Senior official claims Government loans scheme is “misconceived”

by Katka Kronnar

THE Government are facing their most serious setback to date in their attempts to introduce a student loans scheme.

A senior bank official has this week attacked the Government’s proposals. Mr Christopher Johnson, Chief Economics Adviser with Lloyd’s Bank, published his criticisms in the bank’s Economic Bulletin on Monday. He told Students that his major objection to the scheme was that it had not been properly worked out.

The bulletin states that the White Paper comes at a time when “the average gross grant has fallen by 20 per cent in real terms” since 1976/7. “It is time to recognise that students have had a poor deal,” the grants cut has “in many cases adversely affected the quality of their education and their lives”. The White Paper’s aim, Mr Johnson states, “appears to be to restore the student grant to its real level of 1976/7. However, however, the manner in which the Government have attempted to promote this aim.”

The bulletin points out, Mr Johnson says, that “the Government’s proposed scheme of student loans would be the wrong solution to the problem”. The top-up loans to students would cover those whose parents were unable or unwilling to finance them. This scheme, Mr Johnson states would cost the taxpayer less than the Government’s proposals.

He also criticises strongly the proposed withdrawal of students’ entitlement to social security benefits, pointing out that the projected £65 million savings in 1994/95 are “paltry” in comparison to the social security budget of £10 billion.

The Government’s declared aim — “to reduce the students’ dependency” — is, according to Mr Johnson, “misconceived, since most students are bound to depend on other people than themselves for finance, and there should be an incentive to get modest sums from social security. Housing benefit is particularly well targeted to cope with the wide variations across the country in student lodging costs.”

Commenting on Mr Johnson’s proposals, a spokesperson for the Department of Education and Science said: “Education Ministers will look at the comments Mr Johnson has made and what he has to say and these will contribute to the debate.” He added, “but that the amount of the loans and the basic structure will not be changed.”

The Government is currently involved in negotiations with banks and other financial institutions on how to administer the scheme. The co-operation of these organisations is vital to the success of the proposals, and one of the important issues for discussion is the size of the fee the Government are prepared to pay the banks for their co-operation. Mr Johnson, however, is critical. Even if the Government pay the banks a fee,” he told Students, “I still think it is a bad scheme.”
THS's newest Alternative Careers Fair will take place in the Chaplin Centre, on Wednesday 15th February. It runs from midday until 5 pm, and is being held as an alternative to the Careers Service's Milk Round. Last year it was very well attended. Amongst those taking part in the Fair this year are the Ecology Building Society, Friends of the Earth, Freemantle in conjunction with any Service and Tradecraft. The event is to be opened by Richard Crane, author of Running the Himalayas and Bicycles up Kilimanjaro. Talks will be given by some of the organisations taking part, and a 'bumper package' of alternative careers will be suggested to all those attending.

The latest initiative from the Principal's office is a glossy company-report style annual review of the University. Writer Sir David: "This is the first annual report which I present as Principal of the University. It appears in a changed format as part of our continuing initiative to develop the style and substance of our communications, both with the public at large and, particularly, through this publication, with our worldwide graduate body.

The Principal continues the introduction of the full-colour brochure with a plea for financial support from the 7,500 graduates he is in touch with. Sir David describes the past academic year as one of "achievement" despite the current uncertainties in higher education. But he warns of the difficulties ahead, as the University works to reduce its deficit through the planned loss of around 170 staff. He is also critical of suggestions for full tuition fees, a system which he says "would abandon the concept of free higher education" and which comes at a time when there is a demand for a higher proportion of the workforce to be educated to graduate level.

Sir David is confident that Edinburgh University will come through this difficult time and remains one of the last centres in the UK for the quality and variety of its teaching and research. He points to Edinburgh's success in attracting research income — a record £20 million last year.

Also, the excellence of Edinburgh University continued to be widely recognised — for example in a recent review the Earth Sciences were described as among the best in the country.

Elsewhere in the annual report, which has a completely new format this year, the University "sets the record straight on student admissions", a guide to the principles and practice of undergraduate and graduate entry; there is a review of some of the work going on in the University departments, from disciplines of heart disease to the restoration of beautiful artwork in a looted mosque on the spread of Edinburgh University graduates throughout the world is mapped out on the centre pages. There is also a fact and figures section, giving details of student numbers, awards and honours, and the University's finances.

Campus to Campus

CAMBRIDGE: A frustrated male student at Cambridge University, has recently been fined £150 by a magistrate for the error of his ways.

The student in question, in discovering the university library closed, resorted to stealing £53 worth of books from a local book-seller. He successfully escaped from the shop with the items under his jacket, although he was eventually apprehended on his way down the road.

BRISTOL: Today, at their AGM, a contentious proposal will be forwarded by the President and Vice-President of the Bristol University Students' Union. If passed, the proposal could jeopardise the future of Bocus, the Bristol student newspaper.

Bocus, a free newspaper with a circulation of 5,000 to 7,000 at Bristol University alone, is a wide-ranging paper that also covers technical and colleges in the Bristol area. At present the newspaper receives a total grant of £7,000, with an additional £1,200 coming from the university. The President of the students' union hopes to abolish their own paper and grant establish their own newspaper with the small sum of £3,500.

The issue has important implications for the area and has been highlighted in the local press. A spokesperson for Bocus stated that the sabbatical concerns obviously had "dilutions of grandeur".

ST ANDREWS: Young Tories in Scotland are also embroiled in controversy at St Andrews where the "left-wing" Tory Reform Group are battling against the increasing predominance of Thatcherites. A magazine called 'progressus', resurrected from the 1970s when Michael Forsyth, now an MP and Scotland's Minister for Health and Education, used to contribute to it, has been launched. The contents propound the virtues of free market education in ways that other issues including the notion of a free-market currency of dollars, pounds, and deutschmarks which could be used interchangeably.

A Wandering Valentine...
**Teviot loses bar licence**

By Don McGrudden

BARS in Teviot Row House will no longer be able to serve alcohol in the afternoon after EUSA's lawyers let them down again over the licence application.

This follows the forced closure last week of the EUSA's Old Bill Bar because Association lawyers failed to renew its licence.

The legal firm handling Teviot's licence 'did manage to remind staff in the Mandela Centre that it was up for renewal, but the reminder was so misleading that it appeared to refer to the bar in Potterrow.'

Accordingly staff applied for a licence extension on the Potterrow Bar meanwhile missing the date for the application for Teviot's licence extension.

Teviot only serves alcohol between 2 pm and 5 pm on Saturdays so the decision is not on the same scale as that of the Old Bill.

Until a licence extension can be sought in March, occasional, one-day licences could be obtained for events like the forthcoming Rugby International.

Paul Ryan, EUSA Deputy President, who has responsibility for all the Unions said that the Association will continue to employ their lawyers. Mr Ryan declined to name the legal firms concerned but confirmed that the two unfortunate incidents were the work of two separate firms.

**EUSA loans march**

By Cathy Milton

EUSA's annual week of action—a programme of protests against loans—is set to start next Monday and includes a march through Edinburgh. The Edinburgh contingent will assemble at the Mandela Centre in front of the Administration Building. Amongst the activities planned are a programme of protests against loans— is set to start next Monday and includes a march through Edinburgh. The Edinburgh contingent will assemble at the Mandela Centre in front of the Administration Building. Amongst the activities planned are

On Wednesday, sabbaticals and others will hand out leaflets to members of the public and attempt to get them to show support for the student campaign against loans by signing a petition.

Thursday is the climax of the week's events at 48 Pleasance, by 24th February. The Convener, EUSA's Old Bill Bar meanwhile missing the date for the application for Teviot's licence extension.

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of the

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DIARY 1989/90

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Please submit applications in writing to

The Convener, EUSPB, 48 Pleasance, by 24th February.

Applications are invited for the post of

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for the

STUDENTS' ASSOCIATION

HANDBOOK 1989/90

The post carries five weeks' vacation maintenance, one at Easter and four during the Summer vacation.

Please submit applications in writing to

The Convener, EUSPB, 48 Pleasance, by 24th February.
Dear Student,

In view of EUSA President Malcolm MacLeod's comments last week that the EUCAPT motion was "counter-productive" and that he had proven his commitment to non-payment by virtue of the fact that he had publicly signed up for non-payment, we feel we have the right to reply.

Whether the sabbaticals pay their poll tax or not is, technically speaking at least, irrelevant. The charge against them is that they have ignored binding pledges its support when necessary from the prevailing electoral cre­nation that all we have to do is to support the motion of change, if not reality, of education for all at a cost that would be debated, but the Treasury will stand firm. A Government spokesman said that Johnson's points have been emasculated, the second desensitized by the dawning of the Thatcher era. The importance of this challenge to the government. Their criticisms focus on the fact that the scheme is cumbersome, and as costly to the banks themselves as it will be to the tax-payers. They are not based on the unfashionable notion that people in countries as wealthy as Britain should be enabled to pursue their educations to the extent of their ability.

Increasing consideration has been given to the interests and demands of the private sector since the dawning of the Thatcher era. The importance of this attack is due to the resulting position of the four big clearing banks who are to administer the scheme.

