Concern over new Chaplain’s appointment

Chaplain denies anti-gay comments

by Cathy Milton

“HOMOSEXUALITY is evil and AIDS is the wrath of God.” So the newly appointed Chaplain of Edinburgh University is alleged to have said.

The Rev. Alexander Anderson is said to have made the remarks in November 1986 during a televised discussion on the issue of AIDS chaired by the Bishop of Edinburgh, Richard Holloway.

The discussion followed a sermon on the virus delivered by the Rev. Anderson, who first laughed when tackled with his views on homosexuality and then declined to comment. He denied making the remarks.

Speaking to Student, the Rev. Anderson first laughed when tackled with his views on homosexuality and then declined to comment. He denied making the remarks.

Sources within the Chaplaincy Centre report that Anderson’s appointment has caused considerable alarm within the moderate Christian student movement who feel that his fundamental beliefs will drive potential converts away from Christianity.

Malcolm Macleod (EUSA President) said: “Anyone is entitled to their views regarding homosexuals and AIDS.

“However, when someone is appointed to a job which involves administering pastoral care to a group of young, sexually active students, many of whom are homosexual, then one has to question whether or not that appointment is entirely appropriate.”

Alex Currie (University Secretary) said that he was “satisfied” with the appointment, which had been vetted “with great care” by the selection committee “which includes a student representative”.

EUSA WEEK OF ACTION

Today’s Cram-ins are:
11 am Lecture Hall A, DHT
AND
11 am JCMB, King’s Buildings

Then join in the EUSA/NUS march through Edinburgh, meeting under the Dome at the Mandela Centre, 12.30 pm.

BE THERE!

EUSA Secretary Mark Wheatley got more than he had bargained for last Friday when he stood up to remind a Potterrow lunchtime crowd about the Loans “Week of Action”.

He was first shouted down and viciously accused of being Rick Astley, which slander he hotly denied — only to find himself accosted by a strangely hermaphroditic figure singing something about a name competition and sexual favours.

Rumour has it that the young man(?) in question was an AEC plant named, coincidentally, Mark, though the Alternative Entertainments Company have since denied this.
ANTI-LOANS ACTION

The motion on loans proposed that "a massive turnout" be built for the Week of Action, and an occupation take place in the University administration block. Malcolm MacLeod successfully amended the motion, though.

ELECTION OF HONORARY PRESIDENTS

There were three elections for the post of EUSA Honourary President, allominated by the SRC. Nelson Mandela was supported by John Ross, President of the Anti-Apartheid Group, who said that Mandela symbolised freedom for all within South Africa. The blacks, he said, had used only constitutional means in their freedom struggle until the Sharpeville massacre had highlighted the futility of these means.

The motion was passed 55:39 with 52 abstentions.

RITUAL SLAUGHTER

The GM refused to sanction the condemnation of the ritual slaughter of animals during the preparation of Halal and Kosher meat.

The motion was passed unopposed.

SEXUAL ASSAULT AND SEXISM

A motion dealing with sexual assault and sexism was passed.

The motion argued that such an occupation would attract attention to what the Tories are doing, but the amendment was carried.

During debate on the motion, MacLeod was silenced by angry hecklers joining him in opposition. The motion was passed as amended.

SAABBATICALS censured at GM

A MOTION of censure on all four sabbatical was passed at last Thursday's General Meeting.

The meeting was in quorate, with only 228 students through the doors of McEwan Hall, so that none of the motions passed are binding on the Association unless ratified by the SRC.

Criticism of the sabbaticals centred on their alleged failure to carry out their mandate to campaign against the poll tax.

by Peter Mac Cormick of the Tory Club, who said that he supported neither apartheid nor the "Marxist totalitarian regime" the ANC struggled for. He urged the GM not to support Mandela, and to work instead towards Archbishop Tutu's peaceful regime. The GM, however, supported Mandela 132:9. The other two nominations, Alex Lain and Sergei Migachov, were passed unopposed.

Alex Salmond addresses last Thursday's General Meeting in McEwan Hall. The Socialist Workers' Student Society, among others, objected to Salmond's presence because of his support for the Alton Bill. The objections were overruled by the chair and Mr Salmond agreed to face what proved to be fierce questioning after speaking on student loans and the poll tax.

THE GM IN BRIEF

1, 2, 3: ELECTION OF HONORARY PRESIDENTS

All three candidates for the post were elected unopposed. Only Nelson Mandela was opposed.

4: MOTION ON RITUAL SLAUGHTER

The motion was criticised for implying that rape is linked with sexuality distorted by capitalism rather than violence. It was defeated 64:53 with 52 abstentions.

5: MOTION ON BABY MILK

Passed unopposed.

6: MOTION ON SEXUAL ASSAULT AND SEXISM

The motion was criticised for implying that rape is linked with sexuality distorted by capitalism rather than violence. It was defeated 99:26.

7: MOTION ON ANIMAL EXPERIMENTATION

Passed unopposed.

8: MOTION ON LOANS

An amendment put forward by Malcolm MacLeod was carried after heated debate 89:6 against with 9 abstentions.

9: MOTION ON POLL TAX (Sabbatical Censure)

The motion was passed 54:35 against with 11 abstentions after the sabbaticals were roundly criticised by EUACP, SWSS and others for allegedly failing to campaign against the Poll Tax.

10: MOTION ON IRISH RESISTANCE

Passed.

11: MOTION ON VEGETARIAN AND VEGAN ISSUES

Passed unopposed.

12: MOTION ON NUS AFFILIATION

The motion was passed 35:39 with 5 abstentions despite Andrew Gray's opposition on the ground that EUSA's independence is valuable.


FREE TICKETS FROM UNION SHOPS & EUSA OFFICES (WITH MATRIC CARD)
**EU Vets to aid farmers in 3rd World**

A GROUP which describes itself as an “Oxfam for animals” and aims to help farmers in developing countries has been set up by Edinburgh University students.

The group, which is a non-governmental organisation with charitable status, aims to provide veterinary assistance to the poorest farmers at an individual or community level.

It will also provide training in basic veterinary techniques and hopes to establish farms as self-sufficient.

Says organiser Graeme Thirlwell: “We hope to make ourselves unnecessary.”

Mr Thirlwell and his colleague Nick Short, who worked for the Veterinary Research Institute in Edinburgh, formed the group.

Mr Thirlwell said: “The need is there and we are there to fill it.”

Students are looking for volunteers to help out.

**Photograph**

The King’s Buildings Union celebrated its golden anniversary in fine style. The ball was attended by the KBU committee, Rector Muriel Gray and the Dean of the Faculty of Science, Professor Ethoworth.
AUT backs EUSA Week of Action

by Aileen McColgan

THE Week of Action against student loans reaches its peak today with the march at 12.30 and cram-ins in King's Buildings and George Square. (See front page for details.)

The President of AUT Edinburgh confirmed the union's firm position on the loans scheme. "It would do nothing," said Peter Vandome, "but damage access to universities", and the AUT further believes that "students should be free of significant financial worries".

At a press conference hosted by the sabbaticals on Tuesday, Edinburgh MPs Nigel Griffiths (Labour) and Alasdair Darling (Labour), as well as Andrew Smith, Labour's front bench on higher education, all spoke against the Government's proposals as contained in the White Paper.

It was pointed out that women especially would be deterred by the scheme. The threat of loan repayments might prove incomparable with the desire to have a family.

Those from poorer backgrounds, and mature students, would be particularly affected. Scottish universities would attract fewer students. As a four-year course would entail a larger debt than the more standard three-year degree. This had not been considered by the White Paper.

Mention was made also of the extent of bank opposition to the scheme. The clearing banks could not be forced to operate a scheme which, as it stood, was the worst possible version of the loans-based system. International experience had, in any case, proven loans schemes to be unworkable.

On Tuesday the University Court accepted EUSA's submission to the Government on the top-up loans. The statement details EUSA's rejection of the Government's proposals as contained in the White Paper.

EUSA states that the loan scheme will lead to reduced access to higher education, and that it will place severe restriction on the choice of course open to students.

Griffiths pointed to the continuing impact of loans on the graduate body for its financial problems, and the Edinburgh University's Principal has strongly attacked the current state of higher education in a wide-ranging speech to the General Council.

During the address, Sir David Smith pointed to the continuing "overwhelming and paralysing" financial problem. He referred to the current AUT dispute over pay as a "scandalous situation" in which the universities have been placed.

The Treasury has suspended a ruling which penalised Edinburgh University for one of its debt-reducing strategies.

