Alternative Loans Scheme Proposed

by Charlie McVeigh

In the wake of a reported breakdown in negotiations between the government and the banks over student loans, a new book is claiming that as much as £200 million a year could be saved by the adoption of an alternative loans scheme.

The book's author, Dr. Nicholas Barr, of the London School of Economics, argues that the introduction of a private sector loans in place of the present maintenance grant would be able to avoid the enormous administrative costs inherent in the loans system the government is at present supporting.

His proposal would involve the bank loans being repaid, with a small rate of interest of about 2 per cent, by having marginally higher national insurance payments for the graduates involved.

Dr. Barr contends that such an approach would not only be more in line with the present government support of the private sector, but would also be fairer as the repayments would be linked to an ability to pay.

In contrast, Dr. Barr said of the proposed government approach: "It would be cheaper simply to give the students the money. The White Paper simply does not stand up. Its objective is to save money, but it fails to do that."

This is due, he argues, to the formidable administrative costs the government scheme involves, a figure which he estimates to be about £20 million extra a year. It is believed that such a financial burden has caused grave concern in the banks and financial institutions who are presently in discussions with the government over the White Paper. The banks are also faced with additional capital costs in the shape of the competing equipment necessary to administer the loans scheme.

The alternative approach has been presented to the Ministers involved, and a number of banks, and it is claimed that it has received a sympathetic response from both.

by Colin Sedras

TEVIOT Debating Hall was the venue last Thursday night for the gathering of votes, and the announcing of winners, of EUSA's 1989 elections.

The election of Jimmy Quinn as President seemed obvious to election followers early on in the proceedings, but the main interest was the number of Animal Rights votes to come in.

Once the result was confirmed (Quinn with 1,116 votes, Hall with 629 and Dave Donohoe with 723, Quinn rose to thank his team, Malcolm MacLeod (for his "personal support"), and Dave Donohoe for a "kick up the arse" which added conviction to his campaign. He also thanked all of the presidential candidates for a "good, clean, fair contest".

Richard Urquhart was elected as Deputy President: after the first and final count Urquhart had 1,073 votes to Morrison's 765 and M. Williams' 252 votes. However, Urquhart was quick to mention that "it should have been closer than it was".

Martijn Quinn, elected as Secretary, also commented that his position was "in some ways uncontested". Derek Hird (of the Revolutionary Communists) won 368 votes to Quin's 1,586. John Murdoch was elected Treasurer with a similar majority, running against Goldberg of the RCP. He commented on the disappointment of a poor electoral turnout, the lack of interest "probably partly combined with the lack of real competition" for some of the sabbatical positions.

In the 1988 elections, 3,146 students voted for a presidential candidate, the year the total was just 2,362. These total contrast starkly with the 12,000-strong student population at Edinburgh. The fall in the number of votes seen in the voting for positions across the board, not just that of President.

Despite this disappointment, there was a general sense of enthusiasm by hacks regarding the success of the Animal Rights group, who stood mainly for publicity. They withdrew after the first count to allow a redistribution of their votes (a respectable 626 to Quinn's 833), under the single transferable vote electoral system.
LAGS WEEK

THIS week has seen the launch of Gay Awareness Week by EU Lesbian and Gay Society, in an attempt to "raise people's awareness" about gay people.

"Ignorance is a very big problem," Joanne Winning, secretary of LAGS, explained. "People seem to think we're different, because they don't know us," she said. "If they realise that gay people are the same, then it will be difficult for them to remain prejudiced. This is what we hope this week will do."

At Edinburgh it is admitted there has been some harassment of gays, with LAGS posters being either ripped down or defaced, and the existence of an atmosphere sometimes described as "hostile".

"Pollack is fairly homophobic," said Ms Winning. "A gay man had to leave one house recently because of people in his corridor."

As well as a bookstall outside the Mandelca Centre, and an open house for "chatting to gays" in the Chaplaincy Centre, there are a number of events between 7 and 9 pm to discuss gay issues at night in the Chaplaincy.

A questionnaire is also being handed out to anyone, "especially straight people". It asks about people's knowledge of gays, such as "Do you know any lesbians or gay men?" and "What do you know about Section 28?"

It is hoped that the Awareness Week will become an annual event, and give LAGS a "high profile", so that students are not "frightened" about lesbians and gay men at university.

"Ah! Mr Onan, you can't write that..."
**ELECTION '89**

**President**
- **QUINN** — 1116
- **HALL** — 620

**DEPUTY PRESIDENT**
- **URQUHART** — 1033
- **MORRISON** — 765

**SECRETARY**
- **QUINN** — 1586
- **HIRD** — 368

**TREASURER**
- **MURDOCH** — 429
- **GUILDBERT** — 580

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**AMID scenes of great emotion, laziness, pouring Jimmy Quinn (21) was on Thursday night crowned “Miss EUSA 1989” after what was accurately described by one of last year's winners as “the most boring election campaign in history.”

Jimmy, who preferred not to disclose his measurements, burst into tears when it was announced that he had won, narrowly beating one organiser of a disruptive nightclub and a monkey, says his ambitions are to work with old people and travel when he grows up. As he collected the title, with its prizes including £5,000 and a large, out-of-date photo of himself printed in *Midweek* every Thursday, Quinn said that ever since he was a small child he had wanted this honour. Last year's princess, Malcolm Macleod, looked equally tired and emotional as Quinn went on to thank all of the dozen or so people who had bothered to vote.

The evening as a whole was a glittering, star-studded event with a wide variety of hacks present, some hoping to set their feet on the bottom rung of student politics; others, older, remembering with warm nostalgia and bittersweet pain their own respective nights-of-triumph, when after long, hard battles they crept into the Debates Committee. The tension at times was so unbearable that many had to vote.

The other lucky winners, or perhaps of honour, included Richard Urquhart, a voluble 20-year-old Dundonian; Martijn Quinn, “Miss Invisible”; and that slender 21-year-old, John Murdoch, who was crowned “Miss Leather 1989”.

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**PHENERICA RESTAURANT**

Mediterranean Cuisine
Vegetarian Food Available

**HELP AND ADVICE**
Every Friday & Every Monday
From 4am-10am at 90 Causewayside
And Third Saturday of Every Month
Van Bartholomew-Nicholls
Community Centre, Barlehose Street
10am on EUSA's High School
Glenburn Road
31.30 am June 18th, 19th, 20th
Or contact the Labour Party BQ
91 Causewayside (Tel: 664 420)
Labour — Serving Our Community

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**HAVE YOU KEPT LAST WEEK'S STUDENT?**
If so, is the number on the front of your paper listed here?

1771
152
58
870
1174
394
912
227
1091
1450

If so, you have won a £200 HOLIDAY VOUCHER or one of numerous other prizes!!!

Ring 558 1117 by 2.00 p.m. on Friday 19th May to claim your prize.
Students in Britain are facing the imposition of the loans scheme. Henry Long, a student at Macquarie University, Sydney explains why Australian students have got something to shout about too.

The Tertiary education system in Australia is under attack. The offensive, however, comes not only from the government, but from right-wing student organisations. Those fighting the latest government proposals for a tertiary tax also have to contend with student apathy and the lack of united organisation among students.

Any discussion of the state of higher education in Australia must be placed in a historical and political context.

The Liberal Prime Minister, Malcolm Fraser was elected in 1975. His numerous attempts to introduce tertiary fees were thwarted by the Australian Union of Students. However, in 1983, Labour's Bob Hawke, "the darling of his party's right-wing," came to power. Within a year, the AUS was attacked by a combination of Labour right-wingers and Liberals. It eventually collapsed, with the withdrawal of campus occupation camps.

Soon after the collapse of the AUS, Hawke announced that there would be an "Administrative Charge" of $250 per student pa, to be paid on enrolment. This subsequently rose to $285 in 1987. The reaction of the student movement was immediate and effective, eliminating the proposal of Labour's Finance Minister, Senator Peter Walsh, for upfront charges of $2,000 per student.

The actions of the students continued. One of the main tests and demonstrations through the streets, sit-ins outside the Labour Council and inside the Department of Education Office, which had eggs and paint thrown at them, and jokes label people "so right wing that they couldn't even vote Labour.

University in Sydney, there are numerous examples of the results of this policy - courses in History, Politics, English Language, Chemistry and Mass Communications have either had to be cut completely or have bad quota restrictions. In contrast, the Graduate School of Management has had an injection of $1.5 million to fund a masters' program.

There are of course many other ways in which the higher education system is being made a mockery of. At the University of Queensland in Brisbane, the Students' Representative Council is controlled by extreme right-wing National Party students. The SRC has closed down the student radio station, and has censored and attempted to cease production of the newspaper, Semper Florum. The SRC President, Victoria Brazil, walks around campus with a police bodyguard.

