A New Voice

by Tom Bradby

Despite the uninspiring surroundings of Cowan House JCR the 1988 Rectoral Hustings got off to a brisk start with some of the candidates showing a tendency towards lengthy speeches in order to get the point across.

Christopher Lipscombe confessed in his initial spiel that he was not a “household name” but pointed out that, as a student, he saw the problems facing our University and that he was prepared to stand up and say “things that have to be said.”

Muriel Gray said in a short, sharp speech that one of the reasons she agreed to stand was that she had been a student in earlier times and that she felt that “The very nature of further education is under incredible threat just now and nobody seems to be speaking up for you... If I can be a voice for you in any way I think that is the most important function a Rector can serve and that’s exactly what I’d like to be.”

Richard Demarco saw the problem in grander terms. Edinburgh as threatened by “a terrifying extraordinary power, a kind of machine, quite devilish, I would imagine, at work, I don’t want to get into politics here by saying it is the fault of this part of the next but I would say, in the words of that old Scottish song, I can see the approach not of Edwards power but of Maggies power... and feel the approach of battle.”

Mr Demarco brought up Franklin D. Roosevelt as a man who had acted — who had said to the world “this generation has a rendezvous with destiny,” this Mr Demarco thought, was what our generation had and we had “to fight for the truth and freedom.”

Steven Talbot who was speaking for Albertina Sisulu outlined the oppressive nature South African life for blacks and stressed that we could help the fight for freedom by electing Albertina. He stressed that Albertina’s campaign for Rector would be reported in the black newspaper the New Nation in Soweto on Wednesday which would help to bring people together and “cut down the communication blockages.”

A member of the Demarco camp asked a question expressing doubt as to whether some of the candidates would be as committed to being Rector in their third year as they were now.

Muriel Gray rejected such innuendo unequivocally, “All I can say is if you have a duty to anything... you have to make a very conscious decision how you are going to perform that duty. In three years time I would imagine if my career hasn’t taken a complete nose dive, I would think that my responsibilities would be exactly the same.” She stressed that there was no question of her living anywhere else but Edinburgh and that in three years time she would “devote as much time as possible to doing as good a job as Rector as I would now.”

Likewise Steven Talbot would baulk no doubt concerning the commitment of Lindiwe, Albertina’s daughter in carrying out the duties of the Rectorship; “People from South Africa involved in the struggle don’t get involved in things like that unless they’ve thought about it. And when they do they don’t do it by half measures. That’s just the way the struggle is — you’re struggling for your life over there.”

Mr Lipscombe said that his career was as yet undecided, but that he would be in Edinburgh for at least the next two years and if he wasn’t after that it wouldn’t, anyway, jeopardise his effectiveness as Rector.

On the crucial issue of media coverage and concrete plans of action Muriel Gray said that her real concern would be to “inspire the people of Edinburgh...“
by Elaine Wilson

"With unity we might just win" was the message Norman Willis, General Secretary of the TUC, imparted to 15,000 students on how to fight the Education Reform Bill.

The students had come to London on Saturday to march on Downing Street as part of a nationwide protest against the Government's proposed changes to higher education. They were joined by representatives of the National Students' Organisation (NSO), the Medical Students' Federation, and the Association of Graduate and Research Students (GERBS), as well as a number of individual students' organisations across the country.

The march was a response to the Government's proposed changes to higher education, which included the introduction of tuition fees and the abolition of student grants. The students were fighting to protect their freedom to study and to ensure that higher education remained accessible to all.

Do you have any news? If so, please come and tell our news team at the Student Office, 48 Pleasance, or phone 558 1117.

by Cathy Milton

Last Friday, the actor Ian Charleson presented a cheque for £5,000 from the General Council (Graduate) Appeal to Alan Chainey, Director of Physiological Education.

The money is to go towards the development of a Fitness Assessment and Sports Injury Clinic at the University's Pollock Sports Centre.

Mr Charleson, an Edinburgh University graduate, starred in the film "Chariots of Fire" as Eric Liddell, another illustrious alumnus whose connection with the world of sport is well known.

Speaking to Student, Mr Charleson said: "This place has a lot of potential - if they had some money, they could fulfill it.

Despite his role in "Chariots of Fire", Mr Charleson is not the sporty type. He said: "I never did a day's sport in my life.

Mr Charleson is currently appearing in a successful production of Tennessee Williams' "Cat On A Hot Tin Roof" now in Glasgow.

by Ian Robertson

The mock Parliamentary debate last Monday discussed a modest little package put forward by the Labour party - "Independent Socialists" to abolish the House of Lords, Private Schools and the Monarchy.

The planned debate on education was cancelled because Michael Fossey, MP could not make it - and will now take place in the Lords.

As a result of the lack of celebrity speakers and audience, the speech veered towards the lighter and lightweight.

Bourgeois wank

All the prerequisite Parliamentary etiquette was observed including bowing on entry to the "chamber", the speaker shouting for silence, putting your hand on your head to ask a question and unparliamentary language varying from "bog-off" to "bourgeois wank".

In a sparkling speech of style and sincerity somebody whose name I forget described the monarchy as "media hype" and suggested Joan Collins as an alternative as "at least she would not take the food out of the people's mouths".

She also laided it to the Lords as the "white whales of politics".

In a speech which was a spirited defence of public schools on the grounds that it is "vice and immorality that makes this country great" and gave the British the energy to "smash in submission the hairy hordes". We therefore need more public schools to return Britain to her past glory.

Charles Mc Gregor argued that: "I felt very privileged to be at a Private School, What they mean to do in abolishing private schools is to bring everyone down to their own level, children of the middle classes seeking to deprive the working classes of the right to a decent education."

However, Alexander Paterson countered with the argument that Comprehensive Schools had succeeded in having a far greater number of pupils of higher grade than the population over the last decade, according to a survey produced by the Edinburgh Centre for Sociology.

Photo by Tony Scott

Young of the Namibian students at the Usher Hall rally yesterday.

London police were yesterday morning on the lookout for students who were protesting against the Education Reform Bill.

The police had been called in to deal with a group of students who were blocking the entrance to the House of Commons, and were trying to disrupt the debate on the Bill.

The protesters, who included some students from the University of London, were demanding that the Bill be scrapped.

Andrew McLean, spokesman for the EUSU, said that as the doctors and consultants of tomorrow it is important that today's medics are informed on the health issues that are encouraged by academics and other medical staff of the University.

The rally was held in March, although it has been suggested that a smaller group of medical students also attended the rally.

The event was attended by a number of students and doctors from outside the medical school.

When asked about the medics who were present, Andrew McLean conceded that the medics were not from any one medical school.

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Discrimination in Medical Schools

by Kirsty Cruickshank

It was revealed last week that one of Britain's leading medical schools actively discriminated against black and female applicants.

St George's Hospital Medical School in London used a discriminating computer programme, between 1982 and 1986, which selected initial applicants and gave applications from non-whites and women lower priority than those from white males.

The bias came to light after two members of the school's staff complained to the Commission for Racial Equality in 1986, when they found that as many as 60 candidates had been discriminated against each year since the computer programme had been introduced. The school immediately withdrew the programme and began an internal inquiry when the allegations were made public.

Ironically, although St George's was discriminating, they had one of the highest proportions of non-caucasians among the applicants that makes you wonder," said a spokesperson for the Commission of Racial Equality, "what is happening in other colleges.

It became apparent that St George's programme merely replicated the discrimination that was already being practised by the selectors and there was no evidence that the selectors at St George's were any more discriminatory than selectors elsewhere.

In light of this discovery both the Commission for Racial Equality and the Equal Opportunities Commission have been prompted to look into the possibility of institutions of higher education, including medical schools, asking them to review their admission procedures.

Dr Atkins, of Edinburgh University Medical Faculty, dismissed any possibility of them being prejudiced. "Our faculty has always," he stated, "had a policy of non-discrimination."

He added that there were no such statistics on ethnic applicants - only the ratio of male and female applicants, which confirms that the percentage of offers to females matches the percentage of applications received by them. This policy of non-discrimination, he contended, "can be seen in our records for over 20 years".

Waldheim loses degree

by Sung Khang

The 58-member Senate of Keel University has taken the unusual step of recommending that Dr Kurt Waldheim be stripped of his honorary doc­ torate.

The recommendation, proposed by Keel's student union, was based on Waldheim's visit to campus. However, the proviso that Dr Waldheim be allowed to respond to the charge, if he so chooses, to present his case, to put his side to the experience, however, this appears unlikely.

In November, a delegation of the union wrote to Dr Wal­ldheim, who refused to acknowl­ edge the letter.

This development has been precipitated by the recently pub­ lished Histrorians Commission Report, which con­ demned Dr Waldheim's sys­ tematic and continuous use of deception.

Mr Rawling, public re­ lations officer at the university, stressed that it was on these grounds, rather than Dr Waldheim's wartime activities, that the recommendation has been made.