The backdown came in response to sustained efforts by the Scottish Office and local MPs, particularly Nigel Griffiths. The Treasury has agreed to supply the £1 million necessary to fund the redundancy payments of staff who have been selected for endowment fellowship schemes, suspending its previous retroactive ruling on the subject. Without the scheme, Sir David Smith, the Principal, has said there was "no prospect of us achieving the reduction in numbers of staff to get us out of the deficit".

The backdown, however, does not extend to the future operation of the scheme. A further £1.2 million will have to be found to cover remaining redundancy payments. Sir David's annual report states that: "This is money we do not have, since our freely disposable reserves were exhausted last year, and we will have to raise the money by the sale of assets."

Principal slates state of the Uni

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The media continues to play a central role in our society. Paul Moorhouse reports on the strong position occupied by Australia's media barons.

The government's equalisation programme will exacerbate this. In the next few years the regional areas of New South Wales, Queensland and Victoria will get programmes of all three networks. Each of the networks will be broadcasting to over 90 per cent of Australia.

The report of an investigative committee asked trustees "not to balance the harmony of the campus with our judiciary responsibility", but "to try to improve the lives of the majority of the population in South Africa within our overall responsibility as trustees of the university's endowment".

The vote has come at the climax of student demonstrations demanding full divestment. A joint coalition of Black Students and other anti-apartheid groups invited Rhodes to a meeting shortly before the vote was taken. They wanted to express their views on the matter and bear his justifications.

But in a letter to the Cornell Daily Sun, the students said they felt he had evaded questions, and that "based upon the expressed sentiments of African-American students on campus, the trustees have no other course but for total divestment".

The faculty of the college also expressed its disapproval in a letter signed by 32 black faculty members, calling on the trustees to "unequivocally reject a system of white state racism against blacks".

AMID huge student protests, the Board of Trustees of Cornell University, Ithaca, NY, has voted not to fully "divest" (divestiture) of its financial holdings in South Africa.

"The value of Cornell's divestment as a symbolic action is an empty one," said the University President Frank S. Rhoads last Friday's trustees' meeting.

Cornell has up to $2 million holdings in South Africa. The report of an investigative committee asked trustees "not to balance the harmony of the campus with our judiciary responsibility", but "to try to improve the lives of the majority of the population in South Africa within our overall responsibility as trustees of the university's endowment".

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The situation with television is more stringent. At least in the field of newspapers there is a good range of "alternative" press. However, the field of television is totally dominated by the three networks: Scafee's seven network, Bond's nine and Lowy's ten.

Networking means that stations in different regions link together to broadcast the same material. It means that more money can be spent on production and particularly good for smaller stations (i.e. those outside of Sydney and Melbourne) who get access to programmes which are otherwise out of their price range. But it is dangerous it as it allows the owners of these networks access to the whole of Australia.

The struggle against apartheid in issues.

Martin Luther King Jr. was assassinated black civil rights day, which should "Martin Luther King is not a revolutionary, not a reformer. He praised him, asserting that, "Martin Luther King is the only authentic spiritual genius Western religion has ever pro".

At present, students in the US are supporting "Black History Month" which concentrates on student concerns and education issues.
Dear Student,

Recycling Working Party to individual students, the Students' promise our tradition. Wherever the Jewish laws, which were not ask other people to submit considerations, was racist.

do not ask other people to submit considerations, was racist.

Jewish slaughtered meat according to the "Scheita", i.e. ritually slaughtered meat according to the Jewish dietary laws.

I own acquaintance with both the proposers and am aware that their intentions are far from racist. It is unfortunate that such misunderstanding should occur as a consequence of my defence of "Scheita", i.e. ritually slaughtered meat according to the Jewish dietary laws.

I still maintain that this motion, regardless of the proposers' intentions, is in its own light. What is right for one culture may not be right for another. It may not be right for us, but we should be allowed to practice our traditions as we have done for 3,000 years.

I find it offensive that our beliefs should be examined in such a degrading fashion — particularly when members of Thursday's audience misinterpreted our tradition and then caricatured it for being archaic.

The "stunning" of animals is a new phenomenon. The chief rabbis were aware of this practice and chose not to implement it but rather use a quicker and less painful method.

Judafim does not disregard modern technology, but uses it in conjunction with the concepts that sustain the tradition. It is in this sense a progressive and not an archaic religion.

This motion infringed more than a dozen animal rights. In order to be truly tolerant of our, or for that matter any, religious, it is not necessary to examine it in its own light. What is right for one culture may not be right for another.

Yours sincerely,

Adam Blitz.

PAPER SLAUGHTER

Dear Student,

The Science Students' Council have decided to set up a Paper Recycling Working Party to actively promote the use of recycled paper and paper recycling policies. Initially, attention will be focused on three specific areas: individual students, the Students' Council and the University. We are aware that there are many groups and individual views have the same aims as the working party and it is the intention of the working party to bring together this range of activities in order that a more coherent and effective campaign may be run.

Anyone who is interested should contact me, c/o EUSA, Office, Bristo Square, or on 3775 (evenings). I would like to hear your ideas and opinions.

Yours sincerely,

Callum MacLellan, Science Convener.
Pride in defeat

Edinburgh survive the lion's den

MEN'S HOCKEY

IT WAS an early start last Wednesday morning for the two quickly thrown together teams who were brave enough to travel to the lion's den — England. The opposition were to be two very well-spoken Durham sides on what seemed from a distance to be two well-kept grass pitches but which on closer inspection left a little to be desired.

From the outset it was obvious that Durham were keen to reverse Edinburgh's winning trend over the past ten years, and this resulted in a hard-fought and sometimes dirty game. On the balance of play, both sides were evenly matched although Durham managed to inflict two separate blood wounds on the head of one Edinburgh player, Steven Morgan, who made a very impressive debut, marking the BUSF centre forward out of the game.

The game was marred by some of Durham's more dubious tactics and the weak refereeing hardly helped matters.

EUMHC 0; Durham Univ 0

Despite having more shots on goal, Edinburgh failed to take the lead and were lucky to find another debutee, Brian Spencer, clearing one shot off the line. The drama continued until the very end when, the 'keeper beaten, Brian Tenner seemed to confirm his potential as a rugby tone head prop by bringing down the Durham centre forward, two yards from the open goal. The weak umpire waved and thankfully pointed to the short corner spot. The game finished as a draw, but Edinburgh can take satisfaction in a point away from home and for playing calm, strong hockey while under enemy fire.

Brian Tenner

Colin McFarlane (left) is challenged by an Oban Celtic opponent.

Shot of the half, the Uni kept plugging away and certainly deserved at least one more goal for their efforts.

Tim O'Tay

PHOTO: Hugh Patney

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This Week's Results

Football
1st XI v. Easthouses W 1-0
2nd XI v. Murrhouse L 0-3
Colts v. Civil Service L 2-5

Judo
SUSF:
Men 1st Place
Women's A 3rd Place
U86 Men W Sweatman 1st
U78 Men P. Armstrong 2nd
U66 Women S. Deane 1st; L. MacConnell 2nd
Men's Open Y. Murati 1st; W. Sweatman 2nd

Trampolining
Scottish Univ Championships:
Novice Class: 3rd Kate Hayman
Intermediate Class: 1st David Murphy;
2nd Lynn Hendry
Advanced Ladies: 2nd Carole Shanks
Advanced Men: 2nd Craig Morrison;
3rd Giles Wadsworth
Team Competition: 1st Edinburgh B;
2nd Edinburgh A
Scottish Open Elite: 1st John Hansen (Denmark)
2nd Andreas Christiansen (Denmark)
3rd Alistair Fogg (Dundee)
9th Craig Morrison (Edinburgh)

Men's Basketball
1st XI v. Dunfermline W 99-52

Curling
SUCU League L 6-4
Edinburgh v. Glasgow W 7-5

Fencing
SUSF Beginners event:
Ennio Colombo 2nd Ladies' Foil
Keith Smith 2nd Men's Foil

Women's Hockey
1st XI v. Dalziel L 2-3
1st XI v. Moray House W 5-4
2nd XI v. Edin Ladies L 1-0
3rd XI v. Truent Ladies 1-1
3rd XI v. Moray House 0-0

Netball
1st Team v. St Andrews L 50-54

Intra-Mural Football
Premier Division
Lawrie 2; Billy Fish 2
KBTR 5; Strudlers 5
Fudge 1; Sopribe 1
GFC 1; CIA 1.
**Win at all costs?**

**COMMENT**

Paul Rogerson on how the need to win is undermining the best aspects of British football today.

WHEN Watford scored against Leeds at Vicarage Road last Saturday the earnest young home supporter sitting next to me carefully placed his tea by his seat and applauded; but at no time got up from his seat.