Mr Christopher Johnson, Lloyd's Chief Economic Adviser, stated that the DES calculations had not allowed for administrative costs. He feels, then, their assumption that "banks were so keen to gain student customers that they would subsidise the operating costs" of the scheme. This, he hastens to point out, is not the case. And if administrative costs are taken into account the scheme will actually cost more than the present grants system.

A Government spokesman said that Johnson's points would be debated, but the Treasury will stand firm. It is glaringly obvious, however, that the banks have got the government in a stranglehold on this issue. Without them, the scheme cannot be effectively administered.

To the present Government this might come as something of a surprise. If Johnson does, as he claims, convey the general attitude of the financial institutions towards the loans, then they could justifiably be accused of having bitten the hand that feeds them.

Present students may well be among the last to benefit from the deal, if not reality, of education for all at a cost that can be afforded. The recent loan proposals herald the beginning of free market education. Choice for all is the slogan of this Government, but that choice will be rigorously curtailed by the background and by prospective debt.

In another age the proposals might have been defeated by the opposition, by public opinion or by the protests of those directly affected by them. The first has been massacred, the second desensitized by 10 years of Thatcherism, and the third silenced or ignored. Today the only voice the Government hears is that of the free market.

The private sector has come out, to an extent, on the side of the students in this instance. It is wise to realize, however, that they have done so purely on economic rather than on ideological grounds.

CROSSWORD

ACROSS

1. MindMulbery (6,7)
2. Argon (5)
3. Remove (9)
4. Suffix (6)
5. Get into (5)
6. Diet measure (6)
7. Leave (9)
8. Go bad (6)
9. In wrong direction (6)
10. Born (3)
11. SurlyYouth (5)
12. Disprove (6;3)
13. Diet measure (6)
14. Mentally slow (6)
15. Hit High Ball (3)
16. Unhappy (6)
17. Game Judge (6)
18. Sally (5)
19. King (6)
20. Unhappy (6)
21. Game Judge (6)
22. Satisfier (9)

DOWNTOWN

1. Game Judge (6)
2. Create (6)
3. German Housewife (8)
4. Improper (6)
5. Unhappy (4)
6. Go bad (6)
7. In wrong direction (6)
8. Unhappy (6)
9. Game Judge (6)
10. Sally (5)
11. King (6)
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22. Pubs (4)

Answers Page 16

TypeSet by EUSPB. Printed by Edinburgh Student
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Newspaper.
Runners take the bronze

HARE AND HOUNDS
IT WAS a wet and very windy St. Andrews which played host to the British Students Cross Country Championships on Saturday. The usual three races were "on the card", the Ladies race and the Mens A and Mens B which were 3.6, 6.9 miles and 4.6 miles respectively.

The first race was the Ladies race which was dominated by Oxford but the Edinburgh contingent ran well with Cathy Kitchen, despite the additional pressures of her new found media exposure, leading the team home. She was followed by Charlotte and Rachel McFaddin and Madeleine Fisher and Lorna Boyd in encouraging close formation.

In the subsequent Mens B race there was a large Edinburgh contingent throughout the field with Andrew Garside home first. Meanwhile at the back of the field a titanic struggle for last place developed. Jon Wright finally got the decision over Robbie Whitehouse, because although Jon's stomach cross the line first, the rest of his body was still several feet behind Robbie's.

The A race was, however, a truly more serious seven miles cross country distance is never particularly fun. Former English Junior Champion Chris Sweeny of Birmingham ran out eventual winner after SUSEF champion Ian Hunter of Heriot-Watt unsuccessfully tried to close the gap using the unusual tactic of removing his shoes.

Meanwhile further down the field the Haries were having a field day, spurred on by rabid supporters to shout louder than anyone else.

Both Hears and Leonard were great fighters and Leonard showed remarkable ability in defeating Marvin Hagler three years ago to win the World Middleweight title. However, they are no longer the best boxers in their division. They are over the hill. In the business dominated boxing world, the best most promising fighters do not get a look in.

While managers, tv companies, sponsors and promoters make millions of dollars from arranging glamorous fights between big names regardless of their present ability.

Money dominates the boxing world to such an extent that the boxers themselves no longer try to hide their real motivation for entering the ring. The farcical Tyson-Spinks match illustrates this as well as the Bruno-Bugner fight where the two losers openly admitted that money alone had lured them back into the ring.

Our own hero, Frank Bruno hasn't fought for well over a year for fear that should he be defeated, he will lose his number one contender's spot and so miss out on his million pound confrontation in Las Vegas.

The blame for boxing's mercenary tendencies might not be with the boxers themselves. Barcley Eastwood, Terry Druff and Frank Lawless are all unsavoury manipulators and, of course, who can blame ageing boxers from wanting to make lots of money when they realise that their broken physique and battered minds are unsuitable for a working life outside the ring.

A fight with plenty of hype is what the punters want, it is glamorous and slick, not too seedy and we all know the characters like Good Of "where's Harry" Bruno and Evil Mike with the domestic problems and the speech impediment. If you want real boxing, don't buy a sky satellite dish, buy a train ticket to South London.
LADIES RUGBY

IN SPITE of the valiant efforts of our forwards in Wednesday's match, Edinburgh Ladies Rugby team lost 14-0 to St. Andrews due to their series of running away tries. However there were some very tense moments at the end of the second half as Edinburgh moved towards the try line, with some notable bulldozing techniques performed by the back row, narrowly failing to put the ball down over the line.

In the second half, Edinburgh started very well, with Natalya's strong scrum, but St. Andrews quickly responded.

BADMINTON CLUB

THE Scottish Universities Badminton Championships last weekend in Glasgow were evidence of the very high standard the Edinburgh team has been maintaining this season.

In the Ladies singles, Kerry McKay lost in the final to Gillian Martin (Glasgow), but was compensated when she and Wendy Nicholson, were then victorious in the Ladies doubles event. Wendy, partnered by Grant Nairn, went on to win the Mixed Doubles, and she and Kerry were subsequently selected for the Scottish Universities team.

After a very tense and exciting Mens singles final, Grant Nairn took the title over Duncan Lyle not only for the Scottish Universities Mens singles final, Grant Nairn took the title over Duncan Lyle. It was the pick of the Uni's results on Saturday, but two injuries marred Saturday's success. Meanwhile the 2nd Xi were beaten by Inverness Town (21.34) and 25.31. The second half witnessed a number of very tense moments at the end of the game. The elegant skipper Bill Downie strode forward to power in a bullet header from a corner, and Milan Gowan and Dave Keillor united the scoring with two successive 25 yard drives. Meanwhile the 2nd Xi were rubbed even more salt in to Aberdeen's wounds. Mark Gurney led the way with his trick on his debut, and further goals from Rogerson, Sewell and Montgomery (a chip from 30 yards) completed the rout. Even the loss of Forshaw early in the second half did not disrupt the team's rhythm.

The conditions were ideal for the Boat Club following the excellent success of the Ball. The top men's crews were on the water for several hours at the Park, training for the Head of the River Race in London at the end of term. Atrocious weather made a dramatic day in Stirling for the 2 pairs of mens and womens novice fours representing Edinburgh University Strong winds, rain and tidal currents combined to make waves up to 10 cm higher than the boats.

Both top men and women crews were second in their events with times of 22.30 and 28.18 respectively. The men were beaten by Inverness Town (21.34) and overall 12th out of 31 crews entered and the women were blind Aberdeen University (26.42) and 25.31.

The Mary Rose Bistro

 meet your fellow students in our city centre lounge bar and restaurant. Open till 2.30am.

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The Scottish Universities Badminton Championships this weekend. February 12th.

TRAMPOLINE CLUB

EDINBURGH University Trampoline Club is hosting the Scottish Student Trampoline Open Championships this weekend, the 11th and 12th of February in the Pleasance Sports Centre.

The two days of competitions will involve Individual and Team competitions from 12 pm onwards on the Saturday and a Synchro-masted competition on the Sunday from 11 am onwards.

It is the biggest student trampoline competition in Britain, and there will be over 200 competitors from Scottish, Irish, English and some European University clubs.

If you've seen trampolining before then this weekend is your big chance to find out what it's all about.

BOAT CLUB

ANOTHER busy week for the Boat Club following the excellent success of the Ball. The top men's crews were on the water for several hours at the Park, training for the Head of the River Race in London at the end of term. Atrocious weather made a dramatic day in Stirling for the 2 pairs of mens and womens novice fours representing Edinburgh University Strong winds, rain and tidal currents combined to make waves up to 10 cm higher than the boats.

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FOOTBALL

ABERDEEN University must be becoming increasingly sick of the sight of their Edinburgh opponents. After a sound thrashing at Nethab the previous week, they suffered a further humiliation at the hands of the footballers last Wednesday.

Suffering no ill effects from the three hour journey the 1st XI swept in to an early lead through Scott Fraser, who has proved to be full of confidence since his return to university football this term.

EUAF 1st XI 4

The perfect conditions helped Edinburgh to play some of their best football of the year, and they must now be regretting some of the dropped points earlier in the season.

The second half saw Edinburgh turn the screw and domination in to goals. The elegant skipper Bill Downie strode forward to power in a bullet header from a corner, and Milan Gowan and Dave Keillor united the scoring with two successive 25 yard drives.