The decision will be particu­ larly ignominious for Dr Wal­ldheim whose funeral ceremony in person to receive the honorary doctorate from Palermo in 1968 was awarded to him for his eminent role in international relations, which included the post of Sec­ retary General of the UN.

The recommendation has been passed to the Council, who will make the final decision on 11 March. In addition, the union is to open a campaign to have all 30 of Dr Waldheim's worldwide honorary degrees withdrawn.

Continued from page one

to behind you and inspire the rest of the country that your beliefs and beliefs are the correct ones. As to action; "I would demonstrate with you, I would sometimes even find you would do whatever you wanted me to do."

Mr Damocono moved on to a form of glorified, if impressive, name dropping. He pointed out that Neil Kinnock, David Steel and the Lord Provost of Edin­burgh and others all know who I am, what I have done and what I’m prepared to do.

He said that he would, as Rector, to remind the Duke of Edinburgh that he bore a "noble title" - Chancellor of the University. He also noted that when he was in the news it was what he was doing was newsworthy.

Mr Damocono recognised the responsibility of the stu­dents to galvanise themselves into action, if necessary, and proposed that the students set up a committee to deal with the matter.

Miss Gray's performance in the Hustings may have con­vinced many - some would say not guilty and witty. Steven Tai­got gave a moving and con­vincing argument for Silas and managed to portray a honest student that the league of Edinburgh News would be prepared to give over half or a full page once a week to a discussion studi­ing the President of Keel University. She also added that Linda in the Commission's decision had been ratified or not.

As a result of Mr Young's let­ter the Publication Board of Directors, which must ratify the choice of editor, decided to appoint a new Interview Committee which saw each of the six candidates again last Tuesday. The chairperson of this committee was Sally Greig, and also in attendance was Dr Fishburne, who monitored the decision-making process.

The reason they reached was that Arthur Sprokkor, not Tom Lappin, should be made the editor, which could not be ratified by the Board of Direc­tors.

Yet there is dissatisfaction among the members of the first Interview Committee about the style in which the unanimous decision was rejected, especially as this action was based on the complaints of the non-voting member. Ms Bres­ciani summed up this as a feel­ ing that "our integrity has been questioned", something which she feels is particularly insulting to Bob Sinclair, the only perma­nent member of staff on the committee. On top of this she felt Mr Young was wrong to inform two of the other can­didates and Tom Lappin was not favorited.

In this letter he said that he felt the choice of Mr Lappin was strange that he was the only one of the six candidates to critic­ise last year's Festival Times and in making the final decision. This "extra" information consisted of statements made by Ms Bres­ciani that Mr Lappin had a poor interview technique, and thus may have suffered in relation to the other candidates.

Mr Young felt that this was an inappro­priate point to be made, and that the only evidence that should be used when assessing technique is the candidate's performance on the day. However, Ms Bresciani stated that outside infor­mation was used for all the can­didates and Tom Lappin was not favorited.

To this claim was the confusion surrounding Mr Lappin's plans to increase the number of reviews in the Festival Times this year. Mr Young said he was certain that these plans included reviewing every Festival show, of which there are about 1,000, by having about 650 short reviews. However, the rest of the committee voted and there is no clear statement that Mr Lappin did not say he intended to cover all the shows.

The letter also complained that outside information, not related to his performance in making the final decision. This "extra" information consisted of statements made by Ms Bres­ciani that Mr Lappin had a poor interview technique, and thus may have suffered in relation to the other candidates.

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"Namibia will be free," said Pandel, David Shilton, one of three Namibian students who have been touring Scotland to promote the international awareness of the troubles in their country.

Since before the Second World War Namibia has been occupied by South Africa. With a ratio of one soldier for every 12 Namibians, it is the most occupied country in Africa.

British companies will lose African defence budget; they are important, indicating a desire for the UK to provide both military personnel and hardware.

In spite and in defiance of sanctions, SWAPO has their cases heard at the UN Council.

The struggle for freedom is open meetings.

Meetings were banned in 1986 but from 1983 onwards the SWAPO Youth League decided to defy the ban and hold meetings.

"Most of the meetings were broken up by soldiers. Some of our members were detained and their cases heard in the courts.

"During the legal proceedings it was found that SWAPO is not a banned organisation — only its activities therefore they can now hold open meetings."

However, SWAPO meetings are still, according to Mr Uriah, banned by the South African soldiers. Mr Uriah was able to name specific meetings and the names of those who have died during their disruption.

"On the 30th of November 1989 a meeting which was held to commemorate the end of the International Year of Peace was broken up by South African soldiers. Comrade Immanuel Shifidi died. This kind of thing happens almost every year. The meeting we held to mark the International Year of Youth was also broken up."

"We are very much oppressed," said Mr Uriah. "Every law passed is an act of oppression. If you are a student you are not allowed to talk politics."

"There were two other students supposed to come on this trip. They were both refused passports. Fortunately I had a passport already, all our leaders are allowed their passports.

Mr Uriah described the Namibian army government as the "puppets" of the South African regime. He said that the Administrator General (who has the final say in the Namibian political system) is the direct appointee of President Botha."

"The government," Mr Uriah said, "is only kept in power by the South African military presence.

"As well as attempting to lift the blanket of media silence that has been hanging over Namibia in recent years, the tour organised jointly by the SWAPO Youth League and the Namibian National Students Organisation, also has other concrete aims.

"Glasgow University has expressed eagerness to twin with Namibia just as soon as Namibia just as soon as Cuba pulls out of Angola."

Stephen Grundlingh, of the South African Embassy, speaking to student, said: "Clearly SWAPO feel that they do have the support of the people of Namibia." He added SWAPO's refusal to participate in the elections some years back — elections that every other opposition group participated in — as proof of this. South Africa sees SWAPO as a terrorist organisation.

As regards the consistent disruption of SWAPO Youth League meetings, Mr Grundlingh said: "Do not deny that SWAPO feels that it is involved, do not know the full circumstances of the incidents."

Politics

The Guardian enjoys making a point that people like Brian Jones and friends are not in the public, the bodies and the baddies public spending of any kind — except of course on defence or hanging.

Serious debate of political issues seems to be smothered by the shroud of "sound" and the stampede to be more pro-private than your neighbour.

That the Poll Tax and social security charges in April may double the number below the poverty line is in eyes irrelevant as it will lead to less state and is therefore by definition good.

The Young Conservative Conference in Peebles he joined right thinkers in shouting down soft supporting peace in Nicaragua and opposing capital punishment (this was done in support of democracy).

His grasp of the need for a fairer society was shown on radio last Monday, "taxation is theft."

Every time Mrs Thatcher was mentioned he joined with friends in hooting approval, clapping and stomping his feet. This is typical of the good laugh philosophy, with the goodies being heroes, right in the mainstream of the Thatcher party.

Belfast is one of the last remnants of one nation politics as proposed by the Lord Stockton and stretching back to Disraeli, it is partitionistic, autocratic and authoritarian, but at least responsible.

Brian Jones has however awkwardly and unashamedly Thatcherite. When asked whether she might just possibly occasionally be wrong he replied: "I have no doubts."

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The campaign against the introduction of the Poll Tax is kicked off last Wednesday with a frank exchange of views on strategy. Speakers included representatives of the Scottish Nationalist Party, Social Democratic and Labour Party and the Social Democratic Party.

Neil Munro, MP, speaking for the SNP, spoke of a "consensus of total opposition" to the Poll Tax. He said that many students would be likely to avoid payment by "moving digs, changing insurance or becoming Unemployed". He argued against non-payment which he called an "extreme in tokenism".

The venue was at Oxford and the speakers included representatives of the Scottish Nationalist Party, Social Democratic and Labour Party, and the Social Democratic Party.

The Labour Party's official spokesman on Poll Tax, said: "I believe that there will be a campaign of non-payment whatever is decided here", and said it was the effective opposition. He pointed out that fines for non-registration are more important than the non-payment. Mr MacAskill said he was a campaigner by a certain number of people, say 100,000, would show opposition that the Poll Tax was a tax and a tax trust fund would be set up to protect the local authority's coffers.

Malcolm Macleod, speaking on behalf of the Labour Club, whose speech was cut off at the last minute, confirmed that the Labour Party would not allow warrant sales against students. He was assured that although the Labour Party's official line is against non-payment, the tax trust fund would be set up to protect the local authority's coffers.
Dear Editor,

I was happy to see on Saturday (11.30pm) the demonstration against Kenneth Baker's Education Bill that student apathy is not as prolific as the press and our Sabbatical and I have faith in. The march was well organised and well attended, with realistic estimates of 4000-6000 people and a credit to the organisational capabilities of the NUS executive. Unfortunately this praise cannot be extended to the Edinburgh contingent. The trip was not well advertised with few posters and little information available until shortly before the trip. Indeed, the information which was distributed does not match, with many people arriving at 10.30 pm instead of 11.30 pm due to a poster in Potterrow. A tribute to this magnificent lack of advertising was the attendance, little more than 20 people wore on the bus.

