desperate attempts to stifle the professional alternative press. Both the New Nation and Weekly Mail suffered banning orders last year, but have emerged wiser and stronger.

Harper puts it: “It is now a question of having a good defence, quick feet and trying to slip nimble punches in between raised fists.”

In the eyes of the international community, the shut-down of the Weekly Mail was a major political issue. The newspaper’s very absence from the news-stands became another potent symbol of an oppressive political system. It proved that although the alternative press could be victimised, restricted or silenced, its effect would still be felt. Antone Harper strongly believes this. “The story itself is not going to disappear,” he says. “It is in the streets and it is going to stay there.” This note of defiance is one the SA student press are not afraid to echo.

... and Gaby Tugwana, acting editor of New Nation...