The new National Union of Students (established in 1987) continues to fight the attacks upon the education system by both Federal Labour and State Liberal/ National Governments. In March of NUS, Higher there is a "National Day of Action" which, although poorly supported, showed the government that there is no green light for further attacks.

The Tertiary Tax is an add tax that is paid when a student earns over $31,500 pa (which is less than the average wage). For those whose parents can fund an upfront payment, there is a discount. The percentage decrease, however, was reduced as a result of student pressure.

Yet the introduction of the tertiary fees is not the only attack that Higher Education in Australia has faced. There is a process of "restructuring" taking place which, basically, entails increasing funding for career-minded courses at the expense of less vocationally oriented programs of study. At Macquarie, perusahaan

The NUS is also mounting a High Court challenge to the constitutionality of the Tertiary Tax. Unfortunately this seems doomed to failure, due primarily to the leadership of NUS, which is controlled by Labour students who are more interested in political careers than in gaining a better deal for the members.

Even with these sort of attacks students still seem remarkably complacent. At the last SRC election of the University of Sydney those elected include: a Sister of Perpetual Indulgence (an order of gay male nuns), an "Airhead" (whose policy statement read: "We just want to get married") and a member of the "We Hate Luke Bumby Party" (the President of the Liberal Club).

Whilst there is much opposition to the concept, education is no longer free in Australia and is unlikely to be so for a long time. Nevertheless students will continue to try and make conditions more bearable and to reverse the current trend towards economics and management.

A WELCOMING ceremony for Rev. Moon Ik-Hwan turned into a rally for demonstration of the revere's arrest the same day.

One thousand students and dissidents gathered at the Democ­ racy Plaza on April 10th into wel­ come the Rev. Moon's visit to the city of Pyon­ pyang represented an advance in the Korean reunification move­ ment. His arrest, however, meant the meeting should not be held. Instead, his homecoming address was read by Lee Mi-Young (Vice-President of the Federation of the Korean Women's Organisation).

Even with the welcome ceremony for Rev. Moon, the meeting wanted the rally to be a peaceful demonstration.

Unfortunately this seems doomed to failure, due primarily to the leadership of NUS, which is controlled by Labour students who are more interested in political careers than in gaining a better deal for the members.

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You can take it and...
Slav sentiments

・Lara Burns talked to Bosko Savkic and Vojta Tufegdich in Belgrade.

TALKING to two Serbian students, who work at the Belgrade Student, provided an illuminating insight into the attitudes and inherent biases of Yugoslavians. A wide-ranging discussion highlighted the broad basis of the problems they consider Yugoslavia faces today. While at times disarmingly perceptive, their viewpoint was at the same time as rhetorical as that of the politicians.

Generally, as Bosko affirmed: "Students here want freedom, democracy and all for better conditions for life." Yet, the means to achieve these conditions are disputed: "Students and others in Slovenia, for instance, want a different kind of democracy." But as simple observers might see these changes do not mean a total overthrow of the socialist system: "Students don't want that. But they want to change the way this system works. They want to fight the bureaucracy in the Communist Party. But I believe in socialism, you know. Maybe because I've spent all my life in this system. We've got to change something, but not everything." Although demands for political change have particularly been seen as a move towards pluralism, but Vojta sees this as a more problematic solution than it first appears: "The problem is the way that people look to pluralism in the way to create democracy.

But what about a multiparty system is a huge problem. We had a multi-party system 50 years ago, and it didn't have any results, all the parties were based on nationalist lines. A multi-party system can't get any results here because we're a multi-national country.

Yet, what students can do practically to change the situation is unclear, although their actions in February, their voice is beginning to be heard, as Vojta points out: "This country never expected that the youth would become a movement. But look today: we participate in all the current major issues. However, there is a certain frustration at the snail's pace at which politicians move in Yugoslavia: "For young people, it's very clear there are much more important problems which were marginalised before, ecological problems, AIDS. And they're still talking about the Party, talking and they don't get any results.

Clearly, students are keen not only to take up issues which concern global survival. As Vojta himself points out: 'I think young people here would much rather be doing what younger young people in the world are doing. I don't feel the need to take part in so-called political questions, but rather social, drive round Europe, study languages, but to live I have to go on and talk about these political questions.'

The political question which most interests observers is the resumption of nationalism in Yugoslavia. In particular, the attitude of Serbs to Albanian-ethnics in Kosovo, which has been much criticised, in and outside Yugoslavia. Yet although they say they love Serbia, Vojta and Bosko's feelings towards Albanians run particularly high. Bosko explains further: "Albanians are a national minority. They're the only nation in Yugoslavia who have their own university, teaching in their mother tongue.

"Yugoslav has 76 nationalities, but you expect all to know all language, except one common language, and that's Serbo-Croat." Bosko indeed, sees that it's a denial of Albanians' right to speak their own language. But merely common sense: "In secondary schools they have to learn Albanian and even if they want, they can learn Serbo-Croat. It's stupid! If I live in Britain I have to learn English. If I live in Yugoslavia, I don't live in your country and your language. It's the case in any country in the world."

Slobodan Milosovic is the politician who has most radically taken control in the last two years. He spearheaded the move away from federalist constitutional controls over Kosovo and Vojvodina - the result of semi-autonomous provinces of Serbia. Like most Serbs, Vojta praises Milosovic at least on one count. "He asked many important questions about the situation in Kosovo. In fact, Milosovic has done something in uniting Serbia, which didn't exist before."

Recently, Milosovic made an appearance in a car factory in Krusevac, a town in Southern Serbia, and was enthusiastically applauded as he walked between the lines of workers. This was disturbingly like the blind adulation of leaders, in, for instance, the Soviet Union. "That's not normal," in fact, "Student criticised the simple kind of glorification of someone in power."

Both Bosko and Vojta see that the fundamental problem in Yugoslavia is the mentality of the people. Before real economic or political change, "the mentality of the people must change first." Again, the frustration at the lack of expectations in Yugoslavia comes to the surface, as Vojta shows: "We're always talking and about how we're going to create part of Europe, and the 21st century. But sometimes here with us, it seems like we're living in Africa. We're not using computers, chips, we're using bows and arrows.

Yet, however fruitful their analyses of the problems in Yugoslavia, however hopeful they are for their future, these two students certainly reflect an underlying realistic cynicism about the present situation: "I understand why people say things here aren't clear, even professional journalists. The big problem is that even among ourselves we can't understand each other's problems."

"You can't expect anyone else to understand better than us, when we can't understand it ourselves. Because we're such a small country with so many other problems. We're coming from four different levels. We've faced problems of the 19th century and people outside are coming from a perspective of the 20th century."

Newbattle's success

Newbattle Abbey - Scotland's only Residential Adult Education college - is officially due to close at the end of this term. The staff and students at Newbattle have mounted an inspired campaign against closure by putting together an emergency funding package for the next three years.

District and Regional Councils, trade unions, independent institutes and other bodies have all been asked to contribute by pledging money for the three-year period.

The result has been phenomenal: the campaign has raised almost all of the £500,000 target figure and the money is still coming in. Jim Gardiner reports on this unique example of a Scottish community coming together to successfully defend a national institution.

More information about the campaign to save Newbattle Abbey College is available from Mary Ross at Newbattle Abbey College, Dalkeith, or on 062 1921

WHilst the debate over undergraduate examinations continues to grind on towards we know not what end, a different, and in some ways perhaps more pressing, threat faces Newbattle. The Government's mounting hostility to education is being fought not ten miles from this university.

Newbattle's success highlights a more general financial malaise infecting Scottish adult education. Such bodies as the Adult Basic Education (ABE), Workers Educational Association (WEA) and any separate budget or coherent financial management is needed. Coupled to this is the question as to whether he is dissatisfied because of the decision to withdraw government funding. He, and others who support his present state of mind, might do well to reverse his position and so exert a more positive approach himself and so reverse his decision which raises the question as to whether he is dissatisfied because of the nature of what is taught at Newbattle. He goes on to suggest that "local authorities have, as it were, thrown up their hands", unlike the Scottish Office, ceased to provide financial support. This assertion marks three important points. Funding have never been given to Newbattle itself, but have sponsored individual students. It is also understandable that local authorities will view the responsibility for Newbattle's funding as lying in the hands of Mr Rikfild. As a result, it appears Mr Rikfild intends to press for a new and unique scheme to withdraw funding from Adult Residential Colleges and as usual government believes in testing such insolent plans in Scotland first.

Mr Rikfild also refers to a "lack of support from the educational world for Newbattle" and in so doing shows a deep misunderstanding and ignorance of the existence and momentum of Newbattle. Last year a symposium on Scottish education, comprising higher educational staff from all over Scotland, was held at Newbattle, proving the acceptance and acknowledgment the college has in the "educational world."