An admittedly information sheet did appear on the bus informing us of where we were to meet. However, we were not told of the bus schedule or directions on how to get from the end of the march back to it, but unfortunately it gave no information on where to meet. This kind of confusion begins the march. These would have been greatly improved if the bus staff of us at London Poly at 9 am when the weather was poor. Unfortunately there was no list of the group lived in London and we found our way there, eventually.

At the march all four sabbaticals appeared, although the entire day was spent more as a EUSA banner-waving exercise than a political one. The banner-bearers as they apparently walked a little too rapidly and so allowed the banners in front to obscure the lettering, especially when the TV cameras were in evidence.

However, once the cold crept in not even the promise of photgraphs after the speeches could entice the pitiful Edinburgh contingent or even our sabbaticals to remain, despite the speeches being correct, interfering, to be extended to the Edinburgh contingent. I have seen them 'in action', I would quite happily assist, but if the occasion occurred again.

Christopher Lipscomb's campaign seems to have relied on the fact that he is a student. Whilst his youth seems to lend him naivety, and one wonders if he has the qualities needed to do his promises. Albertina Sisulu's campaign differs from the other three in that it is overtly political. A vote for Sisulu, say her campaigns, is a vote against Apartheid, and, they hope, will be more concerned about what we can do for her rather than what we can do for us. It is up to the individual to decide whether to use the vote in this way. It will be Sisulu's daughter, a student at York, who will act as Assessor and thus as the representative of her mother in Edinburgh.

Directness and a sense of personality are the qualities of a working Rector. Gray's campaign.

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Before I continue with the candidates, I will like to express my concern about the press and our coverage. Staff has not been effective in raising the awareness of this event. However, considering the candidates have been distributed, it is sad to see such little interest. This campaign must gain us a floor. For this I am thankful, the girl is certainly capable and the floor very comfortable.

I do not expect to be spoonfed on a university trip but the total lack of concern on the part of the sabbaticals that Edinburgh could send no more than 20 people on a national demonstration was astounding and their continuing lack of concern about the welfare of this group even more so.

Puzzling, indeed, is Albertina Sisulu's campaign, that it is a student. Whilst his youth seems to lend him naivety, and one wonders if he has the qualities needed to do his promises. Albertina Sisulu's campaign differs from the other three in that it is overtly political. A vote for Sisulu, say her campaigns, is a vote against Apartheid, and, they hope, will be more concerned about what we can do for her rather than what we can do for us. It is up to the individual to decide whether to use the vote in this way. It will be Sisulu's daughter, a student at York, who will act as Assessor and thus as the representative of her mother in Edinburgh.

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Gig Guide
Welcome back pop pickers.

The week kicks off tonight with The Proclaimers at Usher Hall.

Venue: The Assembly Rooms.

The Wedding Present were no doubt a good choice to headline a concert for Peace with the hundreds of John Peel-listening fans eager to see their heroes again. Unfortunately I couldn't match their enthusiasm.

There are some basic facts I just can't ignore. After the first couple every song sounded the same. Every song was played as fast as possible (to get them over with perhaps?). The songs have "wacky" titles like, What Did Your Last Slave Die Of? and No-one Is Twisting Your Arm. These titles are much better than the actual songs. One of their singles, My Favourite Dress, expressed a love of transvestism. The band's names are Dave, Keith, Simon and Peter. So are the audience's.

There's no disputing the fact that The Wedding Present are important and relevant to a lot of people — a packed Assembly Rooms was testament to that — it's just difficult to see where the appeal lies. It surely can't be in seeing a bunch of likely lads hooting around the stage in party masks, and dancing with their guitars. The Wedding Present are ordinary in excess and managing to make altered images. Happy Birthday into another two minute mishmash proves the point. Clare never had to blub anyway.

James Halliburton

Taxi For Africa

Venue: The Playhouse.

Taxi For Africa involved over three hours of music as tonight was part of a two-day fundraising tour by the Scottish Anti-Apartheid Movement to benefit medical aid for Mozambique and Zimbabwe.

Following Swamptrash, and The McClusky Brothers, Taxi Peta pata landed into nearly an hour of pulsating performance.

The lead singer of this 10-piece from Zaire came to London in 1983 and was involved in bands like Soma Soma and Orchestra Jazzaia before starting this one along with some musicians from Zimbabwe, Kenya, Sierra Leone and the Congo.

Their dance style is too easy to classify as The Bhundu Boys with the syncopated sophistication of the band's highly interlocked brass and back-up vocalists, they were in a class of their own.

Some impressive stage action was contrived by the new packed Music Hall crowd who it seems were only resting after Swamptrash since no one could avoid gyrating to this set (based on the new LP, Aimee) alone.

Apparently The McClusky Brothers are from a Wood called Halle Wayne in the hometown (Glasgow) tonight it was fast and furious — during their last number the temperature got so hot it set off the fire alarm. I fit in a fit perhaps to a couple of sweety treats.

Blaire Drummond

Deacon Blue have built up such impressive support that their first night at Glasgow Barrowlands has sold out. Student, in conjunction with Orange, are running a Deacon Blue competition.

Answer to the Student Offices by 12 noon.

The Pogues

Playhouse

It's over two years now since the Pogues last played the Playhouse and audiences show they are pretty much as before, but a closer look and listen reveal new dimensions, but significant changes.

Although the main element is still a pahcheek on Irish thrash it no longer seems permanently on stage as the character gets tighter and played and arranged better. There is more emphasis put on the instrumental elements as well as these days, part of a welcome retreat into the roots. This means the show is no longer centred on Shane MacGowan as it once was, even less so with O'Donnell but McColl present, and is much more balanced as a result.

Meanwhile, the softer side of the Pogues has in no way suffered, the new songs adding fresh chapters to their repertoire of sadness and disillusion. Between Streets Of Sorrow, Thousands of Rain, Sealing and Fairy Tale, make up a trilogy of emigration all too familiar to any Irishman or Scot and further entrench the band into Celtic soil. The fact that the Pogues was once set to play in the west Pogues says much for their appeal. With Sawdust, Sodomy And The Last and if they continue to improve at the same rate they are, they should be awesome in a couple of years time.

Andrhe Shearer

Heart

Playhouse

Having burst back into the limelight on the back of their last two UK tours, and playing their first UK dates for more than five years. Heart in concert promised much of the musical events of the year.

The focal point of the group is obviously the two sisters, Wilson, and for the first time tonight I realised just what each contributes to the Heart success story. Ann has a remarkable voice, easily the best female vocalist heard, yet she is without doubt lacking in stage presence. She never moved beyond the barrier of reserve, maybe because she is female and a little more way of just letting go and having a ball with the fans.

The songs played varied between the likes of Dreamboat Annie, an acoustic folktramp explo- tion, and Who Will You Run To, one of the rockier excursions on their last album, and stopped at various points in between. There was something for everyone — the songs range from the straight-ahead rock of Bar- racuda, the stunning vocal performance of My Favourite Dress, however, and of course everybody's favourite, Alone, alas not featured in the evening, piano, but utterly compelling all the same.

And with the skill of seasoned professionals they saved the slicker punch for last, a double blow of Love Alive, a moving yet simple, acoustic number, then moving on to a highly charged, cover of Led Zap's Rock 'N' Roll. Quite sublime.
The Wonderful World of Microdisney

Microdisney are one of the most forthright and innovative bands around. They also have a reputation for not suffering fools gladly. Prior to last week's gig at the Venue, Loretta Bresciani went to talk to Cathal Coughlan and Sean O'Hagan about Microdisney, the state of the music press and life in general, and to show that they do suffer fools gladly...

At the last concert you played nothing from the albums before The Clock Comes Down The Stairs. Do you rate your earlier stuff?
Cathal: "The old material will not be played on this tour either. Maybe we'll value it more in ten years' time... The music is always developing; it is much less precious than the earlier stuff. It has a much smoother pared-down sound. I wondered if this new smoothness of sound was a consequence of Microdisney's move from Rough Trade to Virgin for the Crooked Mile album.
Cathal: "No, it's a movement we were aiming for. The album was written before the move to Virgin anyway. It's part of the development of our sound.

Is there pressure upon you to come up with a hit single?
Cathal: "Yes, but it's understandable, because Virgin are investing money in us, and we've got to show some return.

What affects you musically?
Sean (who writes Microdisney's material with Cathal): "Different types, but you register positive aspects, you draw on them, just a feel you have for certain types of music; you know that in country this aspect of country music works and we can use this, and to a lesser extent aspects of black music, and increasingly aspects of folk music.

"Way back, four or five years ago, when we started writing there was a specific standard listening. Beach Boys, Scott Walker, a definite influence on the way we started to write. That formed the basis, a writing precedence - since then it's taken on its own identity through working in conjunction with the way music has changed since then. One thing we used to specifically listen to was a load of fairly old 60s music, like Scott Walker, or crap stuff such as John Barry, but since then we've been listening to a lot more contemporary music. Otherwise you center yourself in your own invented snobbishness."