This seemed very odd. Clearly differences in geographical location and national (or regional) temperament can have an influence upon the intensity and the urgency of the partisan support which you will experience at any British ground.

Scotland impresses because football is the sporting incarnation of the national ego — as ingrained a part of its culture as Ricky Filton on hogmanay. In England, in spite of its status as the national game, it only reaches these heights of integration at (a mainly northern) regional level. This is why some Scots are mystified at the relative indifference of many English fans to the fate of the national team. Your average Watfordfs and Norwiches would probably disagree with ex-Leve­­erpool manager Bill Shankly's judgment about football being more important than life and death. It is no coincidence that the quaint notion of the "family club" originated in this, the soft underbelly of the game.

Crowd composition and participation are, after all, as near to the core of the game's entertainment value as the ball itself. "Try play­ing an old Firm game behind closed doors," Jock Stein used to say, and "you'd realise that the actual action itself is of only minor importance." There was a hint of truth in Archie MacPherson's comment during the last Rangers/Celtic encounter that surely no one present, green or orange, could enjoy having his nerves laced quite so brutally.

What he failed to point out was that enjoying the aesthetic quality

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**TRAMPOLINE CLUB**

THIS weekend in Edinburgh the University Trampoline Club were the hosts of the biggest student trampoline competition in Britain, the Scottish Student Open Trampoline Championships.

Two competitions were integrated into the weekend, the Scot­ish Universities Trampoline Championships and an open competition which attracts English, Irish, Welsh and European competitors.

In total there were over 200 competitors for the individual and team competitions which were run on the Saturday. Amongst them were the Scottish national champion, Alastair Fogg, the current Danish national champion, John Hansen, and the past Danish national champion, Anders Chris­tiansen. Also competing were members of the German student national teams, both men and women, and this made up an excellent standard for the open competition.

In the Scottish Universities Championships Edinburgh Uni­versity did extremely well, gaining eight medals out of a possible 15.

Paul Rogerson, an Englishman Scotland, in action for the University 2nd XI.

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**SPORT IN BRIEF**

**RUGBY**

IN YET another match to be played in atrocious condi­tions, the University belatedly recorded their first win of 1989.

**EURFC 6:** Cartha Queen's Park 3

After Cartha had taken an early lead through a penalty, it took the University until the last quarter to strike back. A cross-kick by centre Geth McAlpine was superbly caught one handed by Mark Stewart, modestly described by himself as the new Jerry Rice, who set up excellent ruck ball. This was then spun out by the backs, full back Johnny Russell taking advantage of a two-man overlap to score under the posts. McAlpine added the conversion.

**BOAT CLUB**

SATURDAY proved to be a successful day for the Boat Club at the Charities Regatta, held on the Clyde by Glas­gow University.

The men's novice title was taken for the fifth year running. This year's crew, Simon Edgar, Scott Ferguson, Greg O'Neil and Philip Hunt, coxed by Laura Roney, found themselves in the position of collecting an absent trophy. Once again Edinburgh had managed to foil bureaucracy by forgetting to return the trophy from last year, no doubt confident of the forthcoming victory. Two crews were entered for the women's novice category. Kate Burritt, Elaine Murray, Kate

Privett and Vicky Hughes were entered to win by Dawn Moodie and heat seven other crews in the process.

**CANOE CLUB**

ON Saturday, EU Canoe Club took part in SUSF Canoe Polo Championships at Glasgow University.

The ladies' 'A' team qualified for the final but lost to St Andrews University 3-0.

**SHOTOKAN KARATE**

ON Saturday, Strathclyde University Sports Centre was the venue for the first league match of this term for Edin­burgh's Shotokan fighters.

A male team of five competed in the three matches, with Edin­burgh beating Stratclyde 3-2, being defeated 4-1 by St Andrews, and losing only 2-1 to the other Edinburgh University karate club, Shukoki.

**AMERICAN FOOTBALL**

AMERICAN FOOTBALL will be starting up this week. Meetings will take place on Saturday and if you want to get involved, please phone Ron Giffins on 229 7261 for details.

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**STARPOINT 8 Thursday, February 16, 1989**
Nitzer Ebb have at long last achieved success in their own country with their second album Belief. Their particular brand of hard dance music has finally meant their politics and image have taken more of a back seat, while the music itself has come to the fore. Douglas and Bon talked to James Haliburton.

The Nitzer Ebb image is very recognisable and in some quarters more important than the music itself. Bon understands how this happened and the dangers involved: "It can be a straitjacket. When we were into it being recognised as an image it would have been great. At that time though people didn't recognise it as an image — they just saw it as something dodgy."

That experimentation with image has confused a lot of people. The political context is far from clear. Douglas claims they're more interested, as a band, in personal rather than political parties: "On the band level the whole idea was just to bastardise whatever we choose. To get up a lot of people's noses was our basic philosophy."

Surely, you'd agree that there is a certain amount of danger in the presentation of ambiguous integrity, leaving people, who may not be as well balanced as yourselves, to interpret what you have to say? Bon: "You have to be fairly stoic about that sort of thing. There's not much you can do about it. People are always going to have their own perceptions. We can't be accountable for the bad apples."

Douglas explains, in real terms, how much of a reality this has become: "It depends on how guilty you want to feel. After a gig in Gothenburg some people got beaten up — one bloke was beaten to death. From press reports it seems he was beaten to death, not for being a Nitzer Ebb fan, but because he was known as a Nazi in the town. You've got to draw the line somewhere and separate yourself from it. If he was goose-stepping around the streets he deserved something. Whatever his beliefs, they would have been the same without our influence."

The latest aspect of the band to be picked up on in the sex and in particular their sexuality on stage and on records. How does being heralded as the pin-ups for 1989 feel? Douglas: "It's slightly more gratifying they want to take that angle with us rather than making out we're Nazis."

Bon: "When we started we were trying so hard to be 'funky', really threw ourselves into it. Now we've become a little more relaxed and we've got a different persona on stage. Some of the sexuality is coming out."

Douglas: "It's weird. A lot of European teeny-bop magazines do colour spreads of us as just another pop band. In Scandinavia, there's a lot of pint-up 15-year-old boys with us on their walls."

Whereas other bands decorate their videos with lots of female flesh to perk up their videos, you obviously don't have to. Douglas: "I think we've got more capabilities for being sexual ourselves than some of those bands. Maybe 20 years ago they did as well. That's the merit way of looking at it — as something they have to fall back on rather than looking at it from the sexist, stereotype point of view of strutting girls."

A anyone witnessing Nitzer Ebb live a couple of weeks ago can't have failed to notice not only this intense sexuality, but the sheer theatrical nature of it all. Three young men putting everything into three-quarters of an hour's performance. There was sex, sweat and drama, but Douglas points out that a lot of their presence and public image has little to do with their actual intentions. "When we first played the Marquee last week there was a bit of a fuck-up. As a distraction I started swinging the microphone but I'm so clumsy I ended up clobbering all these people. In the context of the press it was a violent action but in reality it's me being a clumsy git."
John Smith, the Shadow Chancellor, admits that excess led to his heart attack last October. Restored to health and to Labour's front bench, his more moderate lifestyle perhaps reflects the vote-catching measures adopted recently by his party. He spoke to Caroline Grove Smith about policy review, election pacts and principles.

"I think I had a Scottish Calvinistic obsession with work and a belief that leisure was intrinsically sinful and if one was not working full pelt in some useful way, you were a layabout. I've modified my view a little bit on that."

Last October a serious heart attack forced John Smith, QC, Shadow Chancellor of the Exchequer, off Labour's front bench after a long and distinguished career in politics and put his political future in doubt. As Secretary for State in the last Labour government, Smith was the youngest Cabinet member and is now one of the few existing Labour leaders to have had experience of high office. In opposition he has been principal spokesperson for Trade and Industry, Energy, Employment and, most recently, Treasury and Economic Affairs.

But now the canny Scots front bencher has bounced back into Parliament. After three months' recuperation and a holiday in The Gambia, he has fully recovered and lost almost three stone in weight, but he's not giving away any of his dieting secrets except to say that he has become more calorie conscious and is drinking less.

Smith describes himself as an unusual candidate for the left: "I was brought up in, I suppose, a political atmosphere, not that my parents were political activists, the very opposite, my father was a schoolmaster and I was very much a product of a highland village," he said. "But despite this there was a very strong radical tradition, a labour tradition, in the highlands, so I had a sort of predisposition to thinking that politics was a worthwhile activity."