Meanwhile the 2nd Xi were rubbing even more salt in to Aberdeen's wounds. Mark Gurney led the way with his trick on his debut, and further goals from Rogerson, Sewell and Montgomery (a chip from 30 yards) completed the rout. Even the loss of Forshaw early in the second half did not disrupt the team's rhythm.

- The 1st XI comeback from being 4-1 behind against Selkirk was the pick of the Uni's results on Saturday, but two injuries marred the day. Keeper Ian Turner broke his leg coming out bravely to a through ball for the Colts, whilst inspirational defender Liam McArthur ended up with a strangely shaped nose thanks to a Selkirk elbow.

Mike Sewell

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Special Rates For Students
Maxwell Davies knew that he wanted to be involved in music when he grew up before he knew what either "music" or "growing up" meant, in fact, from the age of four, when he heard a local production of The Gondoliers. It is a far cry indeed from the music of Gilbert and Sullivan to that of Maxwell Davies, but as soon as he began to play the piano, which he took to "like a duck to water", he knew he wanted to be a composer; he says, "As soon as I found my way around the keyboard, that was what I wanted to be."

H is position with the SCO has the title of Associate Composer/Conductor. The conducting, however, is a much more recent innovation. His first link with the orchestra was in composing a piece for them on the 400th anniversary of Edinburgh University. It was with trepidation that he first conducted a piece of his own with the SCO: "We came to the recording of it, and I was all set to go along to these sessions, and then James Conlon (who had been going to conduct) announced that he couldn't do the recording, so they said, 'Well, will you do it?'. So, very nervously, I said, 'Well, um, um, um. But I'd like.'" Conducting his own works in a concert followed, and then conducting someone else's music, which was "a completely new concept in life". Of his future in conducting, he says: "I don't intend to make a career of it, but it's nice to have a small number of concerts to deal with. It keeps a composer in touch with musicians and audiences, and his future in conducting, he says: "I don't intend to make a career of it, but it's nice to have a small number of concerts to deal with. It keeps a composer in touch with musicians and audiences."

The eloquence of silence in Beckett plays is not a contradiction in terms. In the second Act, two different approaches to life were conceptually portrayed in the awakenings of two men, where the fastidious, well-prepared one seemed to achieve no more of importance than he who gave up, dishevelled and disorganised.

The mood of Yes, Peut-Être was much less comic than tragic. Two women, played by Tara De Lin- der and Olivia Dawson, conversed over the moribund body of an unknown war soldier. Despite their clear French diction and compellingly expressive acting, what the play suggested was our inability to give adequate expression to deeper feelings.

In general, these daring but nevertheless captivating and humorous performances of the Theatre of The Absurd challenged our natural complacency and reminded us that just as much interpretation is required of the audience as of the actors themselves.

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Melanie Hanbury

SIR PETER MAXWELL DAVIES
Queen's Hall
2 February

The second Strathclyde Concerto is Maxwell Davies in a very dark mood—it evokes a windowwip and sea-battered heathland, but always on a moonless night. The moods are very powerful and pensive, the atmosphere thick and heavy. Maxwell Davies has obviously constructed the piece with intricate care and released the orchestra with equal attention to detail. The concert, however, is very solitary in nature, the cellist (William Conway) wrapped up in his music completely, apart from a few points where he emerges to have a calm and interesting dialogue with the orchestra, such as that with the strings in the second movement. The cadenza in this movement is very carefully placed and deliberate, and the orchestra are deliberate, to the point of being tense and quivering. The third movement is intense, and seems to be a battle between orchestra and soloist, but the quiet, smooth and melodic ending resolves the conflict.

In contrast with the heavy drama of Maxwell Davies, the other two pieces, though not intrinsically light, seem positively featherweight. Beethoven's Prometheus overture has a delicate air of expectancy, giving the impression that the orchestra are holding back a little of their power for something more intense. This was not the case. The wind solos were notable, with the soloist in conjunction with the members of the orchestra: "I wouldn't write it for somebody who was perhaps a bit shy, or was going to move to another orchestra." He also thinks it is important to collaborate on details of the solo part: "They might find certain things don't suit their style, or I've written something which is awkward on the instrument... You have to take into consideration the style of that particular person." He also works on other pieces, both commissions and other work, although he says: "There's really not very much distinction any more." He agrees that working to specifications introduces restrictions, but this does not seem to hamper his creativity; he rather sees it as a necessary evil.

A nother thing which might not be seen as traditionally creative is writing a long string of the same type of work. "People have said, 'How can you write so many concertos, doesn't it get boring?' and I think well, there was Mozart writing piano concertos after piano concerto... I'm sure he wasn't bored with them... Other composers have written lots and lots of pieces in the same form, all those string quartets by Haydn, for example. I don't find this restricting or boring, I'm just happy to have the opportunity to do it. Each new concerto is a completely different world." Katie Alock

ERSNIES INCREDIBLE HALLUCINATIONS
Bedlam Lunchtime
1 February

This short play by Alan Ayckbourn provided an unusual luncheon entertainment for the full Bedlam theatre. It followed the story of a young schoolboy's wild imaginative dreams which, to the growing concern of his parents, become reality. In an attempt to cure Ernie of this unfortunate ailment, his parents drag him off to the doctor, who of course dismisses the case until he too becomes part of the dreams. The whole tale was very reminiscent of the days of vivid childhood imagination and provided a much-needed opportunity for laughs, which the enthusiastic Bedlam cast used to their advantage.

Each member of the cast played a role but special mention must be given to Simon Sartin as Ernie and Mitchell Benn as a naturally funny person) as Ernie's stodgy dad. The cast had obviously been given great encouragement by their director, Lucy Morgan, and appeared to be enjoying the production as much as the audience.

Everyone became engrossed in the heroic mountain scenes on a steep ladder and gang murders in a library and the hilarious and imaginative play enthralled not only the Bedlam faithful but the audience at large.
AST Monday saw the start of Chinese New Year. A bit late, but then again, there are other merits to having a New Year to celebrate which is determined by the lunar calendar, the aspects of the moon.

For a start it's longer and lasts a full two weeks until a full moon marks the end of the festivities. I've often thought the West had dipped out on a number of occasions, in terms of the kind of "epic splashes" which our Eastern friends turn out. A settle now in the past 22 years do I remember taking part in a celebration lasting two weeks, in fact lasting more than a day.

I don't think the run up to Christmas has quite the same volumous appeal and I would hardly count Lent as inspiring the inclination to glutony, debauchery and revelry.

Not that Chinese New Year advocates such vices either, but in an original religious, family and pastoral holiday. The myths surrounding Chinese New Year are such that no cautious individual would want to ignore them. A little offering to the right god here and there might just produce the kind of mass good fortune that everyone dreams of now and again. Fortune, like the pools, is cheap, can be hugely rewarding and doesn't demand an awful lot of sacrifice.

So why not make offerings to the gods? Why not present a "guang dong" (sticky sweet) to "Tao Wang" (the Kitchen God) at New Year to sweeten his mouth or please his lips together, before he submits his annual report on you to the ruler of the heavenly court of gods, the "Jade Emperor". That "green" god, ordering to do with TV's "female equivalent" alone determines one's life or fall of one's fortune for the next year. Why not seal your doors with red paper to keep out the evil spirits before the dawning of the New Year, and cover your house in peach blossom to bring good luck.

A few pictures of a boy holding a fish wouldn't come amiss, especially if you're banking on a successful harvest of some sort in the near future. Buy a new dress, spring clean, settle your debts, feed the gods, eat pressed duck, water chestnuts and red melon seeds, and you could be well on your way to winning a million dollar life for two in paradise, plus bonus (sky?) if you're really lucky.

"Luck" is not to be ignored as something quintessentially arbitrary, but nurtured and wooded and fostered like a sleeping baby, so that when it wakes it doesn't scream and hurl but smiles brightly, coos' and brings happiness, hope and pride to all who look on.

It's a wonderful understanding of the world in which we live in, that seems to give the Chinese this respect for forces beyond their control.

Religion

The worshippers of Tao will tell you that peace and happiness can be gained from understanding and following the true pattern and plan of life. The power of nature is such that one should strive to maintain a natural balance between opposites and not try to upset forces beyond their control.

The thought of Gerrard Street flooded with noise and crowds instantly conjures up the mystery behind this street, which anyone reading the Evening Standard last Friday would understand. There was a long article on the situation of the Triads among the Chinese community. It quoted figures of one in six Chinese belonging to the Triads, which is an extortionate number by any standards. The inability to see justice done struck me as the worst predicament of the Chinese community and their recourse to silence chilled the marrow of my democratic bones. It appears that pirating of videos is as profitable as dealing in drugs — such is the Asian love of Hong Kong Chinese soap operas, that one master tape can produce 5,000 copies. With a rental charge of £2 per night, the gross annual profit is a potential £3,630,000.

"You can't get on unless you're a member," Triad crime takes the form of threats backed by the promise of extreme violence if there is any failing to comply with demands. Main Triad groups consist of the Wo On Lo, the Tong Heng, the Wo, based in W. London, the Wo, based in Manchester, 14K dominant in Soho, the San Yue Jun, the main organisation behind gambling in Hong Kong, and the Tai Huen Chai Wo are a particularly brutal gang in Holland and Belgium.