What kind of contemporary music do you rate then?
Sean: "John Hatt, Randy Newman, Richard Thompson, Dade Allen, a lot of Bruce Springsteen, though there is no way I'd have listened to him a few years ago. This guy is intelligent and can write songs.

So, basically, you like songwriters, but what about the current trend for noise?
Cathal: "This fixation that the music press has with hip hop is in my opinion similar to their fixation in the mid seventies with Jazz Rock. It's like a total dead-end.
Sean: "The worst thing about this is the arseholes in London, in the music press who are actually unaware of the fact that it is objectionable, execrable crap."

John Peel said the Hip Hop is the first musical revolution since Punk.
Cathal: "It happened at the same time as punk but only in the last two years has the English music press decided that it's 'the thing'. The main thing is that it has been sieged upon by white middle-class youth and once that happens it's like the kiss of death and also the passport to millionairedom. It is completely unispiring."

What effect has the music press had on Microdisney?
Cathal: "Extremely neutral, but it's not a cause for us to loose..."
Tomorrow, (Friday) the 1988 Edinburgh University Rectorial Elections will take place. A new Rector is elected once every three years by the students and staff of Edinburgh University. Doubtless you have seen the posters and leaflets promoting the individual candidates. The candidates also take part in hustings (for details of times for hustings see below). The position of Rector is an important one: he or she acts as a mouthpiece for students at Edinburgh University, as well as performing many other important roles (see 'The Job of Rector').

Obviously it is important that the person who gets the job knows what they are doing. To help you decide who to choose, Student have produced this guide. The information given about the candidates is based on three sets of hustings on Monday and Tuesday; we could not cover more due to publication deadlines. It is also based on the candidates’ advertising; leaflets, posters, etc.

We hope that we have given a fair assessment of the candidates so far and that this guide will help you in your choice.

**How To Vote**

Like the EUSA elections, the procedure used is STV (single transferable vote). The procedure is as follows:

1. Go to a Polling Station. These will be situated all over the University, from the Dick Vet to the Library Coffee Bar.
2. Present your matriculation card.
3. You will receive a ballot paper with the names of the candidates on it. For your first choice, put a ‘1’ next to the name, and continue to do this in descending order of preference so that the candidate you least favour has a ‘4’ next to his/her name.
4. Put ballot paper in the box.
5. Your matriculation card will be stamped.

**The Job Of Rector**

The position of Rector is an historical post and there is no written constitution to state exactly what his/her duties are, apart from the fact that the Rector must chair the University Court, which is the highest University Committee there is. What is more important than this, though, is that the Rector should be an ombudsman for the University, protecting its interests and all its members, he or she must represent the views of the students over issues that concern them. It is an extremely important position. Remember too that a new Rector is only elected once every three years.

**Hustings**

- Wed 7 pm: Staff Club
- Thu 3 pm: Library
- Thu 7 pm: Teviot

**Elections'88**
Richard Demarco has lived in Edinburgh all his life. Originally an art teacher, he now runs the Demarco Gallery on Blackfriars Street (off the Royal Mile).

He has already raised £2.6 million for the City of Edinburgh and claims he could raise a similar amount or more for Edinburgh University. He points out that his place of work is just two minutes' walk from the Rector's official office, so there would be no "availability" problem.

He has lectured at 150 universities and feels that contact with individual students is vitally important. "As well as more general problems, I want to find out about specific male and female problems and I would appoint a woman Assessor so that both sexes are represented."

At the Pollock hustings, he promised that if elected he would contact MPs, such as Neil Kinnock and David Steel, regarding education issues, as well as people like the Lord Provost of Edinburgh and the city councillors. He also promised to contact the Duke of Edinburgh "on behalf of an establishment he should take an interest in."

"I will also accompany students on demonstrations, for which I hope there will be much support. But our demonstrations must be a demonstration, as the Archbishop of Canterbury would have been."

When asked about how he would obtain media attention for Edinburgh University, he replied that he felt he was at an advantage in not being employed by the media and so could say whatever he wished.

"I am, however, a well-known person in the area and I feel I could approach The Scotsman, BBC, or whatever, and gain media attention for student problems."

He feels that Archie MacPherson did not do this effectively, perhaps because of BBC attachments.

"I hold Archie responsible for a three-year slide, and I think that Margo McDonald would have been a much more effective candidate."

He applauded the nomination of Alberta Sisulu, but felt that while every decent human being should want to fight the South African regime, we should do so from a position of power.

"People must also stop talking and start going to South Africa and demanding to speak to people like Nelson Mandela."

When asked at the first of the King's Buildings hustings how many times he had stood for Rector (three including this one) he replied that he had only stood as often as asked to, and would stand again if nominated. If not elected Rector, he said he would continue to fight against any erosion on human dignity with regard to education or anything else.

"I am scared to death at the idea of being Rector, I would not be taking the job seriously if I wasn't. I do not want to go down in the history of this university as being a complete schmuck of a Rector."

He came across as a good speaker, although easily side-tracked when answering questions. The King's Buildings audience especially seemed more than a little bemused by his flamboyance.

Muriel Gray is a distinctive figure in the realm of broadcasting and journalism, making her mark as presenter of The Tube and Flocked on the Box. She now appears on the Media Show, and was a columnist for the Sunday Mail until sacked for stating her views too freely. She opened her speech at the Pollock Hustings by comparing University life now with the "easier days" eight years ago when she was a student. She recognised a threat to the whole nature of education which was becoming, she felt, "more of a privilege than a right.

"Sadder still, I feared students now seem to have no voice," she said. "It is her wish to become that voice, to articulate the problems facing the University and the City."

Gray laid great emphasis on this point. Before effectively conveying student issues to the nation she said the Rector's position must first be a "listening post.

Although Gray considers it an essential Rector's task to rouse the student body to action, she felt it essential the students must to a great degree mobilise themselves.

The candidates were asked what action they would take as Rector. Characteristically in these hustings, Muriel Gray answered succinctly, "I would demonstrate, I would refuse to pay poll tax. I would do what you wanted me to do."

"She pledged she would grab attention for whatever issues the students want in the public eye."

Gray was questioned specifically about the media publicity she could generate, especially in respect to Archie MacPherson's rather meagre achievements in that area. She answered by stressing the strength of her reputation for being young, female and outspoken. She added that she would be "brave enough to say things that aren't popular." Muriel Gray made clear promises to gain publicity, and also promises "not to shag the whole Scottish football team to do it."

She declined to comment upon the record of the previous Rector, feeling it was "negative to point the finger."

"Rectorship is a position in which she sees a "sense of duty" towards some of the issues facing students today. Nobody, she said, should becomes candidate without making first a conscious decision of how they would perform that duty.

Gray made the assurance that her career commitments would not intrude upon her responsibilities if elected. Although travelling regularly to London, she considers herself as a settled resident in Edinburgh, and said she would devote "as much time as possible" to the job.

Gray applauded the rectoral nomination of Alberta Sisulu and said that if she (Gray) were elected, she should stand against apartheid to be a stand as students do."

Muriel Gray gave a relaxed performance in the hustings, and amongst much irreverence made some serious, straightforward pledges. She seemed reluctant to compete with the other candidates in their opening speeches. Instead, she briefly put her case for rectorship and answered most questions directly. After a slow start, Muriel Gray proved herself to be a popular candidate in the hustings and would seem a formidable prospect as Rector.
**NAME:** Christopher Lipscomb  
**AGE:** 21  
**OCCUPATION:** Student

As a prospective student Rector, Christopher Lipscomb is the youngest of the four candidates at 21. He is presently studying microbiology at Heriot-Watt University. Lipscomb shares a Morningside flat with three Edinburgh University students and is a member of the Officer Training Corps. Since an Edinburgh University student is prohibited from standing for Rector, Lipscomb has been nominated as the nearest thing. His attempt at election rests upon two main arguments. Firstly, that as a student himself he is personally and directly aware of the problems facing the future of higher education. Secondly, that far from being at a disadvantage, his position as a student Rector, and hence chair of the University Court, would give him "the publicity and power that is vital to the position".

He sees the biggest threat to higher education as "the introduction of student loans" but he is additionally concerned about the whole range of issues directly affecting students. "The level of student grants, the reduction in supplementary and housing benefits, the introduction of the Poll Tax and finally the eventual results of the proposed cuts of £2.4 million in the University, leading to the closure and merger of departments." On all these issues Christopher Lipscomb is prepared to stand out against while remaining "apologetic" in his stance. He wants to put himself "in the forefront of a movement encompassing students, staff and the people of Edinburgh" who he believes benefit in many ways from the University.