Smith became involved in politics at Glasgow University, where he studied law and established a reputation in debating, winning the Observer Mace in 1962. He fought his first by-election aged 23, but after failing to win the seat became a solicitor instead and then joined the bar, a decision that he has never regretted. He was elected into the North Lanarkshire seat in 1970 and has been there ever since.

Why did he choose politics over law? "Well, I think all politicians have a mixture of a certain amount of egotism, a sense of wanting to use power and to achieve power and I think also they've got to have a certain idealism, some concept of what you want the power for," he continued. "And I had the notion of public service, a very strong belief in democratic socialism as a civilised philosophy and method of government. I've always seen the need for social justice as one of the most
Smith modestly attributes his success in politics to "the lucky break" he received when Tony Benn stood as a candidate in some of the constituencies. He has a strong sense of personal responsibility, knowing that if the Labour Party could never win then there might be an insurmountable moral responsibility to the electorate to leave the field. Therefore, he envisages the Labour Party reorganising itself to deal with this kind of situation. He also believes that the SNP are incapable of forming an electoral pact with the nationalists because they do not respect democracy. He approves of devolution, which he sees as one way of tackling the problem of national unity. He is optimistic that the Labour Party will be encouraged by a public spending programme and investment in target areas, such as education and training. Given a projected downturn in the economy, the answer to the question, "What growth should be encouraged by a public spending programme and investment in target areas, such as education and training?" is sustained and balanced economic growth. Sustained in the sense that it is kept going for at least the next fifteen years. Balanced in the sense that it has got to benefit the majority of the electorate. The Labour Party is determined to vote for my side as it would strenuously disagree with that decision. They say, Labour didn't run a candidate, the local party had done in the past, a conviction not shared by all the candidates standing in some of the constituencies?

**Devolution**

To his surprise Smith was then moved to Devolution and ran the Cabinet Office Constitutional Unit, where he was involved in putting a Scotland and Wales Bill into Parliament. Although these Bills were passed in the 1979 referendum, Smith is still an ardent supporter of devolution, which he sees as one way of tackling the north-south divide: "I am, very, very strong devolutionists for Scotland but I also believe that we need regional government throughout England, and that Britain is hopelessly over-centralised.

Popular support for the Nationalists, whose new slogan is "Independence for Scotland in Europe", is rising fast and some believe they represent a real threat to Labour's political hegemony in Scotland. Do you envisage Labour forming a pact with the Scottish Nationalist Party to deflect this challenge? "No". Smith would not wish to form an electoral pact with the nationalists because he believes that the SNP's objectives are totally independent, sovereign state in Scotland; I don't. I want to see a very strong, very powerful central structure but I believe that the Labour Party will go to the House of the SNP "by fighting them and arguing as we did before. There was a very strong nationalist surge in the 1979 election, I remember very vividly as I was driving back from the vote in Strathclyde on 14th October 1979, I could see the number they'd ever had, but it was down to two in 1979. And Smith believes that the SNP's popularity will fluctuate, but that it had done in the past, a conviction not shared by all the members of the Labour Party.

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Some commentators have argued that in order to win the next General Election, Labour must win the Scottish Highlands and Islands. What did Smith say in his speech on early elections in 1987? Smith was asked what he thought of the SNP. "I think pre-election polls are undervalued, they are misleading because the candidates stand for the SNP, they are put together in a Scottish Highlands and Islands regional list for the European Parliament. Smith admitted, "I would say that the SNP's popularity was fluctuating, but fluctuates, but fluctuates, but fluctuates.

Considering Tony Benn's argument that the Labour Party is adopting more radical policies, such as abolishing the House of Lords, to attract new voters, Smith commented in his inimitable style: "I think the answer to that is, for some desperate reason, that the Labour Party is rising fast and some believe they represent a real threat to Labour's political hegemony in Scotland. Do you envisage Labour forming a pact with the Scottish Nationalist Party to deflect this challenge? "No". Smith would not wish to form an electoral pact with the nationalists because he believes that the SNP's objectives are totally independent, sovereign state in Scotland; I don't. I want to see a very strong, very powerful central structure but I believe that the Labour Party will go to the House of the SNP "by fighting them and arguing as we did before. There was a very strong nationalist surge in the 1979 election, I remember very vividly as I was driving back from the vote in Strathclyde on 14th October 1979, I could see the number they'd ever had, but it was down to two in 1979. And Smith believes that the SNP's popularity will fluctuate, but that it had done in the past, a conviction not shared by all the members of the Labour Party.

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"I think the House of Lords is a preposterous institution. It actually offends me, and my disrespect for it has increased. It's a sort of old age home for retired politicians."

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The Venue

THESHAMEN

HEY, matey, are you on? Psychedelia is just so groovy like we used to have them back in the days when there was something wonderfully out of the ordinary to enjoy. You know it makes sense!盾

The Shamens are controversial, their "Jesus is a Lie" tour had the tabloid press worked up into a lather. They rent-a-quote MPs were falling over themselves to ery "Dissgrace!" and "Bring back National Service and the breach". With a build-up like that anyone would be ready for teenage riot or participate in mind-bending designer hallucinogenics. Would they cocoal! The Shamens played with no energy or aggression. Each song merged into one another, each filled with echoing guitar psychodelia with a cynical mocked beat to give it that acid feel. They are just publicity seekers in the same vein as Sigue Sigue Sputnik but at least they wore high heels, so they must at least have had some sense of humour. Dean Bachev loves The Shamens but I don't love neither. Scott McFarlane

THE WOLFHOUNDS

Potterrow

**** off yourself. 'Come and ** off on my face, you ****.''

SUCH was the sparkling exhibition of ready banter and quick-witted repartee with which the lead Wolfhound comprehensively routed both a big Goth heckler and any notions of C86 cuteness that might have been held by ignorant or uninformed persons present; well, alright, me.

Anyway, they don't even look like a C86 band. Two fringes, a Housemartin and a Question of Sport panelist, scarcely a square inch of black or a single pointy trouser his mother would be proud of. Unfortunately, the sound seemed to hang together even less well than their guitarist's appearance.

The Venue

ELEPHANT NOISE

Teivot

ELEPHANT Noise, at least originality-wise, seemed very promising. The most immediate comparison to spring to mind was The Smiths as the lead singer twisted, contorted and vocalised in Morrissey-like fashion. The guitarist, however, seemed intent on creating a somewhat heavier sound than old Mozzer would approve of: he wasn't afraid to use the tremolo arm (at times almost to Zappa extremes) or break out into the odd frenzied guitar solo.

In fact, the conflicts prevalent in the sound of this band can perhaps be summed up in the appearance of the guitarist. View­ing his longish, unkempt hair and bot­tome­d glasses, one thought immediately of a Metallica fan. To complement this, though, he was clothed in a very trendy wactusuit, shirt, and trousers his mother would be proud of! Unfortunately, the sound seemed to hang together even less well than the guitarist's appearance.

THATT can't be his real name, surely? Danber Nobacon pecked a mixture of fairly traditional northern folk songs ("This one's about me mum"); "This one's about the trees etc.) with the requisite anti-Thatcher-Poll Tax-Brits-Out N. Ireland type protest songs, some amusing lyrics and entertain­ingly unprofessional guitar playing. Not quite Bob Dylan, but mildly diverting for half an hour. File under "Mostly Harmless".

Next up was Edinburgh's own Political Asylum, with a singer who looks like he's just escaped from one. Their curious hybrid of boucy US style hardcore and Brit-metal, sung in a Scottish accent, sounds a bit like the Gor­donos played at 78 rpm. You've never heard of the Gordons? Never mind, then. They didn't really spark until halfway through the set, but after that they pro­vided us with the most enjoyable moments of the evening and even some solo stage diving. Definitely a band to watch out for. I bet they're big in Norway. I know it was a benefit gig, and I shouldn't really be too critical because it was "right on" and a good cause and all that, but Thatcher On Acid were terrible. Imagine 'The Shamens on a bad trip, or 'The Butthole Surfers after a particular vicious curry. This was noise being sick through the microphone. "Mostly Harmless".

The Venue

ANTI-POLL TAX BENEFIT

The Venue

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HOUSE OF LORDS \ RCA LP

THERE is no denying the musical pedigree of House of Lords. The line-up boasts, amongst others, Greg Guffra of Angel and Guiffra fame, plus Chuck Wright, formerly of Quiet Riot. With this backing and no surprise to find that House of Lords are polished, proficient and precise — everything an AOR band should be, and, as it happens, everything I feel a hard rock band should be. The trio look like they break more hairdryers than they put up strings.