At present the Campaign for Newbattle, run by a hard core of Newbattle staff and students, is epitomised as a result of the positive response from the Scottish public, regional and district councils, and trade unions.

For a college of only a hundred students, Newbattle's enormous reputation (the college expects to increase this figure) proves its worth. It now remains for all concerned to hope that Mr Rikfild will exercise some common sense and reverse his decision to withdraw government funding. He, and others who support his present state of mind, might do well to heed the words of William Dunbar's poem To the Merchants of Edinburgh:

"Singular profit doth do ye blind
The common profit gids behind."
Few people are aware of it yet, but this summer’s elections will decide who will represent Britain in the European Parliament for the next five years. This period will see the opening of trade barriers in 1992, the opening of the Channel Tunnel in 1993 and the ever-increasing importance of the EEC’s decisions on the politics of Britain. James Bethell met the three principal candidates for the British election to find out about their campaigns.

David Martin Labour

David Martin ousted the Tory MEP in 1984 and was later appointed as the vice-chairman of the EP’s Budgetary Control Committee and in the leader of the British Labour Group (1987-1988). He is married and has a wife and two children. Asked him what he thought was the main issue at the moment:

“That must be 1992. The Conservatives have made their position very clear: they want a free market where the twelve national economies merge into one European market. But they want no more than that, no regulations, no controls, nothing more. They have so far been very successful and deregulation has been going along quite quickly.

"For me the key issue is the social agenda. That means things like common recognition of Trade Unions, health and safety standards and even harmonisation of government benefits."

"This does not mean that we would need to have one standard body of legislation for all countries, but if you take the example of how a British pensioner gets £45 p/w whereas in Germany pensioners get £125 p/w. There is no way you can call this a common market and an attempt must be made in this type of area.

"It seems likely that students will vote in June with the same dismal lack of enthusiasm as they do for EU elections. Why should they change this attitude?

"Students are going to find that the job markets they enter upon graduation are going to be conditioned by 1992. languages and travel experience will be more important, and the common recognition of standards is going to be an absolute necessity."

"Since then he could force you with a vehement attack on students from French, German and Dutch universities.

"In Scotland, because of the debates going on at the moment about devolution, and concerning independence the SNP has finally stopped using Students who are not yet out. No own priorities lie with those gay students who are not yet out. No has the right to deny our free and we must express our sexuality in the way which is most natural to us."

"Gay relationships are as valid as heterosexual ones; for the partners involved they can be wonderful, challenging, exciting, loving and, most of all, right."

"If a student voted for the SNP, they may be more active in favour of the UK being part of Europe, and it is only the Conservative Party which has been clear in keeping our national identity in Europe.

"What would her priorities if she were elected to the Parliament? I would fight against unfair regulations, I would fight for sensible budgeting and I would fight for Edinburgh as one of Europe’s finest cities."

"How did she feel about the defeat of the Labour politicians that the EEC do something for the workers as well as the capitalists."

"We must be very wary of what might be called socialism by stealth. There is a threat of more regulation, more state intervention, more taxes, more obstructions to trade and more costs to industry. That is what I mean by socialism by stealth, and we must especially be careful of the EEC taking responsibility for redistributing the wealth of the Community through its organisations."

"How did she feel about the SNP’s campaign titled “Independence in Europe”? I am, of course, a unionist and would fight against any attempt by the SNP to disrupt that union.

"What they might not have considered is the possibility that the component parts of a divided Britain will not be automatically admitted to the EEC as new countries. There are many minority communities in Europe, such as the Catalans, and the countries which have such communities would be very much taken to be precedents being set for them to split off from the mother country and seeking independence in Europe."

"The Labour Group’s position is not the same as that of the Party as a whole. Many of them were voted in after the 1979 election when the Party was in favour of withdrawing from Europe. Since then the Party has progressed a long way and it has taken longer for the Group to change. My defeat was a reflection of this."

"I asked him if he was serving in Europe for four years had changed him at all."

"I think that being an MEP has made me more aware of the dangers of collective action and has therefore hardened my support of the Scottish Assembly. All the travelling I have had to do, as well as the sitting on my bottom during meetings, has meant that I can’t play football any more. I would die if I tried to start again."

Katherine Blight Conservative

Katherine Blight was born and raised on the Island of Angouleme, a small village in France, and graduated with a degree in law and now lectures at Edinburgh University in the Department of Agriculture. Asked her where the Conservative Party was in the next elections:

"It is only the Conservative Party which has been clear in keeping our national identity in Europe, and it is only the Conservative Party which has been clear in keeping our national identity in Europe.

"What would her priorities if she were elected to the Parliament? I would fight against unfair regulations, I would fight for sensible budgeting and I would fight for Edinburgh as one of Europe’s finest cities."

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Jay SNP

The SNP has been using the catchy phrase “Independence in Europe” as a basis for their campaigns. What does it actually mean?

"We are all people and we do not have to be part of the European Communities."

"If a student voted for the SNP, they may be more active in favour of the UK being part of Europe, and it is only the Conservative Party which has been clear in keeping our national identity in Europe.

"What would her priorities if she were elected to the Parliament? I would fight against unfair regulations, I would fight for sensible budgeting and I would fight for Edinburgh as one of Europe’s finest cities."

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This week the Lesbian and Gay Society are campaigning to increase awareness of this important part of our community. Joan Winning explains the aims of the campaign.

This week marks something of a landmark for the University in the Department of Agriculture.

“This week also marks the first anniversary of Section 28; we plan to celebrate unity and not disunity, coming out and never going back. If Section 28 has taught us anything, it has taught us that all we will call on our liberty. This week we are making our voices heard because of our own priorities lie with those gay students who are not yet out. No has the right to deny our freedom and we must express our sexuality in the way which is most natural to us."

"Gay relationships are as valid as heterosexual ones; for the partners involved they can be wonderful, challenging, exciting, loving and, most of all, right."

If Section 28 has taught us anything, it has taught us that silence will cost us our liberty.

On Thursday evening (17th May) we are holding a debate entitled “Section 28 — much ado about nothing?”. This is particularly relevant since the first test case for the Section has just been averted. Essex County Council has finally stopped using Section 28 to ban local lesbian and gay students from using on its property after repeated warnings from the NUS that it would be taken to court for misuse of the legislation.

Finally, we are running a short questionnaire at the undergraduate residences around the University in order to raise awareness both about Section 28 and our existence. Ignorance is the root of much prejudice knowledge may become the foundation for acceptance.

Come out, come out, wherever you are.

If Section 28 has taught us anything, it has taught us that silence will cost us our liberty.
As the end of term approaches, the recent student elections have ushered in a whole new administration on the strength of a majority vote within a minority.

Regrettably, enough comment cannot be made on the issues of student unions. It is not petty for an editor to point out to his readers the paradox of the market culture, of which the present government hopes to lay the foundations of in Britain. Incorporated 1979 AD: initiative (never a bad thing) can lead to the achievement of correctly, but it is never in the market according to its proponent(s), and to the availability of market capital.

Kenneth Baker's initiative to establish an American-like higher education system in Britain will not last when he is deposed from office by the major British banks. Unfavourable to the system of student unions.

The building societies have also suddenly realised that the cost of administering and recouping in those of student unions is unaffordable. It seems like an economic farce, but the loans question must be judged on other grounds.

Indeed, perhaps the Americanisation of Britain's higher educational system could lead to cultural self-examination. Will Scotland, for instance, see a resurgence of national feeling to help safeguard its historical memory? Are future immigration and population trends likely to force a change in the distinct Scottish character of Scottish education?

Dear Student,

I was very alarmed to find, last week, the history of the Polygon transfer, last year, being revised so soon after the events. The author wrote that "it seemed quite logical that the students involved should not be transferred up to the new Polygon." Let it be known that the initiative for the transfer of Polygon was through myself and several students. That South Africa comes now by a groundswell economic processes, one out of which would arise that feature so common to many other African nations: the dictatorship.

This year's run of Student draws to a close with this, the last issue, it is perhaps worthwhile recapitulating our many successes over the past year. Worthwhile because among many students at this University, hacks and bull-dust alike, designating Student is the favourite pastime, mocking and sneering at anyone foolish enough to involve themselves in the production of the paper.

Yet let us just pause to consider the following: financially, Student started in October with an almost empty page: the threat of closure hanging over our heads, and confronted with poor sales figures the paper's future looked far from rosy.

But through the hard work, perseverance and imagination of the management, editorial team and the writers the paper has gone from strength to strength. We end the year wanting to thank everyone for their support.

The news last week of Student's success as Glasgow Herald Student Newspaper Of The Year, and sports writer Mike Southeast's victory in the Journalist Of The Year category, are fitting recognition of the startling achievements Student has made.