Lipscomb believes that vital to this mobilising of people are the areas of publicity and information. Further to explaining the issues he would write "a weekly page in Midweek and Student devoted to them". He would also like to investigate the taking of a page in the Evening News to let the people of Edinburgh know the issues and problems facing Edinburgh University. Lipscomb stated that he "often approaches students in Teviot Union" and finds they are in the main ignorant of the attacks on higher education, "raising people's awareness at grass roots level is the crux of my stance".

Lipscomb counters criticism of his youth inexperience and lack of fame by being the first to admit that he is "not a household name". He reiterates, however, his belief that the phenomenon of a student Rector would give him the publicity and the right to such. Regarding his age, he asked: "How old is a plant pot? How old is a gerril?" referring to two recent Rector candidates in other British universities.

He has been challenged to state his commitment to the post for the full period of three years, a time span that will take him past graduation from his degree. Lipscomb said: "My final career has yet to be decided but I will give the same level of commitment after three years."

Lipscomb came across at the hustings as a sincere yet somewhat naive candidate who appears committed but lacks the charisma that the rectorship needs.

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**NAME:** Albertina Sisulu  
**AGE:** 69  
**OCCUPATION:** District Nurse

Albertina Sisulu is a leading activist in the struggle against apartheid, she is co­president of the United Democratic Front, the leading opposition group in South Africa, and her husband has been in a South African prison for over 23 years now. At the Pollock Halls hustings on Monday night, Albertina was represented by Steve Talbot, President of Scottish Students Against Apartheid. He gave Albertina’s apologies for being unable to attend in person and spoke of the institutionalised terror that is at work in South Africa today. "Fear is the reality of apartheid. Apartheid is no child’s game but a sophisticated system structured for the benefit of the few at the expense of the many and maintained by brute force. By electing Albertina we will send a message to South Africa. This news will be inside the news restrictions in South Africa. That is why it’s important."

He also said that Lindiwe Guma, the daughter of Albertina, will act as Rector’s "Assessor to represent students’ interests on the University Court."

At the Tuesday morning hustings at the Pollock Halls, Albertina was represented by Tombe Hadeble. Tombe is a woman who knows at first hand the brutal reality of apartheid. She stressed that every act of solidarity, no matter how small, was important. She cited the disinvestment campaign against Barclays Bank as proof that protests can have an effect. She also revealed that novelist Trevor McDonald had considered standing for Rector but had withdrawn, giving his full support to Albertina. When asked at the hustings at KB Union about the need for a working Rector, Steve Talbot replied: "We should not ask what Albertina can do for us, but what we can do for her."

Speaking after the hustings, Steve Talbot stressed the importance of showing solidarity with the oppressed people of South Africa. He revealed that the United Nations has promised financial support for the campaign and delivered the following message from Enuga Reddy, former Assistant Secretary General of the UN and current head of the Centre Against Apartheid: "The UN fully supports the nomination of Albertina Sisulu to the post of Rector of Edinburgh University and hopes that this will send a message of support to all of the disenchanted people of South Africa.

Although a slightly hesitant speaker, there is no doubting Steve Talbot’s sincerity and passion for the cause of Albertina Sisulu and opposition to apartheid. As one would expect in all the hustings he met with warmth and respect from nearly everyone in the hall.
Too Much Apathy

With the race for Rector rounding the bend this week, now is probably an appropriate time to take a look at previous distinguished persons who have taken up the role.

Every three years a number of "famous" people enter the rectorial stakes. Parliamentary characters, members of the acting profession, television and radio personalities along with many other notabilities have all had their names associated with the Rectorship of Edinburgh University.

In the first quarter of the century the qualification for a suitable Rector seemed to be that he (and they were all "he's") should be a distinguished politician.

Notable names that were successful in their elections at this time include Gladstone, Carlyle, Lloyd George and Churchill. Although it was obviously a great honour for the corridors of Edinburgh University to be graced with these eminent people, a major problem lay in the amount of time the politician spent in his role as Rector. Quite understandably these important characters had far more pressing issues to see to in the Houses of Parliament. Accessibility was definitely a problem then and has posed problems for many successful candidates since.

Apathy has always, seemingly, been a problem with students and we hear the expression being bandied about frequently at the present time with respect to student marches and demonstrations. This apparent indifference seems also to have often been extended to rectorial elections. In 1929, when Winston Churchill was elected, the lowest poll ever was recorded. Churchill actually referred to this in his inaugural speech: "When the vote was given to a few, all coveted it, when it was given to many, all coveted it. Now that it is given to you all, you can hardly get them to go to the poll."

Even in 1975 there was the slogan "Don't let apathy win...let the majority decide". Let's hope..."When the vote was given to a few, all coveted it, when it was given to many, all coveted it. Now that it is given to you all, you can hardly get them to go to the poll." — Churchill 1929.

Laziness seemed to be the desired attribute for a Rector in 1966 when Malcolm Muggeridge filled the post. He declared that he refused to take the role of Rector too seriously and that he would only be at the University once a term, which is how often he thought he would be needed. The SRC actually tried to mandate his vote on the issue of free contraception for students but Mr Muggeridge refused to comply and took the opportunity of resigning.

That resignation focused attention on the fact that student representation on the Court was highly unsatisfactory. The Rector could not be mandated by the students as an SRC delegate; but it was obvious that there was growing pressure for students to have a real say in the way the University was run.

In 1971, Edinburgh made history by electing the first student Rector — Jonathan Wills — and this was followed in 1972 by the victory of Gordon Brown.

In 1975 the field of candidates included an actor, an MP, an artist, a journalist and a student. The MP was David Steel and the journalist was Magnus Magnusson. There seemed to be quite a bit of controversial letter-writing going on in the election period between Mr Steel and Mr Magnusson. Quite a little dialogue could be seen on the Scotsman's letter pages.

However, this was also a period when the rectorship was in danger of losing its position as chairman of the University Court.

The final outcome of the election was that Mr Magnusson won. The problem of the chairmanship resulted in the students having the right to elect the chairman of their choice. In addition, Mr Magnusson contributed £1,000 to help launch an Edinburgh students' appeal for a conference hall after his election. This conference hall was to be built next to the Student Centre House.

Although David Steel was defeated in that election, he did meet success later on.

Finally, BBC sports commentator Archie McPherson took up the position in 1986. Unfortunately the successful candidate on Friday will notably carry on the tradition of fine rectors at Edinburgh University.

APPLICATIONS ARE INVITED FOR THE POST OF

EDITOR

OF THE

STUDENT DIARY

Applications, in writing, should be made to The Convener, EUSPB, 48 Pleasance.

Closing date for applications: 8th March 1988.

WANTED

AN

EDITORIAL ASSISTANT

FOR THE STUDENT HANDBOOK

What would you change in the Handbook? How would you make it look different? Are you available the first four weeks of July?

The post involves editing, co-ordination, collation and layout plus five weeks paid maintenance.

Applications: SALLY GREIG, EUSA Offices.

Closing date: Friday 11th March 1988.


Layout: Prue Jeffreys, Loretta Bresciani, Andrew Sparrow and Rosie Cowan.

Front page graphics: Grant

Thanks to: Bill and Adam for all their hard work.
MENS HOCKEY
Edin Uni vs. Stirling Uni
Peffermill Playingfields.

FAMILY
Fab (Fight Alton’s Bill)
Calston Studios.
9 pm.
Tickets £1.50 at door.
Live bands playing.

SUN 6 MAR
CATHOLIC STUDENTS UNION
“Marian Apparitions”
A talk by Dr Stephen Baron
Student Common Room 23
George Square.
8.15 pm.
(Following 7.15 pm Mass in Chapel in 24 George Square).

CHAPLAINCY
Greyfriars Service
11 am.
Joint Chaplaincy/parish Service
at Greyfriars Kirk Service of Confirmation.
Preacher — Rev. Helen Alexandre, Associate Chaplain.

MON 7 MAR
CATHOLIC STUDENTS UNION
6 pm.
Basement Cafe, 23 George Square.
£1 Fellowship Meal, All Welcome.

TUES 8 MAR
STUDENT AID DEBATE
7.30 pm.
“This House believes Government Overseas Aid does more harm than good”.
Speakers include the Minister for Overseas Development, Chris Patten MP.

WED 9 MAR
EU LIBERIAN AND GAY SOCIETY
Beverley Brown (Dept of Criminology) will speak on “Liberian and Gay Legal Rights Now”.
8 pm, Cheviot Room, Pleasance.

THURS 3 MAR
DEBATES WORKSHOP
7.30 pm.
Teviot Middle Reading Room.
For all those who enjoy public speaking and debating.

EU POLITICAL SOCIETY
AGM
1 pm.
Large Seminar Room of Politics Department 31 Buccleuch Place.
All members please attend.

CHAPLAINCY CENTRE
1.10 pm.
KBC Luncheon, Pleasance.

FRI 4 MAR
EU POLITICAL SOCIETY
Dr Joseph Hogan will be speaking on “Beyond Reagan: Setting the next Agenda”.
1 pm, DMT.
Faculty Room, North.

