

Entertainment

Haggis holiday is approaching

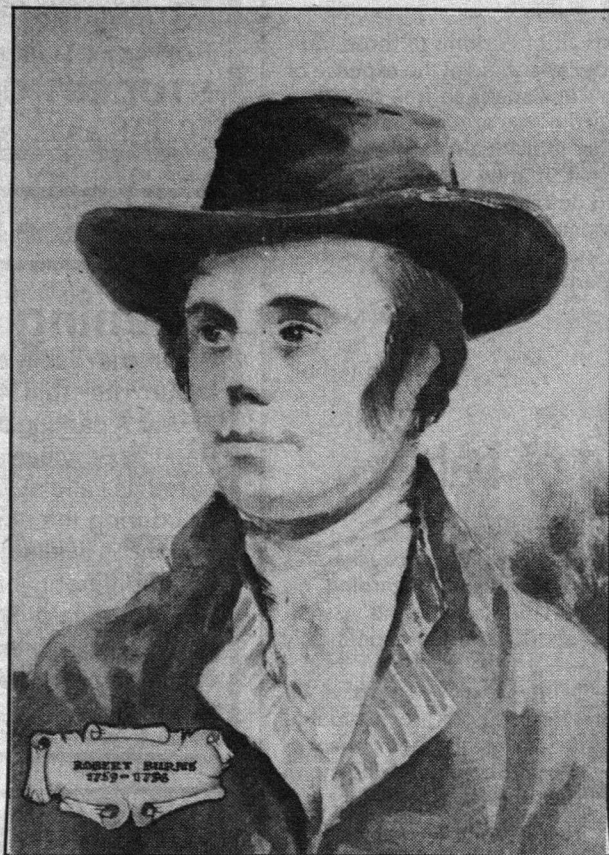
by Regina Behnk

Robbie Burns Day is to the Scots what St. Patrick's Day is to the Irish. Jan. 25, 1986 marks the 226th anniversary of the rustic poet's birth. On this occasion Scots around the world dress in all their finery for a day of festivities. Robbie Burns day is not complete without the traditional feast of haggis.

Haggis is a popular pudding made with the heart, liver and lungs of a sheep, minced oatmeal, onions and other seasonings, all boiled (of course) in the stomach of a sheep. The meal is traditionally preceded by a recital of the famous Robert Burns' poem "Address to a Haggis".

Born on the Mount Oliphant farm in Scotland to William and Agnes Burness (the old family spelling which Robert changed), Burns was the oldest of seven children. These modest beginnings (Burns was a farmer for most of his life) may explain why he related so well with the people of Scotland. His songs of love, work and drink depict the Scottish style of living. His poems, though they depict everyday events, are wrought with emotion. Dr. Raymond J.S. Grant, English professor at the U of A, claims, "The passion and interest in Burns is simply built into the Scottish soul." Grant has done extensive studies on Burns, and explains why he was drawn to the research, "I became so emotionally involved in studying Burns."

In 1783 Burns began recording his observations and notes in the *Commonplace Book*. He was always very critical of these entries; especially of his ability to write verse. In 1784, Burns became head of his family when his father died, a broken and bankrupt man. Burns moved the family to a new farm in Mossiel. While managing the farm, he continued to write and his first set of poems



Robert Burns (left) and Prof. Grant (right): "The passion and interest in Burns is simply built into the Scottish soul."



were first published in 1786 in a volume entitled *Poems Chiefly in Scottish Dialect*. This book became an immediate success both with peasants and the gentry. Burns achieved nationwide fame by focusing on

light and gay verses of love. He deliberately omitted rebellious and bitter entries such as "The Jolly Beggars" and "Death and Doctor Hornbook". Rather, in this volume, he presented himself as a noble and natural man

lacking any formal education.

Though Burns had numerous affairs, his one true love was Jean Armour. Jean's father did not approve of Burns, and would not consent to their marriage. After a long separation, Burns was eventually reconciled with Jean (who had given birth to his twins out of wedlock) and they were married.

During a visit to Edinburgh, Burns met James Johnson. The two men spent a great deal of time revising old Scottish songs which were published in the *Scots Musical Museum*. Burns worked on a similar project with George Thomson. During this assignment, Thomson and Burns quarrelled frequently, as Thomson insisted on reforming the text. As Burns considered this work a service to Scotland, he never accepted payment for it.

At the age of 37 on July 21, 1796, Burns died not because of excessive drinking as myth has it, but of rheumatic heart disease which he had developed in his earlier days.

Grant says "Burns was a complex man, not just a womanizer or a hard drinker. He is like a rough diamond with several facets." Grant will shortly be releasing his book *The Laughter of Love, a Study of Robert Burns*.

As well, Grant will be giving three Burns lectures at 4:00 pm on Jan. 17, 20, and 22nd in HCL-1.

For more information regarding these lectures contact the English Dept.

And so the good guys win again

Black Moon Rising
New World Pictures
Rialto

review by Susan Sutton

Black Moon Rising takes us to the land of car chases, gratuitous sex, icy corporate baddies, and introduces yet another American man of steel.

Tommy Lee Jones is Quint (how manly can you get), a "professional" thief. Hired by the federal government, in the form of Bubba "Don't screw with the government" Smith, Quint's mission is to "retrieve" a computer cassette containing vital tax records. He is pursued, however, by a whole bunch of bad guys, and is forced to hide the cassette in

another car — Black Moon.

Black Moon is a space age car designed by three Texans who are enroute to Los Angeles to demonstrate its abilities to potential investors.

To complicate matters, the car is stolen by a gang of professional car thieves who are under the direction of lovely Linda Hamilton.

Therein lies the problem for our hero and his love interest.

Tommy Lee Jones is surprisingly good as Quint. He's not a pretty boy, but neither is he out of the lean, mean Clint Eastwood mold.

His sense of humour is naturally wry unlike Roger Moore's wit which always rings somewhat false. Jones seems to be a bit too intelligent to put up with some of the abuse he takes, but we can assume he's doing it for the money.

Linda Hamilton is Nina, the beau corporate baddie's (Robert Vaughn) right hand woman, who is drifting from him to the more romantic Quint. A gal with fashion sense and street smarts, she exhibits just enough helplessness to ensure herself a role in this movie.

Robert Vaughn as the head of the stolen car operation leaves something to be desired, as he spends more of his time spying or giving execution orders than running a business. Even if he weren't the crooked business man, he looks sufficiently like the archetypal corporate nasty to hold his own.

Apart from a slow beginning and a weak development of the government's involvement in the plot (Smith merely shows up periodically to intimidate Quint), the film moves along quite well. It's not outstanding, but as an action movie in which the tough good guy gets the tough bad guys - and the girl - it's worth seeing.

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— 8 pm

Bumstead
Productions



Thursday, January 16, 1986

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WHERE: Dinwoodie Lounge
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Speaker: Pia Sutcliffe

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