We start next year on a justifiable high, seeking to consolidate our achievements by attracting new writers to bring a fresh input, appeal to over more of the student body, and hopefully make redundant the cynicism that is so often (unfairly) levied at Student.
**Union Review**

**Boat Club**

LAST weekend, Strathclyde International Regatta provided the Boat Club with one of its most successful competitive outings of the season. During the course of the two-day regatta, which included the Scottish Universities Championship the club won seven events, and were runners-up in eight others.

The racing got off to a promising start again in the Men's Senior B coxed fours by only six feet, over a visiting crew from Berwick. Edinburgh completed a notable double in International coxed fours beating Clydesdale in closely fought contest. The Edinburgh crew led for most of the race, by never more than a quarter of a length.

The long-waited clash between Conrad Chin (Fencing), Winston Sweetman (Judo) and Yvette Hughes (Orienteering) were all successful members of their British National Squads.

**Stamina Test**

**Orienteering**

EUOC travelled down to Reading last weekend for the British Championships Weekend. The Individual on the Saturday proved to be a gruelling test of stamina, with very long courses and a slower than expected forest.

From two of Edinburgh's current stars, Yvette Hague winning the Women's Elite by a clear 4 minutes, and Kirsty Bryan-Jones winning the W19 class. Good results also by Andy Kitchen 8th in the Mens Elite (won by Perth's Steve Hail); Ian Rentfrew 4th and Jo Armstrong 7th in H19 and Lorna Boyd 10th in W19.

The next day saw the kids up fighting fit and racing to find the British Relays. In the mens race BSSF relays were also at stake, due to their having been awarded at the event proper.

In the Womans Open, Lorna Boyd was off first in the mass start and had a reasonable run to come back 15th in a strong field — 7 mins off the lead. She handed over to Kirsty Bryan-Jones who pulled up to 6th with a good steady run, showing Edinburgh's depth of talent in female orienteering.

On another leg was champion Yvette Hague who flew round, exploiting the fast running terrain to catch over 5 minutes on, opponents, bringing EUOC back in 2nd place — one minute behind the South Yorkshire Orienteers.

In the Open Men's Race Edinburgh tried a charge of order, and Andy Kitchen went first off in the chaotic mass start, Andy stormed round coming back in 5th place, in touch with leaders Glasgow University. Ian Rentfrew went off on 2nd leg and running hard caught several places, only to loose them again with a couple of small mistakes. However he kept steady and handed over in 6th place to club captain Pakit Hyman. Pakit running to use his speed shot off close on the hills of Glasgow, but a couple of unforeseen errors saw Edinburgh BSSF title hopes dashed and an unhappy captain. We ended a respectable 9th (and a good 2nd in BSSF) behind Glasgow (4th and the overall winners Warriner OC).
A Scot Strikes Back

Following Tom Hartley's brave criticism of certain aspects of Scottish football two weeks ago, Calum Forskaw suggests that a few counters to his arguments need to be made.

Ten of the Best

Edinburgh's Carolyn Smith and Cathy Kitchen who have dominated Scottish Universities distance running this year.

ATHLETICS

TEN TITLES were won by Edinburgh athletics including two championship bests at the recent Scottish Universities Athletic Championships at Meadowbank.

Numerous silver (9) and bronze (4) medals were also won, which represents the best medal haul of all the Scottish Universities.

Sarah Booth continued to improve in the 400m hurdles, running 62.21, which was a new championship best performance by (CPB) 1.2 seconds. She beat the second placed athlete by over 10 seconds and ran faster than the girl who won the 400m flat. Joan Booth conversely was in the closest race of the day losing literally by the thickness of a vest. Joanne and Rebecca Stevenson (Glasgow) were both timed at 12.49 for the 100m.

Our other championship best performance came in the men's 100m. Both Alan Doris (National Champion) and Jamie Henderson (European Junior Champion) were seeded to clash in the final, both the Edinburgh athletes broke the existing CPB, winning their heats comfortably. In the final Jamie beat Alan recording 10.57 with Alan running 10.78.

Cathy Kitchen and Carolyn Smith again dominated the distance running. Cathy won them 900m with Carolyn second, while Carolyn managed to win the 1500m title in a slow tactical race.

Adrian Bond made up for his disappointment in the 400m by winning the 200m. The first four athletes were within a tenth of a second for a blanket finish which only the photo finish could sort out. In the 400m Adrian was piped on the line by a runner from St Andrews who controversially ran the whole bend out of his lane.

Russell Boyd continued his dominance of the 3000m steeplechase, unfortunately an event rarely run in university fixtures.

IMPRESSIVE attendances witnessed two keenly contested semi-finals on Tuesday evening.

After being held to one goal apiece at half-time, CIA put three more past Kev's XI in the second half. The loss of the influential Chambers in the fifth minute hardly helped Kev's chances, and as the Mackean brothers imposed themselves on the game, the Christians always looked the more likely winners. Two far-post headers by Dave McIntyre and some superb goalkeeping were vital in a victory which was rounded off by the speedy Johnston grabbing the fourth.

Meanwhile, Fish Fingers were taken to extra time before they came through against Get Fresh Crew. Unlike CIA, who used no University players, they were grateful for their signings of Paul Garrett and Steve Forbes who scored the crucial goals in the 2-1 win.

In the quarter-finals, Kev's XI made easy work of their game against Strokers with a crushing 8-0 victory.

Adrian Chambers was outstanding and grabbed 4 goals with Donaldson, Steven Bruce and Van Breugel (2) contributing the other goals.

In another game forced beyond 90 minutes, Get Fresh Crew beat Comsoc 4-2 after extra time. Buchanan scored one while the almost inevitable Gilchrist hat-trick sealed Comsoc's fate.

McIntyre and Johnstone both scored twice as the Bairns thrashed Coach 1-4. After going a goal down, Bairns scored the goal of the round from a free kick but were overwhelmed in the second half, unable to keep up with the speed of David Johnston.

The most hard fought tie saw Lawsoe beaten 6-1 by Fish Fingers. The much favoured Lawsoe lost Dougie Peters after 15 minutes but still pushed Fish Fingers the whole game. Fish Fingers goalkeeper had an excellent game and their goal turnover performance was rounded off by top scorer Paul Garrett whose second half goal was enough for victory.

GET Fresh Crew produced a memorable fightback to reach the semi-finals by defeating Comsoc 4-2 after extra time.

In the 25th minute Get Fresh scored after an excellent run from Gilchrist who was sent through by Buchanan.

Rain lashed down for the next half hour and the remainder of the half was unremarkable although the best chance fell to Comsoc. After 2 minutes of the second half the Get Fresh defence stood still as Stephen Wright hit the ball past Gill to level the scores.

Get Fresh nearly struck back when getting a foothold but failed to capitalise as Paul McMillan of Fish Fingers pre-empted a goal from Rusland. The drama in the First Division was even greater as Dunfermline and Falkirk battled for the last whistle of the season to find out who was to be promoted. Promotion in the end deservedly went to East End Park and the "Park" will be a welcome addition to the Premier, along with their substantial portfolio who must be the envy of half the Premier clubs and a few lesser English First Division clubs.

My final point concerns Tom's attack on the standard of training of the national squad under the inspirational and motivating guidance of coach Andy Roxburgh. But with the forthcoming bi-annual visit of the "uld enemy" coming up, I have no doubt as to which set of supporters will be smiling after the game.

It only remains for me to wish you all the best Tom and we'll see you in Italy next summer, and then again maybe we won't.

SUMMER CUP

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**SAILING**

THIS EASTER the Sailing Club represented Edinburgh University, the Scottish and British University Sailing Association Championships. After a successful season’s sailing, with the first team winning the Scottish league, and the ladies taking second place in their league, the teams set off to compete in the Scottish University Championships, held at Firbush Point Centre on Loch Tay.

The sailing took place over three days, and the competition was held in a Round-Robin style, with each team racing against every other team. The intention was that semi-finals and finals would then be sailed to determine the winning team(s).

Unfortunately, due to high winds and the rule which means instant disqualification for any boat that capsizes—almost every boat was disqualified, so the final results were taken from the Round-Robin. In this Edinburgh's ladies, captained by Susie Thomson easily defeated every other ladies team and so took the championship once again.

The first team led by Vick Pollett took a close second to Glasgow, who had the same number of wins, but marginally less penalty points. And so, with SUSA out of the way, after all evenings test, our intrepid team went down to Manchester to compete in the Scottish University Championships.

Maybe it was exhaustion, or too many holidays being celebrated, or could it be that the competition was just that bit tougher or whatever it was, our team didn't quite manage the same level of success. BUSA was dominated by Southampton's "Olympic" teams. Thanks to much care and maintenance, our boats were used in the finals; perhaps with the same treatment the team might make it that far next year.