RUGBY
Scots Unis vs. English Unis.
3 pm Peffermill Playingfields.
Bar open.

CATHERAL STUDENTS UNION
12.30-2 pm.
Student Common Room.
23 George Square.
Bread and Cheese Lunch.
All welcome. 65p.

JAN HOWARD
13 Feb-12 March.
“Intriguing conundrums” from the Aberdeen artist, grey and black slabs of paintings which fit objects as metaphors for human presence in domestic and architectural settings.

EXHIBITIONS

TALBOT RICE
OLD COLLEGE
667 1011.

IAN HOWARD
13 Feb-12 March.
“Intriguing conundrums” from the Aberdeen artist, grey and black slabs of paintings which fit objects as metaphors for human presence in domestic and architectural settings.

ART IN RUINS — OVERSITE
13 Feb-12 March.
Artists-in-residence Glyn Banks and Hannah Vowles present an installation which reflects the consumption and “museumisation” of everyday life. Well, that’s the theory — take a leaflet otherwise you won’t have a clue what’s going on.

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TALBOT RICE
OLD COLLEGE
667 1011.
THURS 3 MAR
SCOTTISH CHAMBER ORCHESTRA
Queen's Hall, Clerk St.
668 3456
7.45 pm; Tickets £3-£3.80
Jukka-Pekka Saraste conducts Brett’s “Symphony in C”, Mar-Lo’s “Ballade for Cello and Orchestra” and Beethoven’s “Symphony No. 3 Eroica”. With Edward Greenway.

GROSET
Midlothian Sports Club, Bonnybridge
Evening
Sympathy needed here 8 only groups are mad enough to trek out. The PROCLAIMERS
Usher Hall, Lothian Rd.
228 1196
Evening
The Scottish lads back in the heart of Scotland.

FILM SOCIETY

SUN 6 MAR
LIXX
Soundcheck Rock Club, Venue Rd.
557 3073
Evening
Sunday night’s regular dose of heavy rock to raise the dead. Note that system PA are still looking for bands to play this venue. Phone 556 2768.

BON TON ROULEZ
Teviot Row House, Bristo Sq
Park Room; Evening; Free
Jazz/Burlesque
Happy Hour 8-9 pm

FILMHOUSE
88 LOTHIAN ROAD 229 2688

ANGEL DUST
Thur, Fri - Sat - 6.30, 8.30
FOUR ADVENTURES OF CHARLIE AND THE BUNNY-LE
Thurs-Sun - 4.45/6.45, 8.45 (Thurs, Fri, 6.45)
Two legendary teenage performances in this French film by Emmanuel about the beauty and growth of a relationship between young country girl and a girl from the city of Paris.

THE DEAD
Sun 8.45; Mon-Thur 8.45, 8.40
Based on James Joyce’s short story from the “Dubliners” collection.

WHEN THE WIND BLOWS
Sat 2 pm
 Adapted from Raymond Briggs’ cartoon book about ghostie stories in a night of nuclear war, it affects a retired couple living in an isolated cottage in Sus­sex.

GOTHIC
Mon, Tues 3 pm
Assorted Romantic poets pumped full of drugs and telling ghostie stories in a night of hysteria that was to inspire Mary Wollstonecraft “Frankenstein”.

BLADE RUNNER
Thurs 3 pm

Part 8.35
Sant-~aen:- Org~n

THURS 5 MAR
THE MONDRIAN TRIO
Queen’s Hall, Clerk St.
668 3456
7.45 pm; Tickets £4.50, £3.50 (£3, 2 concessions)
Haydn’s “Trio in E Flat”, Schumann’s “Trio in G minor” and Beethoven’s “Trio in G – D”. With Susan Walker, Elizabeth Leach.

THE MISSION
Playhouse, Greenside Pl.
557 2987
7.30 pm
Wayne Hussey and the other boys have only to high- erly aspirations such as “Townee of the Year” – worth winning, I’ll wager.

SHEER GREED
Lord Darnley, West Port
229 4341
Evening; Free
Relatively new band to Edinburgh.

SPOT TORNADO
Music Box, Victoria St.
220 7003
Evening, Free
Regular local - rockpop.

ROYAL ORCH.

MON 7 MAR
WORLD DOMINATION ENTERPRISES
The Venue, Calton Rd.
557 3073
Event
Late bar and disco

TUES 8 MAR
SCOTTISH OPERA - EUGENE ONEGIN
Playhouse, Greenside Pl.
557 2987
7.15 pm; Tickets £3-£3.50
Sing in Russian, conducted by Sir Alexander Gibson. “Romantic masterpiece” by Tchaikovsky.

WED 9 MAR
THE PEARL FISHERS
Playhouse, Greenside Pl.
557 2987
7.15 pm; Tickets £3-£3.50
George Bizet’s popular opera conducted by Peter Robinson, making his debut.

THEATRE WORKSHOP
34 HAMILTON PL.
226 5425
STATE OF CONFUSION
8th-12th March
8 pm
Tickets from £2
Set in the near future in a pri­ vate nursing home in the Scot­ tish Highlands where the prime minister is recuperating after being shotting visions.

BRAUNTON THEATRE

NTH HIGH ST, MUSG.
665 2240

THE CAULDRON
24 Feb-4 March
7.45 pm
Tickets from £2.25
A new production of Scottish play about mystical world of Druidism and Celtic mythol­ ogy.

LYCEUM
GRANDSTAIRS
229 9697

SCOTTISH NATIONAL ORCHESTRA
Usher Hall, Lothian Rd
228 1196
7.30 pm; Tickets £2.50-£3.90
Clara Potter. Flora conducts Faure’s “Cantique de Jean Racine” and “Requiem” also Saint-Saens “Organ Sym­ phony” with organist George McPherson.

DICK LEE’S CHAMBER JAZZ & SWING 88 & DICK LEE & GRAHAM WHITELAW
Queen’s Hall, Clerk St.
668 3456
1.30 pm; Concessions £3
Award-winning chamber jazz - and the Radio 2 National Big Band competition with frontman Dick Lee.

SAT 6 MAR
THE POET & THE WOMEN - ARISTOPHANES
Wed 29th March
7.30 pm; Tickets from £2.30
Evangelis, amid trial for slandering Athenian woman­ hood, dresses up as a woman to hide during a female festival.

ASSEMBLY ROOMS
54 GEORGE ST
226 2428

BETTY AND BOABY’S MURDER
Bristo Express Theatre Co. as Betty and Boaby McFadzean invite you into the front room of their Bijou Maisonette for tea, biscuits and a production of “Macbeth”.

SEEING RED
March 2-5, 1 pm Tickets £1
Charlie is a prosperous Glas­ gow plumber with a happy family life but one day commits an act that has devastating con­ sequences.

REL 5 MAR
March 9-12
“You go there straight from paradise. You spend 40 or 50 minutes with her. You can afford something classier, but you’d never be relaxed as you are with her...”
S O N G S  A N D  A  S Y M P H O N Y

EU CHAMBER ORCHESTRA
Reid Concert Hall; 25 Feb
This year's second concert by the Chamber Orchestra consisted of four contrasting pieces, spanning two centuries of composition. Ravel’s Pavane pour une Infante Defunte is a stately dance composed in memory of a young Spanish princess. Controlled orchestral playing successfully evoked the piece’s fundamental paradox; the ceremonial mourning of her death contrasting with a celebration of her brief life.

This gave way to the luxurious romanticism of Berlioz’s La Nuit d’Ete. These six songs, based on poems by Théophile Gautier, were serenously and expressively sung by Francis McCafferty. Her rich mezzo-sopranos voice suited the yearning eroticism of these love songs and was complemented by sensitive orchestral accompaniment.

The second half of the concert lacked the completeness of the first. It began with Mozart’s Symphony No. 41, Jupiter. Alasdair Nicholson skilfully brought out the duality of power and delicacy in the work. The four movements weave themes together to create exciting interplay between wind and string sections of the orchestra.

The brass were especially crisp making up for some frigid intonation from the violins. However, this minor blench did not mar our enjoyment of this lively symphony.

The last piece was a modern composition in a medieval style. Arvo Pärt’s Fratres was unsophisticated but lacked development of a potentially interesting idea — the contrast of an unvaried bass underneath a repeating theme. Unfortunately the pattern was repetitive and lost impetus. Nevertheless it was good to hear some less familiar music.

In all we were treated to an enjoyable evening, with excellent performances from orchestra and soloist under Alasdair Nicholson’s sensitive direction. We look forward to their next concert on Wednesday 11th May in the Reid Hall.

JUDITH PINT and MIKE NASH

JOE & VISIBLE DIFFERENCES
Assembly Rooms: 27 Feb
TAG Theatre Company and Annexue Theatre Company have pooled their resources to present this double bill of drama at the close of the Second Edinburgh Festival. The plays, both written by Ann Marie di Mambro, tackle in very different ways the central theme of racism in Scotland.