Chinese in Britain

Well, these are some of the traditional ideas of New Year understood very basically by a Western mind. In an attempt to find out about Chinese New Year, it is in lots of people in Britain, I went down to Soho on Saturday and talked to various shop owners and restaurateurs in Gerrard Street. My first encounter was with Wa Ta Fu, from the Hon Kong Cultural Services, who was a charming man with a near perfect English accent. When asked about Chinese New Year, he replied he had thought it was next Saturday, the 12th, but apparently it was the 9th and I shouldn't make the same mistake. I asked him what was going to happen this year and in between serving his customers their Chinese dome image (I hadn't realised what cultural services stood for) he gave me a quick briefing on events. "Well, basically, it's a time for all the shop doors close and the street to be decorated and pull in the children get given 'lucky money' in those red packets which you see behind you on the shelf marked Lai Jee. It keeps them quiet and 'sweet' for a few days." (I instantly understood the novelty of New Year!)

"Then all the children get given 'lucky money' in those red packets which you see behind you on the shelf marked Lai Jee. It keeps them quiet and 'sweet' for a few days." Were the community committee lying on any 'street parties'? "Well, I don't know, what they do is not what by this time they've put up street decorations, but they seem to have forgotten this year." I thought I'd ask the committee myself what was going on but found the office closed until Monday. So I returned to the "cultural services", having forgotten to ask about the dragon. Wa Ta Fu seemed not in the least surprised that the committee weren't in, and mentioned that they hardly ever met there, but in various restaurants and cafes, whenever the moment suited them. I probably wouldn't ever find or indeed recognise them so I shouldn't bother. What about the dragon. I asked. "Oh, there's a dragon dance on the 12th which was bound to attract lots of people, so he wasn't planning on going to it as he wouldn't see a thing anyway. The ferocious noise from cymbals and gongs is designed to scare evil spirits away, but not that. Wa Ta Fu was anything but pleasant. It was originally a dance of the Dragon King to bring down the precious rain. The dragon is a sign of emperors and with that power, success and wealth.

The Triads

For most of us, the holiday celebrations are a drunken haze fading rapidly into oblivion. But for one group of people the New Year festivities are only just beginning. This week Sarah Knight takes a look at the Chinese celebrations in Edinburgh and Soho, and also investigates a more sinister side to Chinese life — the shadow of the Triads...
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The Edinburgh Encounter continues its efforts to involve students in the Scottish cultural community. How successfully we don’t know, since we receive very little feedback. Is there something you want to write about, something you are involved with that you think might interest the Edinburgh community? May 29th sees the closing date of the Shelter HOMEVIDEO competition which gives amateur filmmakers a chance to put their visions on the meaning of the word "home." Winners will have their films shown on prime time television as well as the dubious honour of a "memorable" day at the Brooks-side and lunch with the cast. Interested? Contact Shelters at 85 Old Street, London EC1V 9JH. Tel: 01-253 0020. There seems to be a new restaurant every minute in Edinburgh, and Gallery openings included the Dutch art at the Fruitmarket and an exhibition at the MIA. The Photography Workshop is showing photographed collages by Callum Colvin and the University’s own photography competition, Mas and his Environment, is looking for more entries. Good idea but a pity about the "side-board" title and the slightly (?) sexist poster!

The most constructive use of this space is to allow all to see what is happening in the Edinburgh community that we have not had room for in this edition of the Edinburgh Encounter. The new dance artist-in-residence, Sheridan Nicol, can now be contacted at the King’s Theatre. Dance Attic continue their popular evening classes of Contemporary Dance and Jazz at the King’s along with Saturday Workshops. Lindsay John continues his exciting experimental performance workshop for another four weeks. Later this month brings IRIE! to Edinburgh to take a jazz and reggae workshop on February 17th.

Keep your eyes open and pick up on classes as varied as Flamenco (Theatre Workshop) and Latin American as well as the more traditional ballet classes.

The Traverse Theatre’s series of Workshops, as advertised in our previous issue, found such an enthusiastic response that a second series is planned for mid-March. Places are limited, so book now to avoid disappointment. DON’T MISS their new dance performances this spring which are a continuation of the trend launched last year under the title, "New work: Non-definition." These performances move away from traditional text-based theatre towards the innovative and experimental.

Scottish Opera’s alternative and irreverent production of Rigoletto arrives at the Edinburgh Playhouse at the end of February. University Opera presents Leonard Bernstein’s Mass, and the Edinburgh Grand Opera Company present Cavalleria Rusticana by Pietro Mascagni and I Pagliacci by Ruggero Leoncavallo. This list is endless.

The Department of Recreation at Edinburgh District Council shamefully confessed to me last week that they increasingly consider the student population as isolated and separate from the Edinburgh community. The role of this supplement is to provide a forum for the arts events outside the immediate sphere of the University societies. The variety and increasing number of such arts events should turn this supplement into a vociferous Speakers’ Corner. Investigate and Speak Up!

The Edinburgh International Festival was entitled "The Kingdom of the Two Sicilies." This proved the ideal opportunity for the celebratory opening of the Italian Institute’s new premises on the 1st September 1988 at 82 Nicolson Street, Edinburgh.

Edinburgh.

Tel: 668 2212.

Nicola Adams

L’INSTITUT FRANCAIS D’ECOSSE

PRESENTS

POUR UN OUI OU POUR UN NON

BY

NATHALIE SÀURRAUTE

WITH

JEAN-JACQUES DULON AND RAYMOND ACQUAVIVA

SATURDAY THE 11 FEBRUARY

7.30 P.M.

MORAY HOUSE THEATRE

ST JOHN’S STREET

(THEATRE OF THE SCOTTISH UNIVERSITY OPERA COMPANY)

TICKETS £3.50 AVAILABLE AT THE DOOR OR AT THE INSTITUT FRANCAIS.

AMANDA MEARS AND LUCINDA JARRETT

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The Queen’s Hall
Clerk Street
Edinburgh

Natural Theatre Company

The Jekyll & Hyde Follies
or
Double Trouble at Rumcove Sands
Natural Theatre Company’s latest musical extravaganza – a mixture of Brian Rix and The Phantom of the Opera
Monday 6th & Tuesday 7th March 1988 at 7.30pm
Bar & Restaurant open 6.00pm

Monday Night Special – Prizes for best holiday wear (knotted hanky, beachwear, sunlasses, sunhat, Hawaiian shirt)
Tickets: £2.50 (£1.50 concessions)

Advance tickets from: The Queen’s Hall Box Office, Clerk Street (031 668 2019); Usher Hall Box Office, George Street (031 228 1155)
Mon-Sat 10am-5pm
PROFILE

THE STATE OF THE ART

INDEPENDENT VIDEO PRODUCTION IN SCOTLAND

Last week I spoke to Christeen Winford about her work as an independent producer of documentaries for Channel 4. Six documentaries ago Ms Winford, then employed on a housing scheme in Edinburgh, wrote to Channel 4 to suggest they make a documentary to publicise the problem of homelessness. Despite having had no previous media experience she was given the go-ahead to produce a documentary in co-operation with the Edinburgh Film Workshop Trust.

Ms Winford has subsequently made three more documentaries about the homeless and two films, which will be shown as a pair on Channel 4 in February, about the difficulties of life in present-day Nicaragua. Her next project takes her to Kampuchea where social order is still being rebuilt after Pol Pot's brutal purges. His ideological messiahs left the country with only 45 doctors to face the daunting task of organising some level of healthcare. They were further hampered by the West who, with the exception of the USSR, France and Ireland, refused to recognise the legitimacy of the new government. This left the World Health Organisation powerless to intervene because Pol Pot, though officially no longer in power, has a representative in the United Nations who refused them entry into the country. Ms Winford aims to document the government's determination to expel him after 13 years residence in Britain. If you want to make up your own mind then you can hire this and other tapes as a bewildering variety of "courses" for as little as £5.

Channel 4's programmes Eleventh Hour and People to People were set up specifically to screen politically and aesthetically adventurous work from community workshops and other independent film-makers. Nevertheless, it seems doubtful whether the term "adventurous" could be stretched to contain tapes like the one on Viraj Mendes. However, People to People has recently been discontinued with the result that it is now more difficult for people in the position that Ms Winford was to air their views on national television. Nevertheless, it is worth noting that Ms Winford feels that the loss of the People to People slot has deprived disadvantaged and minority social groups of an effective voice.

Workshops like VIP provide a voice for issues of minority interest but their distribution set-up means that very often their tapes are merely preaching to the converted. The effects of this are interesting however, because, with an audience whose political sympathies are guaranteed, the emphasis in the video can be on free expression rather than persuasion. Organisations like the London based Despite TV, or Trade Union video groups, tend to celebrate their point of view in an explosion of collage editing to produce a kind of audio-visual body-popping. Another favourite is to superimpose over footage of napalm explosions and mushroom clouds. Generally the whole approach of these organisations is one of multi-cultural accessibility, humour and energy, with an emphasis on what is politically and aesthetically challenging rather than the normative criteria of "quality".