Charlotte Westbury
Sarah Jeffcote

**RIDING**

EARLY in the Easter holidays a happy band of riders — Emily Phipps, Jill King and Rebecca Bailey set off from the heart of Edinburgh in Emily's Uno, bound for the British University Sports Federation (BUSF) Riding Club Championships in Staffordshire.

The original team of Emily, Jill and Club President Heidi McAnus had had a good season with two firsts, a second and a successful Northern Championships.

Doubting their prospects of national success Heidi had booked herself a trip to America. Thus your gallant correspondent was dragged into her place and off we set.

At the end of the first day we were lying second having survived the very testing dressage phase on difficult horses. All credit to our coach Celia Henderson, we coped well. To my shock I got through to the second round and was placed sixth individually.

I’ll gloss over the food fight at the Annual Dinner and leap straight on to the showjumping. With few penalties, a clear round by Jill and an individual 8th from Emily we got through to the second round, again finding ourselves in second place.

Heidi McAnus, Jill King and Rebecca Bailey, the new BUSF Riding Club champions, with the trophy they won down in Staffordshire.

At this point it began dawn on us that we were in with a definite chance of securing the title. It was not until the 18' Solid Silver Antique Indian Cup was in our hands, I realised we were the new British Champions.

Thus with the cup, rosettes and much Isle of Sky Whisky (the sponsors) the incredulous and jubilant team headed back up north. It was this £5000 trophy that we delivered with utmost satisfaction to the Sports Union Office who only two months previously had said it was not possible if we were not a competitive club!

Rebecca Bailey

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GO-BETWEENS
Govan Town Hall

MAYFEST'S biggest strength, apart from the fact that it has steered well away from offensive Oxbridge revue sketches, is the recognition that popular music has a valid place in a modern arts festival. The standard of the music on offer has varied, but you can forgive anything after the beauty of the Go-Betweens.

And for the first ten minutes I thought they were going to be crap. They began slowly with some of the softer, acoustic stuff off last year's 10 Lovers Lane LP, and the tinny sound threatened to engulf everything. But an hour later it was clear that the set had been brilliantly paced, building up a momentum through 'Spring Rain' and 'Right Here' to the understated climax of the bitter-sweet classic 'Apologetic Acquiesce'.

Of course it shouldn't work. Conventional wisdom would say that instruments like the Alto and violin have no place in modern music (unless you're The Waterboys and you're crap) what they do however is give the band an extra, unusual dimension that everyone else seems to lack these days. Why then are they not getting at you from the top of the charts and the cover of Smash Hits? Maybe, it's because balding guys like Grant McLennan don't help sell many records. Anyway, questions like that have become a bit irrelevant now; the Go-Betweens are there to be adored and if you're missing out it's your loss.

With such an extensive back catalogue of gems the Go-Betweens are always going to leave, out something, and tonight it was the epic 'Karen'. But then, you can't have everything can you? It wouldn't do to get too excited.

Dessie Fahy

THE FAT LADY SINGS
THE THANES
DIESEL PARK WEST
Callan Studios

THE inclusion of The Fat Lady Sings on Friday night's bill was at first a pleasant surprise, but as the night wore on it turned out to be on reflection the evening's only evidence that any of the musicians in the building had an original idea to their name. The lads from Dublin produced a set worthy of a better fate than their bottom of the bill placing, with songs such as 'Married Fear' & Fervor' even enough, the performance is perfect, but we want MORE.

Mercifully, with the first encore we got more. Texas thought 'and let's get down' so get down they did. 'Prayer For You' signalled the revival, quickly followed by a classy, confident rendition of 'Children O' Mine'. Texas were rolling, at last breaking free from the misconceptions and mis-conveniences surrounding what rock groups are supposed to sound like.

It's all the more difficult for Texas to break free like this if we consider their audience. The latter had leap into the band's palms (and pants) as soon as they'd appeared on stage. Blind adoration. This was never better typified when Spitters introduced the last song, and indeed, Texas revelation 'this is a song by John Lee Hooker' she said 'woop wildly' responded the audience. The band knew that if they'd said 'You're all a bunch of fecked-up hooligans, so fuck off out of home' the same whoops of joy would have been the response. Whatever, Texas walloped in Hooker's 'Dimples', liberating their musical souls. Which is only as it should be. Let's just hope Texx have the conviction to build on this tentative freedom.

Craig McLean

TEXAS GUN
Queen's Hall

NOT since that first Saxon concert at Dundee's Caird Hall have my ears suffered such a pummelling. As the opening riffs of 'Shame On You' thundered across the hall, the realisation dawned that Gun aren't simply Heavy Metal in a Kerrang-reading, dandruft-loosening sort of way, but they are Very Metal. The audience of young trendies (unfortunately I'd left my sideburns and denim shirt at home) didn't quite know what to make of this bunch of evil-looking bastards whose all-out guitar violence was nothing short of monstrous. The tattered Stalions of a lead guitarist thrust his stringed weapon at us, caring nothing for environmental health volume regulations nor standards of personal hygiene. The bass player, with his menacing facial contortions, threatened to maim beyond recognition anyone who refused to bow down before Gun's shot. He needn't have worried. The trad. rock of Gun's debut album is beefed up beyond recognition, creating a sound too frightening to resist. And over the mass-attack the singer's voice resounded, challenging any retaliatory means.

How then, could Texas retaliate? Next to Gun, their once-exhilarating rock would sound kinda puny, wouldn't it? Well yes it did, but Texas also have a not-so-secret weapon, namely the heaviness tubes of Sharleen Spiteri. With a toss of the head and a shake of the shoulders she carried us off to a strange land, nestling between the grooves of Southside, where crystal clarity threatened to annihilate our motor neurons.

It was all so perfect though, that we began to be lulled into a false (as it transpired) sense of security. The album tracks kept on a-comin'- Flawless, revolving around the voice, the guitar histories the tight-as-a-badger's bum drumming. Fair enough, the songs are decent, the performance is perfect, but we want MORE.

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well, if they're not actually dead they should be) was a more painful experience than I had expected. Sreeching keyboards in every song left me suspecting the keyboard player had resurrected the infamous Monty Pythons' sweary 'mice and mallet' sketch, swapping the mice for a tone deaf moog.

The eventual appearance of Diesel Park West was a welcome relief, and after a couple of storming openers I began to think my time served in Purgatory with The Thaness had been worthwhile. Also, the sound of the pit was left to those who created it, and DPW soon lost their way, finally deteriorating so badly that the levelled heath's influence was almost offensive. Failing to whip up any more enthusiasm than a lone subversive gurgling wildly in front of a static audience suggested not so much rising stars, rather an unispring bore doomed to join ska in the great revivial dustbin.

Donald Walker
Comedy these days means big bucks. The past decade has witnessed countless people with the slightest talent to make other people laugh (and some with, it seems, none at all) jumping on the bandwagon marked “Alternative Comedy” and desperately trying to make a living out of it. Jeremy Hardy, stand-up comedian and the latest hot talent to emerge from London’s cabaret circuit, is in agreement. “Comedy’s where the money is,” he says. “Everybody wants to be a comedian.

The amount of comedians and would-be comedians tapping the comedy market is indeed plentiful, to the extent that the tag “alternative” is now inapt. So what is the reason for this alternative comedy boom? Is it coincidental that it shares its slot in history with a decade of Thatcherism? Are we witnessing yet another example of the new no-nonsense breed of entrepreneurs, exploiting their individual talents and raising their bank balance? The simple answer is, of course, television: no one else is doing it.

Hardy is critical about the effect such shows have had, especially on the acts themselves. “It’s worse, if anything, because at least Give Us A Clue or Wogan are professionally done and have genuine celebrities rather than celebrities for the minority of people who watch Channel 4.

“I don’t know how long things like Clive Anderson will carry on for, probably forever. It’s not going to offend anybody if it’s just bland drivel, it’s not going to upset anybody. It’s only when something is as bad as Emma Thompson that people really get worked up.”

Despite his scathing attacks on televised comedy, however, Hardy is currently in the throes of writing his own pilot for TV (“a sort of me looking at things”). He has also been making vain attempts to interest television producers in Unnatural Acts, a radio series which was successfully staged at last year’s Edinburgh Festival and in which Hardy and his wife, Kit Hollerbach, appeared. “They [TV producers] can’t see the potential for it,” he says, “all they can see is chat shows and sketch shows and shows with comedians doing five minutes on it. That does upset me quite a lot, when you see the crap they do put on.

“Channel 4’s got their head up their arse about comedy. I mean the only good thing on Channel 4 is the stuff that they buy in, like Cheers and Roseanne. They’re the only good things, all the rest is garbage. BBC is far better, far more imaginative and innovative than Channel 4. Channel 4, I mean it’s a bloody Oxford and Cambridge Roadshow, it’s Footlights on Parade.”