More so than most theatrical productions, these plays are characterised by a strong purpose. They belong to the canon of didactic theatre rather than the artistic side. Visible Differences is currently touring Strathclyde schools, supported by work packs and instruction groups. Joe, on the other hand, was specially commissioned for TAG Theatre Company, underlining their commitment to positively portraying multi-cultural themes in their work.

Visible Differences lacks any subtlety. It’s loud, vivid and violent. The audience is marched through a register of responses to be left with the visions of racism and riot. The pun is on ‘visible’ since Cloaker, one of the fascist gang, friends Ranjit, a Sikh. What makes the situation possible is Cloaker’s lack of vision — he’s been blinded by glass. Cloaker reveals his character first and ironically offers to get Ranjit into the gang. All’s resolved peacefully after Ranjit has succeeded in showing Cloaker the mindlessness and perversion of fascism.

Joe, in complete contrast to Visible Differences, deals humorously with aspects of racism. Islands, an Italian-Glaswegian makes daily visits to her husband Joe’s hospital bed. Through her monologue she reveals the highs and lows of setting up a new home in Glasgow — the language barrier, the cultural differences and the racism. Acceptance takes time, she says, but it does come.

Both plays are very worthwhile, if a little superficial.

J. ORMSTON

DRAMA

PANIC THEATRE
Bedlam Theatre
Wednesday Lunchtime; 24 Feb
The advertisement proclaimed: “Put together a show in five hours and perform in front of thousands at the Bedlam...” Well, the show was certainly cobbled together in five hours (and didn’t it show?), but the audience of thousands failed to materialise. There were in fact—eleven.

A bit risqué even for the Bedlam.

The whole point of the exercise appeared unclear: the director, Bill Bankes-Jones, claimed weekly that it was “…um…an experience…” But despite this, there were some potentially very witty ideas injected into this almost ad lib production, performed without a script. It begins with a cast of five taking some 15 minutes to stroll onto the stage individually, drawing laughs from the audience through the sheer power of mime and facial expressions. One performer particularly shone out — Simon Stainton. Barbara Streisand has her nose rowed Akinson’s mouth, Simon has his extraordinary eyes, which he glues onto the audience with the pathos of a lost dog.

Once on stage the cast enacted a series of scandalous stories from a typical tabloid, with lines such as “Rodge Smith made me have oral sex with him every day, and he’s not a small man” confesses former page three girl in court — a bit risqué, even for the Bedlam. Although initially this type of schoolboy humour drew some gawpers, their tabloid counterparts grew repetitive and tiresome.

The production reached its climactic finale with a parody of TV’s “Treasure Hunt”, the Anika Rios figure using the whole of the Bedlam Theatre as a training ground. This scene was typical of the production as a whole in that the gorms of some very good ideas were present and there was clearly some latent talent within the cast to be tapped, but lack of rehearsal meant they were not exploited to the full.

The show was carried by the shery racy exuberance of the cast, although the production lacked polish and any sense of finesse, judging from the attempts of the actors to suppress their smirks on stage, at least they were having a good time.

SUNG KHANG

ARTS

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SUN 3 MARCH 1988

THURS 3 MARCH 1988

Michael Sneders as Ranjit in “Visible Differences”.

J. ORMSTON

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SUN 3 MARCH 1988

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Michael Sneders as Ranjit in “Visible Differences”.

J. ORMSTON
FOUR CONTEMPORARY PHOTOGRAPHERS

Stills Gallery

An exhibition sampling the work of four Scottish Photographers, currently on at the Stills Gallery.

Even Weatherseam assembles his own compositions in the open, to give an original juxtaposition of sharply defined synthetic objects, mostly in primary colours, contrasted against the muted colours and shapes of landscapes. Within this brief the photographs differ widely — from triangles of broken glass set amongst and reflecting the skeletal trees they lean against, to a bright plastic patchwork kite laid in the snow. Most stimulate, though some are definitely more striking than others.

Kens Reynolds' work is more two-dimensional, primarily concerned with the vibration of colour and texture. He focuses on the results of decay and corrosion, both natural and man-made, creating a pleasing meleé of fluid colours, some with a peculiar sameness of quality. One in particular reminds one of ancient weathered wall-paintings. The darker, subdued photographs of ramshackle sheds and crumbling bark encapsulate a certain sense of tranquility and quiet. The effectiveness of these photographs certainly increases on a second, closer look. Laine Bates is, with useful and striking photographs in the exhibition those of Matthew Dalziel. The photographs are essentially "close-ups" of glorified rubbish — an over-ripe milk bottle, with black fingerprints on its sur- face, glue ripped off a surface, fingers of rubber gloves emerging from a mucky hole. By careful use of colour, composition and depth the inanimate objects gain potential energy, creating bold and vigorous images. They almost bounce off the walls towards you — one cannot fail to be captivated.

Catherine McNair looks but Anne-Marie is equally trapped by her broad Scots accent and her limited education. We know that she'll never actually make it to drama school. Both Leonie Conroy and Amanda give convincing performances in varied repertoires. The play is perhaps rather slow moving but it does hold one's attention and is acted and unacted so well that it was written by a man the characters are remarkably accurately observed.

Scott C. Styles

WAVING AND DROWNING

Traverse 24th-28th February

Waving and Drowning is set on a leaky beach where, like thousands of others, two young women from Central Belt Scotland are enjoying their holiday. One of the women, Anne-Marie (Leonie Conroy) is pretty, passive not very bright and wants to be an actress, the other Maureen (Amanda Whitehead) is plain and fat but much more articulate and has the advantage of a good looking nose. Both women are obsessed with their looks and as the play develops this puts an increasing strain on their relationship which comes to a head when a Greek lout starts chatting to Anne-Marie to the fury of Maureen.

Performed against a plain backdrop the treatment of props Robin Wilson's play is an interesting study of how we are determined by what we look like but also by what we sound like. Muren is "condemned" by her..
Richard Holloway is a lively Edinburgh bishop who has presented a number of television programmes along with dabbling in journalism. His job as chief pastor takes him on regular visits to the States, yet he is also much involved in city community projects. Interview by Tim Daniels.

They gave me a series to do last year called "When I Get To Heaven", which was meant to be a bit of a kind of graveyard Desert Island Discs, I was just to imagine what I would die they way what they would ask me about. Did you have a very serious, I mean a very serious, that what might possibly come after life with a certain perspective of death, how they evaluate their lives.

One of the people who interview was Natan (as he's now Sharan). The BBC had at that time a team in the Holy Land, in Jerusalem, and they decided that they'd try and hold of him, go on a series of in-depth interviews. Because I was the only one preoccupation, I asked him if I would come out to Jerusalem and do it.

I hardly saw anything of the city, we were staying up in a hotel in the Mount of Olives talking in very few sentences, I was just very much in Sharan's world. That was edited down into five programmes.

My writings are mainly spiritual and theological, after the job, not an academic but I can write middle-brow theological literature. I try to explore faith, but I also do a lot of book reviewing for various journals, and part of my job is to keep up a certain regular diet of reading and study.

As a citizen of Edinburgh I get involved in a certain amount of local stuff. I'm involved in AIDS work in the diocese, and we initiate certain kinds of steps to help support people who are at the sharp end of the problem — a burgeoning problem, at that.

I've got a wife and three children, and a dog, and a cat, but of the children there's only my son Mark at home now. My daughter Sarah is at Edinburgh University, and we left Anne, my eldest daughter, in Boston. She's a nursery school teacher, and is going back to college in September.

My writings are mainly spiritual and theological potboilers.

My wife, Jean, has recently completed a course at Edinburgh University called "Widow Opportunities for Women" — WOW — not Opportunities for Widow Women, as some people put it. She's hoping to get back into the job market soon, because as the Bishop's wife she has less immediate involvement in my work, than she had when I was a rector of a parish. She's an American, a New Yorker, and I met her in New York. So we're a kind of Scots-American family.

I've been a kind of a geriatric television presenter for quite a few years. I had worked in Edinburgh before, as rector of Old St. Paul's in the East End, and then I was invited to take this job in Boston. I'm away a lot of time over here, and a lot of time traveling, and I visit the States once or twice. I go over there to lecture, talk, and generally give closed of hot air.

Alison Curr and Jackie Brown are an ambitious duo behind "Chi-Chi", a high fashion stall in the Byzantium emporium. Briony Sergeant donned her glad-rags and spoke to them about their creative career.

"If you do a fashion course, you're told exactly what to do and your style and inspiration are heavily restricted.

"It's true that in Edinburgh, there are relatively few people who design and make clothes seriously. A lot of people do it as hobbies. It's a very good atmosphere in Edinburgh with all the other people who have got their own businesses here."