The influences are obvious — witness the Bon Jovi-style "woosh" sound and the Whitesnake ballad treatment of Edge of Your Life. Slap this on the car stereo and you could easily imagine David Coverdale's halo-appeared over your bonnet. Only rawer tracks like Slip of the Tongue and Lookin' for Strange show any rough edges. A whole album of this standard and I'd be far more interested.

To be fair, House of Lords are damn good at what they do. They don't over-elaborate and are catchy enough to stick in the mind. If not, then, like you, I probably won't find it a bit bland. Still, when has a fresh idea ever come out of the House of Lords?

Stuart Allan

SIMPLE MINDS

The Ballad of the Streets Virgin 12" EP

THE name of Simple Minds is surely more widely acknowledged than ever before. Consequently, as their first release of new material in three and a half years, this EP is extremely important and has been receiving much attention — and not just because of the teenyboppers who have done the biz. An epic folk tune with whistles and everything, building up to a rockist crescendo!

Yes, Mandela Day can only really be described as intensely annoying but it was a song for a particular occasion and we are reminded that it served its purpose well. And for that, and the quality of the rest of the EP, we can forgive its inclusion here. Brilliant Child is a jumble of scabious, no less. The song reaches out to successfully touch the heartstrings and is not wishy-washy about it either; the mood builds up to one of frothing, gut-wrenching aggression as Jim Kerr ploughs through what will be looked back upon as a seminal moment in Simple Minds' career.

Simple Minds will come in for some criticism, but, as always with great rock bands, the music ultimately triumphs and the eyes of the world are watching...

Neil Finnie

FINE YOUNG CANNIBALS

The Raw and the Cooked London LP

LURCHING uncontrollably from excellence to mediocrity, Fine Young Cannibals' second album falls to capture the depth and emotion exhibited in their previous release. With their dubious inclusion of their age-old cover version of The Buzzcocks' Ever Fallen in Love, this album fails to find any semblance of direction.

They can be little doubting their talents as songwriters but in this case the song's diversity has left them with an largely incoherent. Throughout, one is aware of the haphazardness of this LP's assembly. Three tracks stem from the Cannibals' involvement in film projects, one of which, the ganster-cum-darts scandal Good Thing features a virtuoso piano performance from Joe D. Holland. Further works seem to have "games on a backboard" at their core, embodied in the soulless Don't Let It Get You Down.

FRAZERI CHORUS

Sue Virgin LP

I'm on a sugar high. Syrup drips intravenously into my ear. Sweetness and light course through my veins. My teeth rattle in their sockets, spots rumble below the surface of my skin. Is this heaven or is this hell?

Well, probably the former. This is a thoroughly "nice" little LP called Sue. Such a sweet name as well. This is by a thoroughly nice band called Frazier Chorus. And in that all: nice, nicety, niceness? Not all. All. Tim Freeman's hypnotic voice may sound to nowhere from nowhere and transports us to far-off cartoon lands, escorted by walking, walking, heavenly odes, clarinets and strings.

Mr. Benn's changing room in the fancy dress shop (you remember), this is the sound that comes across the shop speakers. But that's not to say Sue is muzak. The singles Dream Kitchen and Stoppy Heart are, at base, sublime, innocuous songs that creep up behind you unawares, melting the ironiest of wills. "My dishes he's had the simple. Stine Room" I've had a cup of coffee and you can't stop me deepening all weatures. The Beach Boys made a cup of tea but made nothing for me", Typical "On the window sill, my elbow's munching Sodding off, and I can't hear you get", "Forby What's "Take 40 winks on a lumpy couch". Throughout Sue, domestic cosiness is the watchword. Whenever we're transported away from reality it's from the warmth of your bed or the softness of the armchair. Which is exactly what you hedonistic slobs want, right? Sue is comfort and joy.

Craig McLean
**Just Visiting**

**Die Physiker**

Adam House Theatre

8-10 February

Die Physiker, a production of absurdist theatre played in German, presents a depressing subject with amusingly demonstrated by Mr Jeremy Die Physicists. They retreat from a ply run across the loom as in the scientific responsibility in an insane asylum. Adam House Theatre creates a suitably stark, depressing setting - a German insane asylum.

Friedrich Dürrenmatt's thought-provoking work by-passed baredom and comically presented a potentially stodgy and depressing subject with amusingly demonstrated by Mr Jeremy Die Physicists. They retreat from a ply run across the loom as in the scientific responsibility in an insane asylum. Adam House Theatre creates a suitably stark, depressing setting - a German insane asylum.

**Soumak Rugs**

Galerie Mirages

46a Raeburn Place

26 Jan-11 Mar

Soumak rugs are a narrow alley in the heart of Stockbridge's main shopping street is the definitive ethnic gallery-cum-bazaar. This month's exhibition offers one a privileged view of several beautiful hand-crafted Persian carpets, the public preview of which gave a unique chance to see the technique of soumak weaving demonstrated by Mr Jeremy Hooker, head of weaving at Edinburgh College of Art. This is a highly labour-intensive skill, each rug involving literally years of work. The weft is not simply run across the loom as in the making of normal cloth, but is twisted around the threads to give a three-dimensional effect. Some craftsmen employ two or three different techniques, thus producing individual landscapes with an embroidered appearance.

The other half of this emporium is devoted to the shop, selling anything from Javan banana bags at £12.50 to tucksacks from Rajasthan at £10.50 each. There is also an interesting selection of wood carvings and furniture as well as hats, pendants, jewellery and door hangings.

All in all this is an unusual and enriching experience, though perhaps more for the connoisseur than the browser, although if not living on a student budget one could find exotic gifts from Thailand, India, Burma, Turkey, Ethiopia, etc... Helen Johnston

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**The Visit - Friedrich Dürrenmatt**

St Bride's Centre

Until 11 February

Versatility was the key to this production of Dürrenmatt's The Visit. The actors set and set interchanged to create an amusing world of moral dilemmas and human flaws. The play was set in the small town of Gullen, where human temptation and guilt reigned supreme. The townsfolk, massively in debt, face a moral dilemma when offered a billion pounds by their former inhabitant, Clara Zachanassis, on condition that they kill their friend Alfred Schill. Clara's former lover and father of her illegitimate child. As the play progresses many social issues are raised as gradually both the townpeople and Alfred become aware that he must die. Faced with insurmountable temptation, even the most honourable characters change and Alfred's final death, after the mounting of almost unbearable tension, comes as a relief to both the characters and audience. Dürrenmatt's lack of judgement allowed the audience to relate to the human predicament the characters faced and the company's performance was both a moving and thought-provoking one. Using mime and sound effects as well as words, they created many comic moments to lighten the tragic plot and yet could suddenly transform a farcical scene into one of bitter recrimination and guilt. It was this versatility and the company's dedication and discipline which made this play both memorable and relevant to everyone in the audience.

Fiona Gordon

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**Paradise Lost, Thank God**

Bedlam Theatre

8 February

Paradise Lost, Thank God, written and directed by EUTC/Pooka McPhellenny regular Roddy Mcdevitt, paraded a packed-out Bedlam theatre with a fine comedic-reading of Milton's classic work.

For instance, who would have identified God as consisting of two persons? A standard vision of the large, booming old man (played by the ever-divine Mitch Bens) has its foil in the shape of a wily female after ego (Claire Stephens providing much amusing counteradvice and ridicule of her other half). Together they continue to expel the lecherous Lucifer "from heaven by means of a cunning set-up involving an apple and a certain mind-bogglingly innocent couple called Adam and Eve.

In the midst of all the hilarity, the play did have a few interesting/ingenious points to put across, especially towards the end. The strobe-lit imagery of passionate love and domestic disharmony from an Adam and Eve clearly relieved to have lost their paradise of Eden. The play was well pitched and thought provoking. Also worth mulling over was the fact that a grey-mac Sporting Post reporter witnessing God's whole set-up could be completely disoriented because the public never believes what the paper says anyway.

All in all, it was good to see a full Bedlam audience rolling in the aisles to a completely new and home-written production.

Nick Funnel

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**A View from the Bridge**

Royal Lyceum Theatre

10 Feb-March

Set in downtown fifties Brooklyn, Arthur Miller's A View from the Bridge examines the social pressures within Miller's own society, most prominently the obsessive pursuit of the "American dream".

In Jan Woodgod's production the emphasis was firmly centred on the process of degeneration and impending doom. Even the superficial comedy became underlined by a sense of antagonism and tension. Robert Carr's obes­usive pursuit of the "American dream".

It was not only the outstanding individual performances which were impressive, most notably Kenny Ireland's powerful, sympathetic portrayal of Eddie inciting both humour and pathos, but also the way the cast worked as a company, forming alliances and counter-alliances with disturbing consequences, one must also spare a mention for Kenny Miller's unskil­ling set, a stark backdrop of cont­erging alleyways which intensified the mood of darkness and threat.