One such Edinburgh based group is the Edinburgh Unemployed Worker's Centre who provide facilities for video production, photography, and training courses in desktop publishing. They do much more than produce experimental "campaign" tapes however, and are actively involved in helping individuals caught up in the always confusing, and sometimes intimidating, bureaucratic maze that is the Welfare State. George Wilson, from the centre, explained to me that an investigative squad will actively hunt certain one-parent families, usually single women, to discover whether or not they are involved in a relationship.

Last year's Edinburgh Fringe Film Festival, in which Ms Winford played an active part, contributed to the ongoing debate on what it means to be an "independent" in the media. For Ms Winford it means presenting the policy of a central government based in the south, which is predominantly male, white and middle class, from a different moral perspective. She is motivated by her anger as a woman and a Scot that she has been disposed and deprived of a representative voice. For instance, although Scotland represents 10% of Channel 4's audience, and produces 10% of its funding, independent Scottish producers only receive 3% of the programme commissions. The effect of this low funding is to lower the quality of programmes made north of the border which in turn gives Scottish viewers a poor self-image.

The increased availability of cheap video equipment and training has made the independent production sector into a hub of new techniques and ideas. Day events and video competitions provide a forum for discussion and consolidation of these developments. The Lesbian Video Users Group, at 36 North West Thistle Street Lane, will hold its first ever festival of everything and anything produced by members and other video enthusiasts. Ideas evolved in the independent sector, most notably the combination of drama and documentary, are beginning to filter through to mainstream broadcasting. The BBC's Tumblewad is a case in point where the drama-doc technique had its controversial mainstream debut. Channel 4's funding of workshops and the movie industry is certainly a positive step towards harnessing the plethora of new talent which is presently cutting its teeth on low budget video productions all over the country. It remains to be seen whether the government's television diversification policy will help or hinder the independent sector.

Amanda Mears

ADDRESS

The Lesbian Video Users Group, 36 North West Thistle St Lane
Free training on a U-Matic editing suite.
The Edinburgh Film Workshop Trust, 27 Albany St. Tel: 557 5242
Courses in video technique, equipment for hire, and a Women's Unit. All applicants are vetted as to keeness etc.
The Fringe Film Festival, 4 Duncan Place, EH6 6HW.
Organises practical video and film workshops.

Another Channel 4 affiliated workshop in Edinburgh is Video in Pilton, VIP, one of the founder members of the Scottish Association of Workshop Groups (SAW), has a history of programme making about social issues - ranging from Council tenants demanding a voice to a tape for Trade Unions about the evils of Apartheid. The majority of VIP's productions are "campaign tapes" whose provocative treatment of controversial issues ensures that they are distributed to interested parties rather than the mass media. Their most recent project was a 20 minute video tape on Viraj Mendes, produced by the Viraj Mendes Defence Committee, which contains unique footage of the man himself bored up in a church in Hulme, Manchester. The video suggests that Mendes's role as fighter for black people's rights, his active support of other people's deportation cases against the Home Office and left wing sympathies, may be the reason for the government's determination to expel him after 13 years residence in Britain. If you want to make up your own mind then you can hire this and other tapes as a bewildering variety of "courses" for as little as £5.

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Organises practical video and film workshops.
YO! ARTS OUTREACH

Someone suggested the headline for this article should be Yo—Arts Outreach! Get Down! It’s been that sort of day, really. Arts Outreach is sort of “all the arts for all the people.” Working with community groups and people who have, or would like to have, an interest in the arts.

We’ve organised workshops on everything from candle-making to theatre lighting — a course of lighting workshops is running currently — and we co-ordinate groups as varied as the Edinburgh Writers Association (who organise poetry readings under the informal title “Poems and Pints”), which are held on the first Friday of every month in the bar of the west End Hotel in Palmerton Place and the Well-Woman Group at St. Brides Community Centre.

What more can you say in 600 words? It’s difficult to say what we do, because what we do is answer your questions. “What do you want!” We provide advice and the hire of the facilities we have here. What we do not have we can also provide for you by putting you in touch with those trained to meet your requirements.

Well, that’s what we are —ish. Outfitters for those who don’t want to buy arts of the rack of High Street Fashion and who want to make art to measure, or art made to measure.

AOT is presently working on the co-ordination of Spring Fling ’89, Edinburgh’s 5th annual community arts and sports festival. Spring Fling provides a forum for Edinburgh’s true spirit of community and its flourishing creative talents. Last year’s Fling included an exhibition of broken violins (!), an incredibly silly man called Big Stu, whose performance with large cardboard alphabet letters is the funniest, and probably the dullest thing I’ve seen in years. We had children’s theatre companies going round local galas, a poetry competition, a painting competition, dance, drama, poetry five, choirs, exhibitions, kite-making, mime, and various other items of an artistic nature, including football.

If you have an idea (or even 2 ideas — go wild!) for a Spring Fling project, get in touch with us soon. Spring Fling dates are 27 May—11 June. Do you need a venue? Do you need a grant? Limited financial assistance is available — but grant applications must be in by 1st March. We provide advice and the hire of the facilities we have here. What we do not have we can also provide for you by putting you in touch with those trained to meet your requirements. (Sound’s like a tailor, doesn’t it?)

Well, that’s what we are —ish. Outfitters for those who don’t want to buy arts of the rack of High Street Fashion and who want to make art to measure, or art made to measure.

D.I.Y. WITH E.S.V.P.

“Get your ideas off the pad and onto celluloid.”

ESVP offers you the opportunity to get ideas off the pad and onto celluloid. Our primary function is to provide a service, not to have any artistic control. We have fully updated filming and editing facilities. Last month we acquired the latest in one of Panasonic’s video camera models. Technical instruction is always available. At ESVP, as well as using the equipment, you can find your cast and crew. Public showings of videos can be arranged at both the University and at nationwide amateur competitions. There are three competitions open to members this year. The Scottish Students Television Association, SNAST, organises an annual event which as well as the competition includes workshops and lectures. Material can be presented in any form; be it comedy, drama, documentary. The nationwide equivalent association, NASTA, are holding their competition in Birmingham this year. The third event is a sponsored by the producers of “Brookside” for the promotion of the National Campaign for the Homeless. There are only two demands; that the video is based on the theme of ‘HOME’, and that its length does not exceed eight minutes. Energy and originality carry more weight than technical expertise. The closing entry date is May 29th 1989.

If you have a strong idea for a video but little knowledge of script-writing you are invited to work through your ideas with Rob Lemkin, a professional script-writer of wadham Film Productions London. He will be visiting us in mid-February.

In addition, Muriel Gray has agreed to talk to us on this term on careers in television.

Meetings are held every Wednesday at the Pleasance. Otherwise you can find us knocking ‘em back at the City Cafe.

For more information contact Toby Hayman (President) on 229 6447 or Kirsty Semple (PA) on 667 8213.

Diary

Fringe Film Festival screenings;

March 2nd at 7.30 pm;
Video 28, a celebration and a record of fightback events at “Chasie 2.3”.

April 6th at 7.30 pm;
Leiths the changes within the Leith community from 1920, through industrial collapse, to its present state of nas­cent yuppydom. Shown by Channel 4 on July 166 The High Street.

Aquarhythms 11, remember last year’s cinema pool party? Well another is on its way. Details in the pipeline.

The First Lothian Video User’s Group Mini-Festival;
7-11 pm on a weekday evening between 17th—24th March. Ring 225 6518 for details. Why not enter a Video of your own?

D.I.Y. WITH E.S.V.P.

“Get your ideas off the pad and onto celluloid.”

Billy Cornwall

Contact: Blly/Linda/Shaun. Tel: 031 225 2424 Ext.
6625/6623.
MEETING THE CHALLENGE OF THE SCOTTISH RENAISSANCE

Thaw, one of the main protagonists in Alasdair Gray's novel Lanark, complains that his home-town Glasgow is nothing more than a statistic in the history books.

"Imaginatively Glasgow exists as a music-hall song and a few bad novels. That's all we've given to the world outside. It's all we've given to ourselves.

The culture which is the subject of Thaw's perhaps rather harsh analysis includes the progression of the Scottish novel from the Kailyard tradition of the late 19th century to the bitter and vivid realism of the 20's and 30's. This was seen by many as an essentially uncreative reaction against the "romantic and claustrophobic" romanticism of Kailyard whose themes moved away from the industrialised towns to the rural villages. Even if Thaw's remarks are a little unjust his words certainly heralded a Renaissance in Scottish literature, whose attention are concentrated in Glasgow. This cultural revolution began in the late 60's given its impetus by not only Gray but more intrinsically by Alan Sharp, James Kennaway, and William MacIlvenny whose novels moved quickly into the international market. MacIlvenny's Deucher with its preoccupation with social justice and its realistic portrayal of the working class in Glasgow won the 1975 Whitbread Prize. This spirit of new writing has continued over the last 15 years introducing more recently Liz Lochhead and Brian MacCabe. These authors would never have been able to make this essential transition into a broader market had it not been for the extraordinary growth within the publishing industry over the last 13 years.