Brown and Curr believe in decentralisation. Their strong reference to Edinburgh as a realistic outlet for their design, despite some market disadvantages, shows their determination for success without the compromises. And Business for "Chi-Chi" is picking up in Byzantium, which may give a ray of hope to quality regionalised British design, in the face of the stubborn blandness of so much of today's lucrative international offerings.

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H ow do you fancy going to see an exhibition on Egyptian archaeology? Well, maybe... but do you want to go and see The Gold of the Pharaohs? Great, when can you go?

That's what most of Edinburgh seems to have decided by the time 5,000 people a day are currently turning up. It's not just the thing to see in town either, the Glasgowians and English arriving show that it's currently one of the top national attractions. This exhibition is getting the treatment — everything tells you this is something different. The City Arts Centre has been hit by QTP Productions and been turned into a "honeytrap". From holding Thunderbird 2 last year, it now holds "one of the world's most valuable objects", the funeral mask of Pausennes I. (That's 600-see none of course.)

The Gold of the Pharaohs exhibition is proving to be a top national attraction at the Edinburgh City Arts Centre. David Seel gives an insight to behind the scenes of this unique display.

Visitors look at one of the Old Egyptian exhibits.

Out of the public gaze, the heads take a break behind another till jams. Duty manager Charlie Millar's Gold of the Pharaohs haircut, put up the prices for the 150,000th visitor. But is it really all worth it?

"Yes, it's a chance to see an event, things you won't see at any other time. It's not just 69 objects, it's an event."

And so the visitors seem to think, typical responses were that the adverts weren't done and really quite good. As for the items, they are superb, right down to the solid gold bar warmers. The whole thing is a real event and no bad thing for it, avoiding any stuffiness and commercialised acceptably. The verdict of three Glenrothes schoolkids — "Brilliant". "Good" and "Alright", so make sure that you visit before the end of April, if only for what the Egyptian kiln on a green Walkman, and have your name painted on papyri in hieroglyphs!
The past couple of decades have witnessed the gradual impersonalisation of the cinema in Britain. One after another, the smaller, independent "local" cinemas vanished to be replaced by the national Odeon and Cannon film chains, characterised as "supermarkets", devoid of any individuality. The most detrimental effect of this trend has been to deprive most cinemagoers outside of London of all but the most "mainstream" pictures, but thankfully in Edinburgh we have two cinemas of quality which have succeeded in resisting this tendency - the Cameo and the Filmhouse.

Under young, enthusiastic managerial guidance, these cinemas have tried to put some pleasure back into movie-going. This is especially true of the Cameo, where Anne Campbell has been part of the management team since its "rebirth" nearly two years ago. She is justifiably proud of what they have achieved: "People seem to like coming here - it is such a nice building, and the comfortable seating is ideal.

At the Filmhouse, manageress Gay Cox has seen much progress during her six years there, and she is particularly pleased in the way the Filmhouse has evolved into something more than a cinema: "...on the bar, restaurant and the cinema shop, I think we play a very important social function."

Certainly other cinemas play a role in the community. Ms Cox believes that, "First and foremost, the Filmhouse shows films which would not get a public screening elsewhere - and our second screen allows us the opportunity of showing "retrospective" seasons and also reruns of films previously shown in other cinemas."

Anne Campbell and the Cameo show a similar respect for minority interest films, while recognising their own limits as a self-sufficient, independently-run cinema: "Independent cinemas play an important part, but we are a commercial cinema, and its sometimes necessary to turn to more "mainstream" films."

Both Anne Campbell and Gay Cox have a very clear perception of a different role that the cinemas play in the community. Ms Cox believes that, "First and foremost, the Filmhouse shows films which would not get a public screening elsewhere... and its our second screen allows us the opportunity of showing "retrospective" seasons and also reruns of films previously shown in other cinemas."

Anne Campbell "our audience is increasing and our films are improving." But how have the public responded to their obvious efforts? Anne Campbell has no complaints: "...and Gay Cox is proud of the "loyal following" which they have acquired, and the recent "wild successes" of Jean de Florette and Manon des Sources are indicative of the Filmhouse's popularity in Edinburgh. Both Ms Cox and Ms Campbell are eager to acknowledge the importance of the student audience to their success, and the policy of generous concessions enjoyed by both cinemas is testament to this. As for the future, both managers are cautiously reluctant to over-exaggerate the health of the film industry in general, but, more positively, "...I see no reason why their recent progress should not continue."

Anne Campbell would like to repeat the success of Blue Velvet (her personal favourite) and Witches of Eastwick, to open a second screen and to hold more discussions like the recent one on White Mischief, but more importantly would "...like to see more people coming in and enjoying themselves."

Gay Cox concides that "life is always a struggle" in the face of financial pressures, but she is reassuringly confident about the future prosperity of both the Filmhouse and its "showcase", the Edinburgh Film Festival. As she also appears to be less anxious than Anne Campbell about the potential threat which their cinemas face from the phenomenon of "multiplex" cinemas; displaying characteristics altruism, Ms Cox declares: "Any cinema literacy is good."

With many more successes than failures to their credit (Anne Campbell does visibly wince at the mention of Hearts Of Fire), the Cameo and the Filmhouse are in the front line of the battle to keep the Edinburgh cinema scene from slipping back into decline. In this task we wish their management (Ms Cox, Ms Campbell, et al) every success.

STAKEOUT

Odeon

Described as a "contemporary action comedy", Stakeout stars Richard Dreyfuss and Emilio Estevez as two cops, Chris and Bill, conducting police surveillance on an escaped convict's ex-girlfriend Maria. The problem is that Chris, far from just observing, also falls in love with her.

 Appropriately, Maria, (played by newcomer Stowe), saves his life. Just as appropriately, Chris kills the crook, and the film ends with what looks like the beginning of a beautiful relationship.

What transforms the film from an ordinary cops-and-robbers adventure is Dreyfuss' great talent as a comic actor. Dreyfuss said of his role in the film, "I never thought I'd get a chance to play a cop. I didn't think it was within my sphere. I wanted to see what it would be like for a newcomer to play lawyers, doctors, professors and urban neurotics, to play a classic American genre cop."

In fact, a lot of Dreyfuss' role as Chris 'Lecoce consists of playing the fool: "...a device-dancing to the film's music or getting himself recorded on his own police cassettes and video film and trying to disentangle himself by assuming a range of silly voices and crazy hats."

This might have just another action-obsessed American blockbuster with only a little hint of humour to balance it out, but it is in fact one of the film's more marked achievements that the real entertainment lies in the humour rather than the action. Director John Badham has delighted us in the past with hits such as Saturday Night Fever and, more promisingly, with Who's Life Is It Any- way, also with Richard Dreyfuss.

On the whole, Stakeout is a good indication of Badham's ability. All in all, it proved to be a lot of fun - witty, pacy, and with plenty of action.

James Penn
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Single room available to female undergraduate. Please call at 35 College Wynd. Rent £86.15 pm. Ref no 0260.

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Single room available to non-smoking male Fresher in Davie B flat. Tel. 669 2030 or contact Mr Dresser at the SAS. Rent £71.90 pm. Ref no 0218.

Single room available to non-smoker in Forrest Road flat. Tel. 225 7017. Rent £85.50 pm. Ref no 0281.

Single room available at 100/10 Warrender Park Road. Smokers restricted to smoking in own room only. Rent £69.50 pm. Ref no 0190.

Single room to let to non-smoking undergraduate, final year preferred, in Tanton Place. Tel. 667 3042. Rent £15.50 pm. Ref no 0265.

Single room to let at 13/4 Stennes to male postgraduate, non-smoker. Final year students considered. Ref no 0293.

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Single room to let to non-smoker in Comiston Road flat. Tel. Mrs Nelson 447 0061. Gaelic speaker preferred. Rent £100 pm. Ref no 0267.

Single room available in Nicolson Street flat. Rent £82.50 pm. Tel. Karen Brown 668 2507 or 668 2156. Ref no 0266.

Single room to let in Lauriston Park flat. Tel. Tim Stokes 229 1666. Rent £67 pm. Ref no 0264.

Half of twin room available at 102/ Blacket Avenue. Rent £39 pm. Ref no 0238.

Single room available at 295 Stennes. Please call at flat. £257.40 per term. Ref no 0278.

Single room to let to non smoking undergraduate at 21 West Savile Terrace. Rent £78 pm. Ref. no. 0231.

Half of twin room at 167/ Blacket Avenue to let to female non smoker. Rent £85.75 pm. Ref no 0162.

Single room to let to female non smoker. Please call 27/2 Stennes and ask for J.C. Simpson as soon as possible. Rent £85.80 pm. Ref no 0270.

Single room to let to female in Vewforth flat. Ring sarah Galloway 229 6431 after 6.30 pm. Would prefer someone who would rent over the summer vacation. Rent £28 pw. Ref no 0259.

Single room available to undergrad. in Brougham Place. Tel. Jane Rutherford 229 3276. Rent £100 pm. Ref no 0261.

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