Altogether the production had an immediacy which kept the audience gripped. I can only describe it as a compelling even­ting's entertainment. Gilian Smith

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**Kenny Ireland as Eddie**

Visiting the large bedsit of Eddie Carbone, a comfortable, working-class household until life becomes vio­lently ruptured by the arrival of his wife's cousin, illegal immi­grant from Italy, who have come to seek wealth and success in America. Things come to a head when Eddie's respectable niece becomes involved with the smooth-talking Rodolpho Pirello, whilst Eddie's own idealism makes him determined to break the relationship. It's a play which explores the whole gamut of human emotions: love, hate, ambition, obsessive idealism and, ultimately, the act of betrayal with its fatal consequences.
The dearth of promoters for Scottish Jazz musicians has resulted in less venues prepared to put on live performers and a general lack of support for professional seeking to appear in pubs and clubs around Edinburgh. **Sophie Bancroft**, herself a jazz vocalist, writes about the non-profit-making mazz club she has set up in an effort to alleviate the situation.

My name is Sophie Bancroft. I am a jazz vocalist based in Edinburgh. At the moment these are worrying times for the professional jazz musician. With the Platform Jazz Society folding last year, and an ever-decreasing amount of work available, there is no single organisation promoting Scottish jazz musicians. This is a very frustrating situation as the wealth of talented jazz musicians, particularly those of the younger generation, to be found in Edinburgh is staggering.

Until recently, many pubs around Edinburgh had live jazz several nights a week, but the number of those doing so has diminished rapidly, mainly due to the unwillingness of the managers to part with any money for the promotion of live music as well as the incredible reluctance to pay a professional musician the acceptable professional fees.

It is also a frustrating realisation that there are many people around Scotland who are interested and knowledgeable in jazz, and who will support the known names in jazz who appear at the Queen's Hall, but are unaware of the depths of talent to be found on their doorstep, due to the non-existent promotion for Scottish jazz musicians as mentioned before.

As a result of this situation, I have formed a non-profit-making jazz club: the Jazzworks Music Club. As our first project we have organised a series of concerts every Monday night at the Merlin Function Room, Morningside Road, Edinburgh, for six weeks, allowing the performance of five different Scottish bands.

I have received much interest for this project from many people in the media, as they all recognise the need for these musicians to have a platform to work from, and as a result I hope that the event will receive relatively good publicity, considering the tight budget it is being produced in.

It is always difficult to get people keen on the idea of paying a small entry sum at the door, but because there is no place willing to put money into the promotion of live music at the moment, and because when organising these events we cannot count the bar takings as income, the only way to get money to pay the musicians and for advertising, sound engineers, and the such like, is to rely on this money at the door. Hopefully one day there will be a jazz club where every source of money made in an evening can be counted as income.

So, I hope you will be interested in coming and hearing these local bands. They are all of a very high standard and well worth hearing.

The **John Rae Collective** (see photograph) is a new and very exciting band hitting the jazz scene at the moment. The band consists of musicians mostly in their early twenties, all of whom are regarded as some of the top jazz players in Scotland. The Collective play mostly original music, written by Phil Bancroft (saxophone), Kevin MacKenzie (guitar) and Colin Steele (trumpet), which has an exciting new sound, but carries the influences of jazz which these musicians have grown up with.

After a year's existence of the band, the Collective have already recorded a session on Radio Two's Sounds of Jazz, appeared at the Edinburgh and Glasgow Jazz Festivals, and been the support band on Andy Sheppard's Scottish tour. At the moment a major record company is expressing an interest in recording the band, and the Collective are due to record for a BBC documentary on the Scottish saxophone player Tommy Smith. This band is going to be a top name in European jazz.

**Mon 20 Feb**
The John Rae Collective
£2.50/£1.50

**Mon 27 Feb**
Brian Kellock Trio plus Jimmy Wood
£2.50/£1.50

**6 Mar**
Fionna Duncan's Jazzers
£3.00/£2.00

**20 Mar**
Ronnie Rae/Neil Warden Duo plus Sophie Bancroft Quartet
£2.50/£1.50

**27 Mar**
Dick Lee's No No Nonnet
£3.00/£2.50

The £2.50 prices have purposely been kept low, and there are also concessions available for students, U18s and Musician Union members.

The John Rae Collective, 2283123

Jari prepared all his tempi before walking onto the rostrum, starting immediately. Unfortu-

nately, such was his enthusiasm that he was too quick off the mark at the beginning of the third movement, catching the second violin napping, yet who can blame him when faced with such an exhausting work.

The other two works in the programme that preceded the Shostakovich were Mozart's Overture to the Magic Flute and Dvorak's Symphonic Variations in which Jari and the orchestra took a more relaxed stance, with the former virtually achieving audience participation when he occasionally turned to face us.

Benedict Warren
IAN HUGHES is not an artist who tries to delight or surprise by juxtaposing colours, images and textures. On the contrary, his prime concern is to both irritate and shock. There is nothing cerebral or detached about his art and his images are inextricably linked to the emotions he is trying to convey. Nor is there anything playful about his choice of colours or materials. They have been irresistibly thrust onto the canvas and board not by his own will but by some inner compulsion.

At his best he does not simply create images but actually brands suffering itself onto the walls. Anguish has seldom failed to create powerful art when mastered by a skilled artist and Ian Hughes is no exception. He is the Portraitist of Pain.

No one who sees this exhibition of his work, completed while he was artist-in-residence at the Modern Art Gallery, whether moved or repelled, can deny its power. The feelings it most strongly provokes, initially at least, are those of horror and revulsion. Once one comes to terms with the works one becomes aware of their subtleties and inner power as they set out to deal with difficult subjects such as suffering and illness, suicide and death.

"In my creative/destructive rage I felt like a wounded animal, fearing to shred the pale flesh of my intended victims."

These works are the physical traces left by an exorcism of the damned from a very personal hell, not imaginary ghosts but real life nightmares. A one-eyed ghoul stares out in terror as worm-like tentacles cling to his face. A woman watched, despite the crimson swathe which has failed to obliterate her image, with unnervingly dead eyes which having seen too much refuse to see more. Another looks out in a detached fashion, her eyes behind a veil of cobalt blue, while scarlet strokes seek her half-mocking mouth. These are the images of those he wants to let out of the asylums and back into the world not by his own will but by some inner compulsion.

The adjacent room, filled with mainly religious icons of suffering and anguish, is as suffocating as a sanctuary. Medicine cabinets with carved frames inscribed with gothic legend, sometimes in English sometimes in German, house crucifixes, jarring with their odd angles, razor blades (references to his own experiences of dealing with attempted suicides) and photographs of men, women and children who once illustrated medical textbooks.

The largest room is comparatively relaxed and contains most of the best work. Through a sea of large blocks of crimson which hold and control as well as set the tone of the chief works in this room these pictures impart a strong emotional charge. Between the dripping curtain of paint a medley of ghost-like figures, their spines and ribs phosphorescent dance in a voodoo-like ritual of death.

An exhausted skeletal Christ lies flat beneath and behind veils of diaphanous pinks and blues whose sensitivity of handling and serenity of mood enhance the impact of the recumbent figure. The tormenting spirits are, for the time being anyway, exercised.

Not all the works are as successful as the above-mentioned. Some are just content to shock, while others fail even in that capacity. The force of too many is dissipated and lost in splinterings and splutterings of variegated colour and the resultant dissonance of these kaleidoscopic hues.

All too often, which is true I feel of many of the boxes, the works lack a central focus and suffer from fragmentation. The large hands are only half-realised, lack the clarity of conviction, while the self-portraits are on the whole of a poor quality.

"Everything had happened very quickly. I had sacrificed my rational mind to the instincts of the animal, the madman, the psychopath."

The root of the art of Ian Hughes is his passionate temperament and down to earth sincerity. His by-words are honesty and intensity. He belongs very much to the northern tradition of realism/expressionism, partly as a result of the influence of John Bellany, and is as a consequence a neo-expressionist. Of considerable importance are his experiences of working in psychiatric hospitals both in Glasgow and Edinburgh. Like in a Pirandello play, rude reality forced his way onto his canvas pushing off "belle pinture" as it did so. "Working in psychiatric hospitals showed me so much in the raw... that it wasn't possible for me to complete a day's work there and then come home and paint a still life. It would have been totally facetious..."

"Painting when it works is a very instinctive, aggressive thing, and out of that comes something that is very honest and hopefully very very beautiful..."