From a handful of independent companies the industry has expanded to some 60 odd publishing houses ranging from small cottage-industries to bigger houses ranging from small cottage-industries to bigger

When the company first began Mainstream had to go out and look for at least 95% of their work and due to financial as well as practical reasons have remained true to their name. Now however Campbell will in his office to find stacks of unsolicited manuscripts piled up in a corner and will always be on the lookout for new and exciting work, knowing that free from financial constraints means that he can follow more experimental projects. Amongst a pile of manuscripts, Campbell discovered two chapters of a novel by Jane Thomson. He has since published her novel and has created what is now the largest independent publishing houses in Scotland. The growth of publishing over these last 15 years can be attributed to much the same conditions; feelings which characterise the devolution climate of the 70's.

Campbell hopes to rectify that by introducing him at last to the Inghishpeaking public, more mainstream companies, of which Mainstream Publishing is one. The company was set up ten years ago by two former editors of the Student newspaper, Peter MacKenzie and Bill Campbell, having worked for the University Student Publications Board for a couple of years the pair took out a £2,000 loan and created what is now the largest independent publishing house in Scotland. The growth of the company was set up ten years ago by two former editors of the Student newspaper, Peter MacKenzie and Bill Campbell, having worked for the University Student Publications Board for a couple of years the pair took out a £2,000 loan and created what is now the largest independent publishing house in Scotland.

It was quite extraordinary that the writing of Kenneth White, which has won such a high degree of praise and appreciation in Europe should still be hardly known in Britain and the U.S. His work

Kenneth White

Mainstream Publishing Co. (Edinburgh) Ltd
7 Alban Street, Edinburgh EH1 1BG
Telephone: 031-557 2999

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LIKE WE SAID —

DIFFERENT

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Tel: 031-225 6313
EMPIRORIUM

MOVIE STARS AND MEGALOMANIACS

LATE NIGHTS

Hardened night-owls will already know that Mamma's offers a 10% student discount on their home delivered "totally American" pizzas. What you may not know is that the owner of this all American pizza bar is an all American movie star. It would be giving it all away to tell you exactly who he is but he was once buried in a grain silo in Witness. If you decide to eat in the restaurant, Mamma's fast service and bright decor make it a great place to come and design your own pizza from the wide variety of toppings available. Mamma's, at 30 the Grassmarket, is open from lunchtime till late most days.

Another place which is popular with students is the Mary Rose on Hanover Street where you can eat till late and drink until 2.30 in the morning. The red velvet walls and loud video jukebox set the scene for the Continental ones too. They also have an upstairs room which can seat forty or the food at the bar can be eaten quality British food at tables made from old pine doors. If you like the atmosphere at Le Sept or the food at the golf links in Bruntsfield. The interior is traditioinal, you can lounge in red leather chesterfields and eat Continental ones too. They also offer over 60 malt whiskies, all Continental, you can lounge in red leather chesterfields and eat Continental ones too. They also offer over 60 malt whiskies, all Continental ones too. They also offer over 60 malt whiskies, all Continental ones too. They also offer over 60 malt whiskies, all Continental ones too. They also offer over 60 malt whiskies, all Continental ones too. 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ON THE FRINGE

ALTERNATIVES
The 1980s have seen a rise in the acceptability of an alternative culture in Britain, ecology, community business, alternative medicine and appropriate technology are now fashionable and fast becoming acceptable to the mainstream. A new student publication called "Alternatives" has been set up to provide a forum for these and related ideas and issues. In the article below Carol Grove-Smith, a member of the editorial committee, writes about some of the thinking behind the magazine.

As Britain and the developed world become more affluent, certain sections of the population both at home and abroad have become poorer. The New Right political culture with its emphasis on individualism and independence from the state does not provide for the underclass, nor for the victims of economic development such as the environment and underdeveloped nations, so who does? Should be be concerned with deforestation in Amazon, hunger in Africa, and human rights in Africa? Increasingly the answer is yes, if the rising membership figures of Friends of the Earth, CND, Amnesty International, SCAG, Animal Rights and Friends of the Earth and a tremendous amount of energy and new ideas have been utilised, but very few people outside each club's membership know what is going on. For instance, how many people know that The Schumacher Society raised over £9,000 last in a fundraising day for Intermediate Technology, an event which involved 100 schools across Scotland. How many people, for that matter, know what Schu-Soc is or who Schumacher was? So the problem is one of communication, there is no official linking up of university groups, no way of exchanging information about events and issues and no forum for new ideas or "alternatives" to the cultural mainstream.

However last September, a meeting was organised by Friends of the Earth to discuss the linking up of those groups and societies concerned with green, social and moral issues. Over sixty people turned up and "Alternatives" was created. The idea was a to produce a non-profit making journal which would act as a link between different groups and organisations, to publicise their meetings and events, as well as encouraging their members to write longer features on current issues and ideas. This would be put together with international, national and local news, interviews, cartoons, reviews, a diary, and contacts page.

We were especially keen to cover local news about organisations and individuals in the city who are active in cooperatives, community businesses, education, energy and arts, an area often ignored by other student publications. One exciting initiative is a feasibility study, being undertaken by The Lothian Energy Group, into the viability of setting up a number of community-owned recycling businesses within the Wester Hailes area, providing full-time employment for people in Wester Hailes, as well as making good use of otherwise wasted paper, glass, tin cans, textiles, plastic, and possibly furniture.

An editorial committee of seven produced the first issue on recycled paper and the first run was sold out. The second issue is out on Feb 1st and includes features on The Hinckley Point Inquiry, free range eggs, Man Against Sexism and an interview with George MacRobie, on sustainable development.

CAROLINE GROVE SMITH

THE TRAVERS THEATRE

NEW REVOLUTIONS IN DANCE

Tues. 14-17, Thurs. 16 February; 7.30 p.m.
NEW CHOREOGRAPHY
Fri. 17-Sunday 19 February; 7.30 p.m.
EARTH FALL DANCE

Thur. 2-Sat. 4 March; 7.30 p.m.
BEFORE FORM: SKIN
a solo dance by Lynboy, John

Sunday 5 March; 7.30 p.m.
ACTION SYNDICATE
in violet hour with you in your small corner

Workshop programme: call Box Office for details

REVOLUTIONARY LOW TICKETS £3.50 conc. £2.50

THEATRE WORKSHOP

34 Hamilton Place, Stockbridge, Edinburgh EH3 5AX

BIRDS OF PASSAGE...
The forced emigration of Scots women over two centuries. See our hidden history with Edinburgh's biggest show of 1989 with over 150 people taking part
Wed 8th-Sat 11th Feb, 8pm. Tickets £2.50 (1.50)

THEATRE DE COMPLICITE

presented by THEATRE WORKSHOP at BRIDGE SCENTRE.
10 Orwell Terrace, Edinburgh
with "THE VISIT"
Tues 7-Sat 11 Feb, 7.30pm. Tickets £4 (£2.50)
and at THEATRE WORKSHOP with a double bill
A V E M A R I A and MY ARMY
Tues 14-Sat 18 Feb. 7.30pm. Tickets £4 (£2.50)

BOX OFFICE FOR ALL SHOWS: Tel: 031 226 5425

SPRINGING INTO FEBRUARY
Every Chinese restaurant has at least one Triad member on its staff and that gambling dens, obscured from view, exist in the most unlikely or likely premises. The police know of these illegal dens, but can do little to help victims. The intractability of Triad groups stems from fear; victims of extortion invariably refuse to tell the police. I thought of Wu Ta Fu, his porn shop and take "prance" flowers which he was going to display at New Year. I knew, and wondered if he was part of this racketeering. Probably not, but he didn't look ambitious, the shop was modest and legality might well have stifled within its grasp.

Recent Films

Usually only the successful find the brotherhood on their doorsteps. This situation is portrayed in the new film of Timothy Mo's novel, Sour Swear, which opens in London this month.

The Year of the Snake 1989

February 6th heralds the Year of the Snake. It is forecast to be a good year for politics, commerce and industry. Solutions will be reached, not always peacefully, and this set one to the strong, negative force which follows the most positive force, namely the Year of the Dragon. Apparently the dragon has a tendency for excess, but all the culminations resulting therefrom will culminate under the role of the snake. Legend has it that Buddha on his deathbed called all the animals to him and only 12 turned up, so he gave them each a year, hence this cycle of twelve years. The snake himself is wise, cool and unpredictable, but when he strikes the changes are devastating and immediate.

It looks a pretty "punny" year, but for those snoring away -- your natural snake drive and ambition will put you in control in times of crisis, you will not allow others to intimidate you, holding sway at all times, never letting ambition be an obstacle to your capacity. The Chinese really believe we take on the characteristics of the animals in whose year we are born. At any rate their vices have not much to do with knowledge, the amoral force of life, than we ever will.
JAMES TAYLOR QUARTET
Venue
NEVER can a band have been afflicted with such a misnomer. Even without their brass section (a youthful trio) they numbered at least six: their loud luminary Jim (formerly of mod combo The Prettters and owner of the third-last authentic Hammond ever made) seeming to provide the only strand of continuity.