Hardy is equally cynical about publicity, and certainly no slave to it — surprising in the light of his chosen career. I first spoke to him during last year’s Edinburgh Festival following his win of the coveted Perrier Award for Best Comedy/Cabaret act on the Fringe. At the time he remained suitably unimpressed by the win, putting it down to “just the judges’ opinion”. Yet the function of the award is questionable: here was (yet) another of the London comedy clique picking up an award which should surely be encouraging newcomers rather than perpetuating an act like his, with a guaranteed audience at the Assembly Rooms, was arguably already established.

“I don’t know what it was for,” he admits. “It’s supposed to be for the best comedy/revue, so presumably you don’t have to be established. I mean I’m not fucking established, I think that’s nonsense. During the Edinburgh Festival you could be forgiven for thinking I was an incredibly well-known comedian because I was — for three and a half weeks in this town. People who watch too much Channel 4 and go to the Edinburgh Festival think that I’m well known but I’m not.

“It was probably over-marketing. It’s not a particularly nice thing, a huge poster of yourself which is covering up posters put up by some little theatre company who are trying to do a play. I think they should give more encouragement to Fringe theatre, which is taking a real pasting at the moment because the arts centres are all closing and there’s no funding for them.”

Over-marketed or not, be it known that he has reaped the benefits of winning the Perrier, which include a ten-
Page 3 Interview with Lyttelton, “the Grand Old Man of Jazz”

Pages 4 & 5 Festival Cities

Pages 6 & 7 Scottish Opera coming to Edinburgh
CHRIS Bell has just moved house. In the newly decorated living-room the television set still sits on the box it came in. More to the point, he has just been awarded the post of associate conductor of the BBC Scottish Symphony Orchestra. Based in Glasgow, this prestigious orchestra will allow him to direct twelve concerts over the next two years, giving him valuable exposure and a chance to practise on a professional orchestra. It is the big break, the step up to the Big Time, and he is still reeling from excitement.

Chris attributes much of his recent success to "good old Edinburgh University Musoc". Musoc being the affectionate abbreviation of the Musical Society. Consisting of a large symphony orchestra and enormous choir, Musoc, under the direction of Chris Bell, has given hundreds of students the opportunity to sing and play in ambitious works on the stage of the Usher Hall. Its existence and success is perhaps taken for granted by some, but it is obvious that Chris Bell is not among them. He admits choosing pieces which were "really challenging and almost ridiculous" gratefully blaming the Musoc Committee for their ignorance. "They've been knowledgeable enough to know that I know what I want to do and they've been, if you like, kind enough, or inexperienced enough, to allow me to do it because they don't quite know just how ridiculous it was..."

With the unreserved support of a student committee, this charismatic young conductor proceeded to nurse his choir through dauntingly large-scale pieces. 1987 saw Chris Bell proposing to the BBC for some reason... But it is obvious that Chris Bell is not "good old Edinburgh University Musoc"?

The newly appointed conductor of the BBC Scottish Orchestra may not be a brilliant home decorator, but he has an ear-piercing whistle and fond recollections of Musoc.

T he break means making the transition from teacher and part-time "whatever's-going" conductor to fully-fledged professional conductor, out of the protective wing of the University. Chris Bell is obviously eager to throw off his student image. Speaking of his work at Napier and Edinburgh University, he says: "It's always continuously changing. It's difficult to make roots in a university complex because people go on to get a job." But describing "good old Musoc"?

"I was sixteen years... The Musoc chorus do take a lot of effort. The more you get your hands on something new you realise it's possible to make the music without really having to work so hard. I'm absolutely exhausted after a Musoc rehearsal: they have to learn, really learn. But in the end they make a very exciting and fresh sound that no other chorus in Scotland could make."

The emphasis seems to be on learning at the moment. Having been very much a leading force (perhaps even a prima donna in his earlier days), he is now very aware of the fact that it is back to basics now. He has grown out of his Edinburgh university student context but finds himself, at the BBC, very much the junior. "If I stand up and tell them how to play a Beethoven symphony they'd tell me where to get off - this is a professional orchestra, out of the protective wing of the University. Chris Bell is obviously eager to throw off his student image. Speaking of his work at Napier and Edinburgh University, he says: "It's always continuously changing. It's difficult to make roots in a university complex because people go on to get a job."

Chris attributes much of his recent success to... The newly appointed conductor of the BBC Scottish Orchestra may not be a brilliant home decorator, but he has an ear-piercing whistle and fond recollections of Musoc. Harriet Wilson reports.

The commitment is there, and the desire to learn, to pace himself, and not fall prey to the intimidating "bright young thing" image. But it is obvious that Chris Bell is not...
Humphrey Lyttelton, arguably one of the finest living jazz players, came to Edinburgh with a concert to mark the centenary of Duke Ellington’s birth. Euan Page set out to discover what lay behind this legendary figure, to a man who has created a substantial reputation of his own.

PHILIP LARKIN once said that, given three wishes, one would be to play the trumpet like Humphrey Lyttelton. It might seem odd to consider Lyttelton—white, British, and with an Eton education, as being representative of the music of working class American blacks. But most would agree that it would be difficult to find a more gifted exponent of the New Orleans sound, the sound of Armstrong and Biggart; any where in the world today.

Since the fifties, Lyttelton has made a conscious effort to present jazz as popular music; saying, "... despite the continued protestations of the highbrow, jazz, jazz, jazz remains a dance music." Not all agree with this attitude, some even react with downright hostility.

Lyttelton’s popularity however has endured and today only Ronnie Scott could challenge him for position of ‘grand old man’ of British jazz.

Lyttelton is neither an innovator or iconoclast, but rather a preserver, amalgamating earlier styles; a position which, if conservative, is not one which he has allowed to slide into kitch.

Lyttelton’s playing is indebted not only to the New Orleans sound; but like all major jazz musicians he owed much to one man, arguably the greatest American composer this century: Duke Ellington. His knowledge of Ellington and his music is voluminous, and in conversation he has the fluency and assurance which springs only from one who is confident of his subject matter.

As a jazz musician himself, where would he place Ellington in the development of twentieth century music? “Duke Ellington is one of the greatest composers of the twentieth century for the simple reason that jazz is one of the new musical forms of the twentieth century, and, most people would agree that Ellington is by far the single most important composer in that idiom. As far as the European composers go, composers such as Stravinsky, Ravel and Zolivet, all used jazz elements in their work, but these elements were merely incorporated into a European interest. Ellington on the other hand was a real jazz composer.”

Humphrey Lyttelton and his Band

Lyttelton believes that Ellington’s whole approach was outside the European tradition. He considered his band as his instrument. Lyttelton went on to describe Ellington’s music. “He took the often very varied styles of his soloists, and wove them into a whole. So today, no one can pay tribute to Ellington without also to some extent paying tribute to these soloists.”

The Duke Ellington band has been the starting point for many of the most accomplished musicians in jazz and accompanied most of jazz’s famous names including Ben Webster, Johnny Hodges, Ella Fitzgerald, Louis Armstrong, Dizzy Gillespie. All have appeared with the Duke.

But who does Lyttelton see as the most important soloists to have appeared with Ellington? Naturally, the first person he thinks of is Barney Biggard, the New Orleans clarinetist, who was the epicentre of the New Orleans sound. Biggard joined Ellington in the late 1920’s, and like many others stayed for decades so that his distinctive sound could still be heard in the 50’s and 60’s.

- Others. well, Johnny Hodges of course, the alto player from Boston, who was one of the first really convincing voices on alto-saxophone — he stayed with the Duke on and off until he died in the early seventies. Harry Carney, baritone sax, who played with such a huge sound that it’s nowadays very hard if you’re getting a band together to play Ellington things, to get a true Ellington sound.” Lyttelton laughingly added: “Actually, a lot of people say that the difficulty lies in the fact that Harry overbore everyone else in the band.” But apparently “Duke” realised this, and always wrote an important baritone part to sound at the bottom of the band.

Of the trombonists whom Lyttelton admires, one name stands out: Tricky Jim Nanton. “He also specialised in a muted sound, which people today still refer to as a “wah-wah” sound. But Nanton managed to produce a kind of “yah-yah” effect, which nobody has ever really been able to copy… trombonists have killed themselves trying, in fact I think, there’s even been books written on it. That was an Ellington sound.”

T he history of jazz since the 1940’s has not been a smooth one. In the late 40’s Charlie Parker, the quintessential jazz iconoclast, instigated bebop, taking familiar harmonies and overlaying them with melodies and rhythms of truly frightening speed and complexity. Bebop became hard-bop with Art Blacey and an even rawer, tougher sound. Then came Miles Davis and Gil Evans, “the birth of the cool” and modern jazz. From there, Lortrance then Colman and the birth of free jazz.