His fascination and preoccupation with the mentally ill is now bound up with his conception of himself as an artist. When he paints he tries by exhausting himself physically to "loosen the iron grip of the rational mind" so that he is no longer thinking in words or clichés. For him, painting is a very "instinctive, aggressive thing". Indeed he likens the state of creative ecstasy reached to that of the madman and psychopath.

What he is trying to do is to use the "visual alphabet" to communicate emotions he can't communicate satisfactorily in words in order to shock people out of their safe, cliché-ridden habits of thinking and feeling. He seeks to challenge and irritate, forcing people to experience emotions which aren't necessarily pleasant. The artist, he believes, plays a vital role by nourishing our mental and spiritual functions with powerful rather than beautiful works. Stimulated, nourished or repelled, you won't fail to react.
I have a suspicious mind."

And for this, frustrated Turkish informer Basil Pascal can hardly be faulted, as the whole premise of this curiously told but exquisitely shot film centres around his own petty espionage and corruption.

In the appropriate setting of the confused instability of the crumbling Turkish Ottoman Empire, nothing is quite as it should be and no one is who he seems. The central plot is concerned with the interaction between a paranoid small-time spy, Pascal (Ben Kingsley), the "smooth", enigmatic Anthony Bowles (Charles Dance) who, newly arrived from a sort of 'rock and roll' life, is, to quote the Greek, may not be either a dedicated archaeologist or accomplished confidante, trickster, and the equally mysterious artist, Lydia (Helen Mirren), desirous of air by Kingsley and from rather "cooler" quarter by Dance.

THE NAKED GUN
Cannon
Dir: David Zucker

FANS of the cult TV series Police Squad will find no introduction to the zany antics of hardboiled LA cop Drebin and his intrepid band of stunningly inept law enforcement.

Yet, in Airplane/ territory again: The Naked Gun is the same hit-and-miss mixture of sight-gags, playful parody and crude humour, with the three-man production team of Jerry Zucker, Jim Abrahams and David Zucker at the helm once more. The plot - which matters concerns a sinister murder conspiracy plotted by sleazy but ruthless villain Vincent Ludwig (Ricardo Montalban, who makes a living playing suave and ruthless villains). His target is none other than Queen Elizabeth, impersonated here by Jeanette Charles (probably because the real Liz's fee was too high). Only the daring Drebin (Leslie Nielsen) can put an end to his dastardly scheme, which he does with predictably comic and chaotic results.

SALAAM BOMBAY!
Filthouse
Dir: Mira Nair

SALAAM Bombay! is that rare thing - an original and an impressive film. Original in that the majority of its cast are orphaned children from the streets of Bombay; impressive because of its production values - everything is real - there are no sets. For all this and the fact that it is a moving, well-told story of life, there are but few debits, feature in it, it is a miracle.

Ten-year-old Krishna is abandoned by the travelling circus he was used to. Krishna is left only the majority of the (mainly female) audience but also the rubbishes Mac Donald seemed to be primarily concerned with what happens to Krishna.

Nevertheless, Mr Dance did occasionally manage to evade all this banality and inverse sex and give the impression that beyond his stabs upon exterior there is a dedicated professional struggling to be allowed to emerge. He talked with feeling and wit about his own career and the films he has appeared in, and also about the cinema industry in general.

Honest enough to admit that often the size of the cheque dictated his choice of films, Charles Dance is eager to be regarded as a serious actor rather than as just another shallow matinee idol - a point he was keen to emphasise when he visited Edinburgh last week for a special presentation of Pascali's Island at the Scottish Film Institute.

In a post-film "discussion" with self-styled media mogul Sheena Mac Donald, Dance lamented the fact that too many producers pegged him down as a "Bond, hambo and roger" type of character and felt that he would have been better suited to the comedy and classical roles he would so dearly like to play. However, he is realistic about what he can achieve in the film industry, although he feels that his performances are sometimes overlooked and that he is not given the chance to portray a wide range of roles. Despite this, he remains dedicated to his craft and continues to work hard to improve his skills.

Bill Dale

Charles Dance: Pin-up or Performer?

WITH his status as a film "star" of international fame developing with every new role, Charles Dance is eager to be regarded as a serious actor rather than as just another shallow matinee idol - a point he was keen to emphasise when he visited Edinburgh last week for a special presentation of Pascali's Island at the Scottish Film Institute.

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Bill Dale

Saffy Sved and Chanda Sharma. Impressive in Mira Nair's Salaam Bombay.

more and more desperate acts, cause the collapse of their low level stabi-

ity and the disintegration of the group they live with and work for. Mira Nair, whose credits include controversial and award-

winning documentaries, spent two months studying and working with children from reform institutions, jails and Bombay's streets to research her script. 130 children were chosen and eventually narrowed down to 19 "spirited and expressive actors in an environment . . . unparalleled in the Indian context . . .

Mira Nair found that the word "impossible" was used too liber-

ally to describe the feasibility of the film. Mixing professional actors with street kids would not work, filming in a real brothel would not be allowed, it would be

impossible to show kids smoking in a graveyard etc. ad infinitum.

That in the end it was all possible is testimony to the common deter-

mination, passion and stamina of the crew . . . I believe the authen-

cic and constant incorporation of reality is, we're back to the children bring a remarkable case of naturalism to the screen."

Kubrick, the lead child, is remarkable and convincing as Salaam Bombay overall — its only fault is being trifle too long, but nevertheless an inspiration to film-makers everywhere that they can accomplish anything. Salaam Bombay! celebrates children's spirit of survival, their honour, dignity and courage in a world that denies them the luxury of childhood.

Dylan Matthew
CONSTRUCTIONS

18 Thursday, February 16, 1989

Negociants, Lothian anyway.

THE

THE Preservation Hall, Victoria

JOHNNY SUNBEAM

Negociants, Lothian

THOUSAND VIOLINS

Venue, Calton Rd; 557

Denamrk's top string quartet, 12 noon; followed by

Negociants, Lothian

SATURDAY

CLUSONE

A blend of jazz, funk, tristano(yes, 11 am-12 noon. Tickets available from box

JOHNNYSUNBEAM

Rearrange the above letters into a

CRONS

Queen's

just a cover. 11 am-12 noon. Tickets available from box

THE THURSDAY

SHARLOT


Roots

The Proclaimers.


THE FRIDAY

THX 1138 (18)

Mon-Thu_ 7.30 pm Wed 22; 8 pm Thu 23; 8.30 pm Sun 19-Thu 23

MIST

1.15 pm, 5.15 pm Sun, 8.35 pm Fri 17-Thu 23

JOHNNY SUNBEAM

THE PRESERVATION HALL, VICTORIA

urse, Calton Rd; 557 6313

Tickets from £5.


FEB


date. 11 am-12 noon. Tickets available from box

THE WEEKLY

MEN

Tue

2.05 pm Mon-Thu; 7 pm Sat

MAYBE

2.30 pm, 5.20 pm, 8.20 pm Fri 17-Thu 23

THE SERIES

3.20 pm, 6.20 pm Sun 19-Thu 23

THE OLYMPIC

Tickets from £5.


THE MUSICAL


THE GENTS

Tickets from the Box

Situated just a short walk from our hotel. Then it's a pleasant walk to the Royal Mile and the Historic Old Town.

Tickets available to all students and Young Scot card holders £2.20 from box office on night of concert.

Concessions available to all students and Young Scot card holders £2.20 from box office on night of concert.

CRONS and ARIZONA and ROCK CAFE

Venue, Calton Rd; 537 3073

SUNDAY 19th FEB

BLACK MARKET

Preservation Hall, Victoria; 226 3816

Free!

IOQATAN

Negociants, Lothian; 226 6033

Repeating the above letters into a well-known phrase or saying.

THOUSAND VIOLINS

Venue, Calton Rd; 537 3073

Phone for details.

KONTRA QUARTET

The Danish Cultural Institute; 225 7199

Dinner's top string quartet, 12 noon; followed by

SUNDAY 20th FEB

JOHNNY SUNBEAM

Negociants, Lothian; 226 6033

Downstairs bar. Free!

SOUTHBOUND

Preservation Hall, Victoria St; 226 3816

TUESDAY 21st FEB

THE ROOTSIE TOOTIE BLUES BAND

Preservation Hall, Victoria St; 226 3816

Kinds care, don't you think? No! Well, it's free, anyway.

TEX FILLIT FIVE

Negociants, Lothian; 226 6033

WEDNESDAY 22nd FEB

CHARLIE MAIR

Preservation Hall; Victoria St; 226 3816

Charlie takes time off from baking cakes to sing a few blues.