As purveyors of organ-oriented instrumentals, with a penchant for sixties film themes, they initially created to a rather esoteric scooter-driving select. The current surge in their popularity is due to an association with the new PPOL POP WORLD

THE SHAMEN
In Gorbachev We Trust
Molotka LP
SO, what happened to The Shamen since their startling debut LP, Drop? Well, the rhythm has become ever more prevalent and experimental, the psychedelia and talented tune writing are still there, but more has been brought in: hip-hop, sampling and acid! This creates a collage of musical styles which fuse together producing a fantastic new sound, or at least that's the theory. Certainly the opener, Synergy, is an absolute stormer which perhaps even surpasses the classic Something About You which commenced Drop.

That the direction then changes completely for stomping, almost Public Enemy style Sweet Young Thing, sets the tone: modern, whole the album. The last thing one can say about any track here is that it was expected; it is definitely NOT an easy-listening trip. The brash, confident sounds strike out at, challenge, and even threaten (War Prayer, In Gorbachev We Trust) the listener. Immediately one realises that accusations of drugs thrown at The Shamen were completely TRUE! This new-found confidence goes beyond a mere admission of drug-taking to promotion with Synergy's chorus of "ND Amazing!" and the beautifully unpretentious "Adam Strange is in my brain and I'm so glad to know him." There is justification for this, however, as they reflect a confusd world in their offset of sampling and heavily cut al lyrics.

There are imperfections, however, such as the tedious background music of In Gorbachev We Trust and the slightly overstretched Ragnagroe which tries to go that little bit too far ("leave your body behind") and sounds like they were on drugs when it was recorded. The album, however, bears these well, and overall in a startling and triumphant tone. It is a shame that The Shamen (completely unintended - honestly!) must take drugs when they can produce sounds which in themselves confront the strange world we live in, and ultimately provide an escape from it.

- Neil Finnie

NITZER EBB
The Venue
LIKE all memorable sexual experiences this one starts slowly and builds to a frenzied climax. For Nitzer Ebb exude sexuality, as they unashamedly flaunt their masculinity - the lusty hungry boys and girls get a chance to indulge their fantasies and pent-up desires.

So, if I try to get a grip on myself, we can turn to the music. But here nothing changes, for this has all the aggresssive power implicit in those who produce it. It comes with that perfect beat and ends with vocals that rip, shred and devour. Nothing more is needed, just sexual satisfaction for the lusty hungry boys and girls to get a chance to indulge their fantasies and pent-up desires.

* The winners of our mammoth Big Country competition are as follows: Mike Trustland, Michael Murray and Sally Farquharson win tickets and LPs, and Claire Peters, John Gillespie, Avril Caldwell and Andrea Caldwell win LPs. Come and collect your prizes at the Student offices at 11.15 on Friday.
The Shamen probably came to most people's attention with their non-involvement with McEwan's. The band were picked to provide the soundtrack for a commercial (following in the footsteps of Hipsway and Win), however, when the brewers discovered that the song, Happy Days, dealt with the Falklands War, things soon turned nasty.

Will is keen to explain how it came about:

"The point that is often lost is that it was down to a political fuck-up. They picked the song, then to get out of it, the whole drugs thing was thrown up. We admitted to using drugs and no matter how far we go in trying to explain our views some people see any drug as dangerous."

The hysteria continued with the release of Jesus Loves America. The single dealt with what The Shamen saw as the increasing dangers of fundamentalism and the TV evangelism that was currently sweeping America:

"We stamp 'Jesus Is A Lie' on them. We got a lot of outrage.

"Anything to do with religion on the cover, and only just the extent that there was a police raid at one of their gigs. Not surprisingly, Colin defends their stance:

"Anything we used in the slide show had been used for a reason, complementing the songs, either as an aesthetic complement in the case of the computer graphics or the montages for the political songs."

Will: "It was the same with the so-called pornography. We certainly didn't use it to draw a crowd along. With the album: 'Kingdom of a Girl' (which consisted of a very tame black and white film of lesbians from the 1930s) it was always presented with a set of slides of establishment figures meant to be shocking."

"We were working abroad for a long time previous to that tour and in no other country did we get any response like that. The thing that caused the most outrage was the set of photo-montages which were a combination of hard-core pornography and establishment figures. They weren't erotic and weren't used for that purpose."

"A mother film we used was of a girl swimming about in a bubble gradually taking off her clothes. We used that for Sweet Young Thing and that was being presented as erotic and as a nice image to complement a song about falling madly in love with a girl. The aesthetics weren't even allowed to come into it. To our critics naked female flesh equals sacrilege pornography."

With a reaction like that and the fact that the peripheral aspects of The Shamen's music were being noticed more than the music itself, didn't you think you had failed in some way?

Colin: "We use the visuals to create an atmosphere that people see as a means of getting up the noses of the people we see as seeing any drug as dangerous."

Will: "We will deny such controversy was a promotional seam:"

"In that way since 1987's Drop. Since that debut there's been a handful of singles - Christopher Mayhew Says, Kingdom of a Girl, Jesus Loves America and Transcendental. Hand in hand with the music has been the controversy, with the Bishop of Aberdeen MP Geoffrey Dickens not exactly agreeing with their views on religion and drug-taking."

James Halfburton talked to Colin and Will of the band to find out if they really are satanists, sexists or simply out to ruffle a few feathers.

Colin: "Well, the album title should do us no harm. We're more interested in playing Russia than we are here. The States. Hopefully, we're going to Eastern Europe and maybe Russia itself in April or May."

Are you in a position where you are more popular abroad than you are here in Britain?

Colin: "We don't sell more abroad. This LP is the first that's had simultaneous release. Up until now most of the sales have been on import. We do, however, attract more attention from the press who seem to be more turned into what we're doing."

Why do you think that is? Because it's the foreign music press is less snobbish about music styles?

Will: "In certain European countries there's always been a crossover between rock and dance - some of the Eurobeat, Kraftwerk type of bands. So the idea of using drum machines and samples in the rock framework is something they take to. Hopefully with the breakthrough of Acid and New Beat things will open up here and we can find our own niche."

Colin: "It is useful to see as a part of a movement but people listening to the band realise we don't really fit into that category."

Will enlarges on this feeling: "In the album reviews bands like Cabaret Voltaire get mentioned but I'd say there's very little connection. The only thing better to be seen in that way than lumped in with the so-called psychedelic bands, like we were the first album. We've absolutely nothing in common with Primal Scream and The Thanes. So although the category doesn't exactly fit it's more appropriate."

With In Gorbachev We Trust, The Shamen seem to have fulfilled their promises. The album stands up very well, don't sell more abroad. This LP is the first that's had simultaneous release. Up until now most of the sales have been on import. We do, however, attract more attention from the press who seem to be more turned into what we're doing."

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WHATEVER YOU WANT TO SAY ON VALENTINE'S DAY
AND HOWEVER YOU WANT TO SAY IT —
S·W·A·L·K
14 TEVIOT PLACE.

WHATEVER YOU WANT TO DO ON ST. VALENTINE'S DAY
AND HOWEVER YOU WANT TO DO IT —
GO SEE A PSYCHIATRIST!

PHOTOGRAPHY: STASIA WILLIAMS

LOVE AND LUST

RHINOCEROS
Eugene Ionesco
Bedlam Theatre
7-11 February

A STREET café scene is rudely interrupted by a rampaging rhinoceros. One of the inhabitants undergoes metamorphosis; becoming a rhinoceros himself. Soon the entire town is plunged into bizarre chaos as rhinoceritis claims more respectable citizens. Surely the town council will take action?

Out of farcical, chaotic beginnings, this piece of Absurd Theatre grows in stature to become more than a mere lesson on the evils of conformity. It demonstrates the power of reason to justify the unjustifyable, as the whole town becomes subverted.

Against bold, expressionistic scenery, the action swirls around the ever-outside, Berenger (Rowan Somerville), who can never accept the malaise and whose belief in the Absurd is upheld throughout. Berenger is played with sensitivity; and he controls and holds the final scene skilfully.

Jean (Philip Robertson), Daisy (Justine Prestwick) and Dudard (Jonathan Trigg) gave admirable performances: Jean's transformation was brought in rather slowly, and there was the touching friendship of Dudard which turns bitter as he too falls.

The production was managed well at all levels and it was a relief to see the political meanings emerge from the haze of the comedy. The exchange on logic in the first scene deserves special mention: for the conversations intertwine and synchronise perfectly.

There were numerous other fine points in this production (not to mention Berenger's socks!) and it certainly will provide an enjoyable evening: humorous but with a thought-provoking message to take home with you.

Sussanne Osbourn

Rhino de, as Daisy and Rowan Somerville as Berenger in Ionesco's Rhinoceros.

PHOTOGRAPHY: STASIA WILLIAMS

GARCIA LORCA:
BODAS DE SANGRE
Adam House Theatre
February 15-17, 7.30 pm

THE Department of Hispanic Studies at Edinburgh University has been putting the wedding itself in Act 2 Scene 1 of Bodas De Sangre in a way never attempted before. This method of exposing the players' interaction culminates in the wedding scene being brought in rather slowly, and there was the touching friendship of Dudard which turns bitter as he too falls.

This method of exposing the players' interaction culminates in the wedding scene. This is Bodas of Sangre, and the production is a work between Leonardo and the Novia, and its implications for the other major characters.

of the Madre (Virginia Yeoward) is afforded the prominence, but in this production far more emphasis is placed upon the central relationship between Leonardo and the Novia, and its implications for the other major characters.