It is a tense situation, with tradition living uneasily with innovation throwing up jazz purists, jazz trendies and jazz dandies. (“Let’s hope ‘acid jazz’ is as shortlived as it is ridiculous”) at every turn. With all this twentieth century music, like the century itself, going to pieces, what is there still to learn from Ellington; how will he be remembered? For Lyttelton, the answer is simple: “Ellington will always be important. He will always be important because it is impossible for people even today to arrange jazz and present solos without recalling Ellington.”

Lyttelton’s admiration for his mentor was impossible to suppress as he continued: “You’ve got to remember that Ellington, from the 20’s onwards, was always different from his contemporaries, such as the Fletcher Henderson band. If you look at Duke’s development through the 30’s and 40’s, you can see that it is not simply a run-of-the-mill swing band: take a tune such as Ko-Ko, which is a blues, but with extremely advanced harmonies, which even modern players listen to and emulate. Duke was always thinking ahead and he was never left behind.

Last month marked the ninetieth anniversary of the birth of Edward Kennedy Ellington. The Duke as much as anybody was a child of this century, and his music has permeated its consciousness. And Humphrey Lyttelton paid the highest tribute that can be accorded to any musician from a fellow musician: that of originality coupled with endurance; “Ellington was so obvious to contemporary fads and fashions, and so he never became a period piece. All jazz musicians, of whatever persuasion, will always be able to learn from him.”
Festival Cities

EDINBURGH in August is all about the three "F"-words: Fringe, Fringe and Freedom. What, did you think I'd mean Formula One? I'm working on Festival Timers the first two words pale into insignificance when compared to the amount of time required to get the most out of the Fringe.

The cover of the Festival Programme is typically Scottisch and should appear to announce to the Britons that have been transposed from the "Tartan" clichés which will be arriving hot from New York and will be displaced in no time by new Old College and Tablet Rice Galleries. This American connection is maintained with the Houston Ballet Company, which follows the Houston Symphony Orchestra’s "Stars in China" last year and the Los Angeles based Actors Gang who perform Carnage.

Other theatrical performances which promise to attract more than their fair share of media attention are the performances of Oscar Winer’s Theatrical Society, both in play and opera form. The latter is being performed by the Festival Folk, a new departure for the Festival which brings together British artist with the Swedish folk group, who have been successful in the United States, and by the internationally acclaimed director Stephen Link, who hails from another "North Country" and the Kungsholm Theater in Stockholm, featuring opera versions of Shakespeare’s popular favourite, Romeo.

The Festival also pays respect to the Festival Programme is typically Scottisch and should appear to announce to the Britons that have been transposed from the "Tartan" clichés which will be arriving hot from New York and will be displaced in no time by new Old College and Tablet Rice Galleries. This American connection is maintained with the Houston Ballet Company, which follows the Houston Symphony Orchestra’s "Stars in China" last year and the Los Angeles based Actors Gang who perform Carnage. This promotion play which explains the world of American TV evangelism will provide just enough curiosity of originality which the Festival so desperately needs.

Not every production promises which promise to attract more than their fair share of media attention are the performances of Oscar Winer’s Theatrical Society, both in play and opera form. The latter is being performed by the Festival Folk, a new departure for the Festival which brings together British artist with the Swedish folk group, who have been successful in the United States, and by the internationally acclaimed director Stephen Link, who hails from another "North Country" and the Kungsholm Theater in Stockholm, featuring opera versions of Shakespeare’s popular favourite, Romeo.

FESTIVAL TIMES

I’m out of my mind, my body, my two bird brains. I wish to God I was out of my mind. What humanised fairies were in the Official Festival. Two lads fall from the, They did it. God bless you. Lord have mercy on me, said the Pleasure promoters on a boat on the Thames (having not a log go on a head there in the starting-, "Tennant values and costing £250,000,"

There is still something to play, anything going on that radical basement performance space and changing the postcard. If you don’t like it, God bless you. Lord have mercy on me, said the Pleasure promoters on a boat on the Thames (having not a log go on a head there in the starting-, "Tennant values and costing £250,000,"

It’s easy for any festival like this to turn into a shopping-basket syndrome. For me it has to be more than that. Ultimately, a festival must develop a living relationship with its place.

"Festival Cities"

The pleasure of any Festival, my happiness, ultimately remains the type of audience it attracts. The fringes of the festival are filled with a mixture of serious, sprightly and sophisticated individuals, all trying to discover new and interesting places. This mix of events, Burdett-Coutts believes it is the most important aspect of the event. "The atmosphere is what makes the festival special," Burdett-Coutts said. "It is the hustle and bustle of the city, the energy and excitement of the people that make the festival unique."

I was told that a sucker for the Fringe, it isn’t my reason for staying in Edinburgh, but how I got up here in the first place. Like common others I feel attached to the thing. I might delay it in the cold light of Mayfest, but come August I know I’ll be up till the early hours in some smoky cabaret room, knowing that the festival is still going to provide a full agenda in almost every area of the arts. New York’s Fringe Festival could also do with a lot of reorganisation, claiming that despite its obvious growth, it is a struggle for the Fringe to maintain the same level of quality and innovation that it is known for. The festival is looking to encourage and develop the programmes of smaller, more diverse events, focusing on the more experimental and cutting-edge aspects of the arts.

It seems clear that the Fringe Festival is a crucial part of the Edinburgh cultural scene. As the festival grows in popularity, so does the demand for space and resources. The Fringe Office is working to ensure that the festival can continue to thrive and expand, while still maintaining the quality and innovation that have made it such a beloved part of the Edinburgh community. The festival is a testament to the city’s rich cultural heritage and its commitment to supporting new and emerging talent. As the festival continues to evolve, it is a reminder of the power of creativity and the importance of giving artists a platform to share their work with the world. For those who love the Fringe Festival, it is a place to celebrate the diversity of the arts and the spirit of experimentation that defines it. For those who are new to the festival, it is a place to discover something new and exciting, and to be part of the city’s vibrant cultural landscape. The Fringe Festival is a testament to the city’s love of the arts, and its commitment to fostering a creative and dynamic cultural community. Whether you’re a seasoned festival-goer or a first-time visitor, the Fringe Festival offers something for everyone. So come on out and experience the magic of Edinburgh’s Fringe Festival for yourself. It’s a place like no other, and one you won’t want to miss.
The Scottish Opera Comes to Town

In 1987 Scottish Opera celebrated their 25th anniversary, 25 years of very variable fortunes, during which time the driving force behind their success has been for the most part Sir Alexander Gibson. Although all the British regional operas do have some central planning, they are for the most part autonomous — each company has its own identity and each has a different organisational set-up. This closely affects which operas are chosen and how they are staged.

Planning for Scottish Opera is done on a joint basis by different people who have very different interests. The management side are obviously very interested in the size of the audience, while the artistic director and head of music, who both conduct operas on different occasions, will be more likely to be motivated by their own personal preferences, and to choose the operas which they want to try. Groups of artists may be selected first, and the opera then chosen to showcase these artists, or a director may be allowed to pick his own opera, as in the case of Simon Callow and Die Fledermaus. As might be imagined, this method of planning for an opera company can be a very unwieldy process, in which personal ambitions and concerns for the company have to be taken into account, and often conflict.

Other decisions need to be made than simply which operas to put on — the language in which they are sung is often crucial to their success. Some are difficult to do in any language other than the original — the Ring Cycle, for example, is a little done in Britain, and artists would prefer to learn it in German so that they are able to do performances in Germany, which are far more lucrative. Come operas are the other side of the coin — if not done in English, something very important can be lost. Cosi Fan Tutte and The Magic Flute, although both well known operas, were recently staged in English for this reason; and there are plans for Figaro in English in the next year. The feeling is also that Don Giovanni might have been better in English. Scottish Opera is keen on staging as many operas as possible in English, but sometime the limiting factor is the availability of a good translation.

Scottish Opera are often viewed as very innovative, mostly choosing new operas or modern stagings. This is not, however, a deliberate policy — it is left to the discretion of the director; for his part, he must use his imagination as well as the resources at his disposal. Das Rheingold, for example, is an extremely low-budget production; but it is not intended to be modern, futuristic or science fiction, but timeless. There is really no traditional period setting for many operas, including this one. On this point, the management needs to be delicate and learn to live with whatever the director comes up with.

The company is very much based around repertory, rather than stagings, and is committed to touring for a large part of its time. This format is likely to continue into the foreseeable future, and one of the main reasons for it is to bring the operas to as wide a public as possible; but that public may not realise the problems this entails. Repertory may be a more efficient way of putting on an opera, but it is also very hard work — with the sets being changed overnight, every night — and it may mean the quality of the production is slightly lower. Touring introduces the same time pressure, but adds the problems of a new staff, an unfamiliar theatre, a stage of a different shape, and totally different equipment. The production team tries to minimise the effects of this as much as possible, and hope it does not detract from the audience's enjoyment.