DAVE ROBB

Negociants, Lothian; 225 6113

Supported The Proclaimers. Yes, that's what I thought!


**ThursdaY 16 FEB**

**Revolution**
11 pm-3 am; Willie House, Cowgate
Free
Provis going to the EU Nicaraguan Society.

**Shag**
11 pm-3 am; The Mission, Victoria St
£2.50
Thanks for the free ticket, but I still think the price and pics that tend to frequent the dancefloor spoil the Shag. Yes? No? Entry from the Cowgate, too.

**THE SOULAR SYSTEM**
10 pm-3 am; Shady Ladies, Cowgate
£1.50
Guess what music they play here? (This could add new dimensions to a Mensa test...)

**Rock Night at Chambers Street**
8 pm-1 am; Chambers St Union
£2
Please! Hippie-bare skinny bikers! -- actually only a few Bon Jovi fans with tight jeans.

**The Amphitheatre**
10 pm-3 am; 31 Lothian Road; 220 5707
£2
Wide selection of siltences, while canvas boots, barmycocks and chats ups from Garys, Tres, Stevos and Deluves, with the occasional dance song, D-Disco-what!

**Friday 17 FEB**

**The Adventures of Tin-Tin**
10 pm-4 am; The Mission, Victoria St
£2
GGG! “Sticky the dog” and the “Thompson Twins” Nickelodeon, made reithled Tin-Tin ruin a cd!!! Scandalous! Music’s supposed to be free!

**The Renaissance**
10 pm-3 am; Bermuda Triangle, Coasters, 3 West Tollcross; £1.50
Indie spectacular with lots and lots of “Acid is shit” members. Lots of block club vegans too.

**Spanish Harlem**
10 pm-3 am; Willie House, Cowgate
£2
Mind-numbing soul, acid, funk, house. Not so popular these days, but those still enough of this intellectual stuff.

**Roadrunner**
10 pm-3 am; Coasters, 36 Coasters Road
£2
Running on hard funk, house and soul.

**Saturday 18 FEB**

**The Swirl**
10 pm-4 am; Madison’s, Greenside Place
£2 (£1.50 coe)
New club, similar to the Renaissance. None of that naff-bapty-pank you-know-what music.

**Neutron**
10.30 pm-3 am; Shady Ladies, Cowgate
£2
Another new club, with electro and new beat vibes.

**Kangaroo Club**
10.30 pm-3 am; The Mission, Victoria Street
£2
Fellow Kangaroos hop to dance and requests. I think. Either that or just the same as the Mission on a Wednesday, Thursday and Friday.

**Big Bird**
10 pm-4 am; Willie House, Cowgate
£2.50
Let’s start a competition — find the naattest name for a club, for we’re in Tin-Tin, Shag, the Kangaroo Club, Roadrunner, Soulman System etc. I think they all watch for too much TV, you know. This place plays funk, acid and whored by the way.

**Outer Limits**
10.30 pm-4 am; Coasters, 3 West Tollcross
£2 before 11 pm; £3.50 after
High energy find wooge-bongeice.

**Sunday 19 FEB**

**The Amphitheatre**
10 pm-3 am; 31 Lothian Road
£2 (half-price before 11 pm)
For those who are dead tired and alternative and go out on a Sunday night. Phoo.

**Revolution**
10 pm-3 am; Shady ladies, Cowgate
£1.50
Unless you’re completely sick to death of acid, house, funk etc., you’ll probably really enjoy dancing to it on a Sunday night as well. Then it only 24 hours away from Wednesday...

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**TV Guide**

**THURSDAY 16 FEB**

**EU FolkSociety**
8 pm; Teviot Park Room
Charity concert in aid of the School of Scottish Studies Music Fund. Performances include Roy Fisher and Mary Anne Kennedy.

**EU Homebrew Society**
7 pm; Bow Bar
Wild West Night.

**EU Chaplaincy**
1.10 pm; 6th Level Common Room, JCBM
Lunchtime talk.

**Rocker Night**
Evening; Chambers St Union
£2

**Scottish Country Dance**
10.30–11 pm; Common Room, 23 George Square
Spotted and cheese lunch.

**Saturday 18 FEB**

**Chambers St Disco**
Evening; Chambers St Union
Not very busy at all these days. I’ll have you know, I didn’t go.

**Catholic Students Union**
12.30–2 pm; Common Room, 23 George Square
Supper and cheese lunch.

**Sunday 19 FEB**

**EUH Homeware Society**
7.00–8.30 pm: Dave Innes
8 pm: Dave Innes
6.15 pm; Evening

**Catholic Students Union**
7.15 pm; Student Mass

**Monday 20 FEB**

**EU Dancers**
— “Let’s Dance” —
7.30 pm: Pleasance Theatre
£2

**Monmouth Street**

**Catholic Students Union**
6 pm; Cafe of George Square
£1

**Catholic Students Union**
6 pm; Community Hall, 23 George Square

**Tuesday 21 FEB**

**EU Dancers** — “Let’s Dance” —
7.30 pm: Pleasance Theatre
£2

**EU CND**
7 pm; Chaucy Theatre Centre 2 R2
Regular meeting.

**Wednesday 22 FEB**

**Breathless**
Evening; Pottermower Union

**Catholic Students Union**
4.45 pm; Common Room

**First Tuesday**

**EU FOLKSONG SOCIETY**
8 pm; Teviot Park Room
Charity concert in aid of the School of Scottish Studies Music Fund. Performances include Roy Fisher and Mary Anne Kennedy.

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**Gig Guide**

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7 pm; Bow Bar
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1.10 pm; 6th Level Common Room, JCBM
Lunchtime talk.

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**Events**

**Ticketing**

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Evening; Chambers St Union
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**Catholic Students Union**
4.45 pm; Common Room

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**preview**

**After the drunken excesses of “Trash” on Tuesday night, this week appeared to be necessarily spent recovering (soothing achin heads, consuming large quantities of Alka Seltzer, etc.). An ideal opportunity perhaps to watch some television.**

Starting on a serious note, if you only watch one programme this week then be sure to make it “Focal Point” (Thursday, BBC 1). Entitled “A City Prepares”, this investigates the extent of the AIDS problem in Edinburgh. Also worth a look is a new political series from Channel 4, Next Left — Redesigning Socialism (Friday, 8 pm), examining how left-wing parties throughout Europe are consuming large quantities of Alka Seltzer, etc.). An ideal opportunity perhaps to watch some television.

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**FAST FORWARD VIDEO**

**CLASS FILMS ALWAYS IN STOCK - CHECK US OUT!**

Branches at:

36 West Preston Street, 130 Marchmont Road
19 Henderson Row

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**WARNING HOME VIDEO**

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**To survive in a world at war, he must find a strength greater than all the evil that surround him.**

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**A STEVIE SPIELBERG FILM**

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**EMPIRE OF THE SUN**
A borrowed ballgown used to be like a good gossip — strictly between friends — but now clothes-for-hire is considered an acceptable chic. Briony Sergeant questions the value and choice of Edinburgh’s latest expanding market.

Business is booming for them. A huge variety of customers find it easier to hire rather than buy, and can sometimes have styles made up especially. This is the service that Two’s Company (Barclay Place) mainly go in for. In a tiny shop space, they do dressmaking and alterations. Dresses start at £65, but what choice there was in the shop didn’t seem to be a particularly impressive indication of what could be made, and I found it slightly confusing that one woman seemed eager to please, whilst the other practically greeted me with a knife. (You’ll probably find a friendlier reception at The Ivy League if you want either a dress or suit made for about the same price as Two’s Company.)

The only other place for ballgowns within imaginative distance of the University is Dormie, which has recently started up its own range for hire. Prices are competitive, from about £35 to £55, and dresses are more sophisticated than I expected, with a good variety of styles and colours.

It may seem a crass idea to many people even to think of paying for the privilege of wearing a dress or suit that isn’t yours and never will be, even when you’re wearing it. But it obviously isn’t that distasteful to enough of a discerning market. In almost every place I visited, expansion was being discussed in very real terms, as proprietors and managers in Edinburgh are coming to realise how lucrative the hiring business has become in recent years.

And as Flamingo moves to Dundas Street, a centre of student life, it will be interesting to see how many people skip the main shopping malls in favour of the delights of the one-night stand.

FRIENDS OF THE PLAYGROUP

need student volunteers to help run the new playgroup in Wilkie House.

 Spending even only an hour or two a week with children can prove to be a most rewarding experience.

 If you feel you have something to offer and wish to meet new friends, young and not quite so young,

 PLEASE CONTACT

 MELANIE GILBEY, 228 6361
 or

 TOM PHILLIPSON 667 4262