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Dad 'n Liza, down in their luck in Arthur II: On the Rocks.

Four years have passed since Arthur left his fiancée at the altar particularly because of the less than considerable success of Beat the Devil and Santa Claus, the Movie. 

The rest of the cast tried; Liza Minnelli was quite sweet and endearing, tipsy playboy is alive, well and living in grand style! Arthur, returns to play the title role in the film. Ruddog has a devious, devilish and determined plan to wreak his untimely revenge on Arthur. Unfortunately this is the moment the script takes a bad turn, having started off with an easy banker and an old-fashioned humour with hit and miss jokes (some miss but a lot hit) the writer, Andy Breckman, tries to mix humour with a touch of seriousness, a difficult task at the best of times, which does not work very well.

A fact that is highlighted by the treatment of Hobson. It was obviously thought that to have a successful sequel the same central characters must be in attendance, although Hobson died in the previous film. So Hobson is back and I am sure Gielgud did his best but he was not given much of a chance in and Moore wallow through the worst ten minutes of the film. 

The critics have unanimously thought that to have a third Arthur film is a poor choice between 1989 and 1990. But the press release says, the world's richest and most famous playboy is back. 

So what was the bottom line? I laughed at a lot of it, but glared at the clock at the others. Good for a group perhaps — or even as a Valentine film, as one certainly will not miss much by the odd lapse of concentration. 

The true story of Diane Fossey, the American primate researcher and founder of the Dian Fossey Fund for Gorillas. The film is directed by互联网络。 

THE PRESIDIO (15) Sep. perfs. 9.30, 11.30, 2.00, 4.00, 7.00

By a French magazine.
**SOUNDS CONCESSION ON SATURDAYS.**
7.45 pm.
The Pleasure of Music Trust present a recital of songs by Queen's TEXAS SATURDAY 16 FEBRUARY Downstairs bar. Free.

"In Gorbachev We Trust" is the new Lp. Acid crossed with classical. Available for £1.50 at Preservation Hall, Victoria Street.

**FILMHOUSE**
228 2708
Early evening £1.50 concession otherwise £2.50. No concesions on Sundays.

**NEAR DARK**
2.30 pm, 6.15 pm Thu 9, Fri 10
Electronic music is a good vampire-biker western.

**WILLOW**
1.40 pm Fri 10, Sat 11
Bob Hoskins again. A must for all gorilla lovers.

**FILMSOC**
537 004
LI student membership all year round. Tickets for non-members only are available at Union shops.

**SMING OF THE DESERT & HAMLET**
6.40 pm and 8.30 pm Fri 10 Pleasance Theatre

**GREASE**
7.45 pm and 9.30 pm Sun 12 Pleasance Theatre

**FLASH GORDON CONQUERS THE UNIVERSE**
9.15 pm Sat 11

**DOMINION**
607 7733
Student concessions £1.75 all prices except evening prices in cubes £2.20 (£1.20 on Fri and Sat nights).

**ONE**
2.15 pm, 5.15 pm, 8.15 pm Thur 9-Thu 16
Bob Hoskins stars in a private eye yarn by a British director.

**IN THE BLOCKER EXPERIENCE**
3.15 pm, 10.30 pm, 12.15 pm Wed 15
Not to be missed apparently.

**NO FRAKING ROGER RABBIT**
2.20 pm, 7.20 pm Sun 13
Not to be missed apparently.

**THE MIST**
7.30 pm, 10.30 pm, 12.15 pm Sat
A must for all horror lovers.

**THE LONE PASSION OF JUDITH HARNEE**
7.30 pm, 5.30 pm, 8.30 pm Thu 9 Thu 16
Bob Hoskins again, this time in a more sedate role.

**ODEON**
226 5425
Student concessions £1.75 all prices except evening prices in cubes £2.20 (£1.20 on Fri and Sat nights).

**KING'S THEATRE**
2 Leven St. 229 2201
Box office Mon-Sat 10 am-8 pm

**MOTHER GOOSE**
Unicon 18 Feb. 5 pm
Matinee 2.30 pm Wed & Sat.
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GENERAL
Jaruzelski’s coup de’etat affected almost every aspect of Polish life. Although he was setting up a rigid political regime, “protest groups” were also changing their methods to fit the times.

One of these, the “New Culture Movement”, was initially set up just before the imposition of martial law in 1981. Originally conceived as a way of promoting radical new art forms, the group soon became more politicised.

They were led by Waldemar Maria Przybylski, popularly known as the “Major”. As avant-garde artists, the group had provoked little response from the authorities. But using the medium of their newspaper, the Orange Alternative—a name they came to be known by—they soon drew greater responses.

Their strategy was simple—to ridicule the grotesque dimensions and the mundane aspects of a Poland’s daily existence. Their tactics were “happenings”, or stunts similar to radical cultural events in the 1960’s in the West. In Poland these events became an effective and legal weapon against the government.

The first major event involved a simple but ironic gesture of gratitude. The “OA” gave flowers to the much-maligned policemen who unintentionally contributed to anthesis “art” by covering anti-government slogans and graffiti with paint.

The actions of the “Major” and his “troops” created embarrassment and confusion for the police and the courts. Their dilemma lies in the fact that what OA achieves is perfectly legal, but completely provocative, making a mockery of the government and its law enforcing representatives. The reaction of the authorities is predictable: the demonstrators are imprisoned on petty charges.

Yet, since 1981, the occurrences have become part of Polish street life, now often initiated by students who victimise and ridicule bewildered policemen in front of passers-by in busy shopping streets. Aspects of daily life which have become so taken for granted in the West, that to mention them is distasteful, are matters of serious frustration or inconvenience to the Poles.

This is illustrated by the focus of a major demonstration which the OA organised on International Women’s Day in 1987: sanitary towels. Almost taboo in Britain, they are scarcely available in Poland. Yet the Major’s demonstration turned the unthinking into a political event. With sentiments proclaiming “Pershings—Not Press-on-towels—Yes!”, protesters gave away the much-valued items to the queues of passers-by. Typically, they were later bundled into a police van, along with the offending articles.

The Major’s sentence demonstrates the farcical nature of the authorities’ reaction; he was sentenced to two months imprisonment for selling goods illegally, and obstructing the traffic. Offensive or ridiculous to Western eyes, this event clearly underlines the desperate situation for Poles, in a manner which highlights with humour the broader issue.

Another typical ‘happening’ occurred in December last year, in an attempt to re-establish a figure that is part of the Institution of Christmas in Britain: Father Christmas. During the Stalinist era, the imposition of Russian cultural mines wiped out the force of the Christmass Church in Poland.

The authorities introduced “Father Frost” as a replacement for Father Christmas, which was and still is seen as a provocative symbol of the resistant force of the Christian Church in Poland.

The OA demonstrators employed characteristically simple but effective tactics. They dressed up as Father Christmases, proclaiming themselves representatives of the illegal “Independent Father Christmas Trade Union”, dedicated to the overthrowing of the role of “Father Frost”.

The subsequent attempts by police to arrest the 12 Father Christmas, who had had themselves chained together, and to shove them into a 6-person van, only caused hilarity among the huge crowds which had gathered to watch the alternative nativity scene.

The Orange Alternative, indeed, brings lively amusement onto the streets of today’s Poland. But the Major does not merely lead a group of comedians trying to create havoc. His talent is to combine art and fun with subtle political criticism. The concentration on mundane or fundamental elements of Polish life mock the government in the eyes of the public. Meanwhile, as long as the authorities over-react to these highly original and seemingly harmless protests, the message of the Orange Alternative is further emphasised.

They dressed up as Father Christmases representing the illegal “Independent Father Christmas Trade Union.”

Poland.

Solidarity is not the only thorn in the side of the Polish authorities. ‘Alternative’ demonstrations are very much in vogue, Dorota Wojtas reports.

ESSENTIAL READING

NUS down under

by Almuth Ernsting

AFTER only two years of existence, the National Union of Students in Australia is currently facing a similar amount of suspicion and hostility as its British equivalent.

The NUS in Australia represents about 55% of students in higher education. But its membership is fairly well restricted to certain areas of Australia—the major campuses in areas like Queensland and New South Wales are not affiliated.

Many campuses choosing not to take part. The previous national student union, the AUS, represented about 75% of Australian students. But according to the President, Tracey Ellery, the campuses who are not joining “don’t appear to be hurting our support.”

She adds that “if you’re not in the national union you don’t have a voice. The government and media listen to us.”

Crossword Answers

DOWN 8 Mental Illness, 9 Ire, 10 Sequester, 11 1, 13 Elderly, 16 Recount, 19 Yobbo, 22 Fullfiller, 24 Wit, 25 Tyrannosaurus.

ACROSS 1 Umpire, 2 Invent, 3 Has Haunched, 4 Risque, 5 Blue, 6 Foster, 7 Asstray, 12 Nec, 14 Daybreak, 15 Lob, 16 Refute, 17 Calvary, 18 Tallow, 20 Beware, 21 Obstuse, 23 Inn

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Student

there are no members at all from Western Australia, home of the Murdoch University. Campuses join the NUS by passing a referendum.