The lack of an opera house in Edinburgh is unfortunate — opera companies have to choose between the Kings Theatre, which is small, and the Playhouse, which is awkwardly shaped, and does not have a very pleasant interior. While the feeling of opera-goers in Edinburgh may be that an adequate opera house would be not only a change for the better but almost a necessity, Scottish Opera seem to think that this would not be so. They feel that if this were to happen, it would either involve Scottish Opera moving to Edinburgh, or the instigation of a new opera company in Scotland. There may well not be room for this, but Edinburgh could probably stand a few more touring companies visiting here. While the Theatre Royal in Glasgow is excellent, and not too far from Edinburgh, for some people Edinburgh itself is just about far enough to go for an evening. Improvement in the Playhouse would no doubt be a step in the right direction.

The Scottish Opera is coming to town with three new productions, all of which had their premiere earlier this month in Glasgow.

Katie Alcock spoke to the producer of the SO to discover its underlying objectives, whilst Sung Khang attended a premiere performance of the newly recast “Don Giovanni” and Julie Taylor looked at what the papers had to say. They offer an assessment of what's in store for Edinburgh next month.

Nancy Gustafson as Violetta and Jorge Pita as Alfredo
SCOTTISH Opera's new production of Verdi's enduringly popular La Traviata opened in Glasgow on 25 April to a tidal wave of critical acclaim (with the notable exception of Rodney Milnes of The Spectator). The story of the larger-than-life Violetta and her struggle against fatal illness seems to tug at every critic's heartstrings and the more passion and tragedy the better.

This is primarily a one-woman show, a fact which the distinguished producer, Nauris Espert, seems to have firmly in mind. Already highly praised for her stamina and unorthodox Madame Butterfly, Espert had a towering reputation to live up to. Yet, apart from the innovative use of the stage direction 'em 'bout the singers (the ray bands). Dona Anna, in tight, two-toned leather trousers and disguised with the aid of a 'mask' (the ray bands), Dona Anna, in her distress, flings herself against the walls -- this curious affinity for the props re-emerges with disconnecting frequency throughout the opera when she would cling tenaciously to the scenery to indicate, as if were, "I am now experiencing a state of extreme emotional intensity" -- the stage direction perhaps needs some rethinking here.

The male protagonist proceeds to seduce a succession of women, until his libertine days are abruptly cut off by a ghastly retribution and untimely death. (Let that be a warning to you men.)

The restoration of the original Casa di Piazzoleria and the innovative use of the stage direction, "Pieta! Pieta!" forces gather around her majestically, like the retributive force in the sextet undertaken by the leads within the cast, which redeemed what had been a hesitant and tepid first scene and prelude.

One major reservation, however, was the costume design. A typical black gown was set the (infamous) red leather trousers, florescent frock modelled off by Zelina, to boot. Milnes was not the only critic to note the going back to basics.

"I don't know about you, but I thought opera was... where complete self-indulgence is permissible."

He wrote: "Again all is sacrificed to pretty stage pictures -- which are indeed pretty. But it would be nice to have some indication of where Violetta lives other than in one of the less intimate galleries of the Louvre."

Clearly applauding the firm critical stamp of approval although perhaps something a little more unconventional was expected by all. But for power and passion, it's a resounding success (well, almost).

The role of Don Giovanni is a challenge, and an eminently suitable one for a composer of the period -- no less for a composer of the period.

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DON GIOVANNI Edinburgh Playhouse 01, 23 June "TELL 'em 'bout the singers crawling across the walls, all that scandalous red leather and them wearing ray bands!" was the advice proffered by a friend I met on the night. In her own inimitable, if slightly inflated, manner, she was reflecting on the beginning of the SO's newly recast Don Giovanni,enter heroic villain Don Giovanni -- general soundsheld and philanderer extraordinary, in the act of seducing the Dona Anna. The Don is wearing a salty little creation of tight, two-toned leather trousers and disguised with the aid of a "mask" (the ray bands). Dona Anna, in her distress, flings herself against the walls -- this curious affinity for the props re-emerges with disconnecting frequency throughout the opera when she would cling tenaciously to the scenery to indicate, as it were, "I am now experiencing a state of extreme emotional intensity" -- the stage direction perhaps needs some rethinking here.

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Edinburgh Playhouse 20, 24 June

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Who’s the fairest of them all?

A charming tale of four beauties and the beat, of women elbowing their way into a male-dominated world and proving their worth. Oonah McNeile discussed tactics with this brassy quartet.

THE FAIRER Sax had their first gig in Heals depart- ment store, playing Christmas music, in 1982 and in spite of initial ominous warnings that to form a saxophone quartet was not the done thing, they have climbed steadily but surely to the top. They appear frequently on television in shows such as the South Bank Show and the Pamela Armstrong Show and have performed live in countries as far afield as Japan.

The Fairer Sax was formed by Anne-Louise and Gabrielle Lane and is the only full-time saxophone quartet in the UK. Anne-Louise sits in front of me showing no hint of having travelled hundreds of miles in the last couple of days. Tall, leggy, beautiful and charismatic, she says, “We wanted to be something different. We wanted to prove not only that girls could play but that we could be a marketable force.”

Not only is the group an all female one but the girls epitomise feminine panache. They did not particularly set out to form an all female group, however. “Though it was nice to find that he turned out we were all girls,” says Anne-Louise. She goes on, “It was hard trying to make our way in a world that is actually very male dominated — it took a long time to get serious contracts.” Her voice is firm and betrays the enormous energy that is necessary, not only to perform but to organise and manage the group as well. The group’s worst experience was doing a show for German television, produced by a man who “couldn’t stand the fact that women could get up and play.” They had three days rehearsing their repertoire which was then cut to 2½ economic minutes. “The last straw,” says Anne-Louise “was when he tried to lose our music scripts. It was horrible!”

The group has changed a lot since it began. They now no longer restrict themselves to concerts but do theatrical performance also, with as many as eight costume changes in a single show and complete with the best of lighting effects. Although they started off in the traditional black expected of musicians, they very quickly realised the positive effects of actual costumes. As Anne-Louise says, “You should always present yourself as well as you can if you are on stage — actors and actresses wear costumes — why shouldn’t we?” In the early days they played background music in hotels a lot and Anne-Louise confesses, “We are good players but we were employed mainly because we looked so good.”

All this success and are there any disadvantages? For Anne-Louise the main disadvantage at the moment is all the travelling. “It’s incredibly tiring and people are always arranging things to entertain you so you don’t have much time to yourself.” No drinking either and lunch can be any time between eleven and four. Illness is unacceptable and it’s hard to remember that ordinary people go out with friends on a Saturday night!

It was Gabrielle Lane who thought of the name The Fairer Sax. They had a matter of days to settle it, with their first gig already booked. Someone at a party suggested The Gentle Sax but “We thought,” says Anne-Louise, “that was far too wimpish.” And The Fairer Sax they became in spite of people saying “You’re not going to call yourselves that — it’s dreadful!” It certainly doesn’t seem to have done them any harm! “Anyway,” adds Anne-Louise, “from the beginning we’ve ignored all advice.”

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Hardy is currently in the fortunate position of having the press on his side; his run at Glasgow's Mayfest recently brought rave reviews in the Scottish press, culminating in Scotland on Sunday's accolade two weeks ago of a "Best Comedian in Britain" award and the title "Best Comedian in Britain".

Hardy, in typically frank manner, dismisses this as "a load of old bollocks — it's a nice thing to say but it's a bit silly".

And of the press: "I don't care about them... well, I do, obviously, but it's best not to pay much attention to it really because I get good reviews in the press but some people who are crap get good reviews. John Sessions gets good reviews. I think it's best not to actually take it seriously because when people start believing their own publicity they're in trouble."

Has this title of "Best Comedian in Britain" made him feel a touch complacent? "No, no, because I can see enormous flaws in what I do, huge flaws. As soon as you start thinking what you do is really great you're in trouble."

Picking faults with Jeremy Hardy's act at present, however, is no easy task. He surpasses those five-minute material TV comedians he is so quick to condemn with a show which can last up to two hours. His material, meanwhile, is wry and ranges from the staunchly political (he stands on a strict Socialist platform) to situations which could hardly be deemed "right-on", from sperm counts to Bernard Matthews. But the chatty, rambling effect he conveys is well rehearsed. He describes his humour as "regimented — I've got a subject and I talk about it with jokes. I write it out and I do it and I'm probably over-disciplined. I'm not as flexible as I'd like to be on stage."

In this respect, he admits, his own brand of humour is very different from his wife, American comedienne Kit Hollerbach. Hardy has a strong preference for working with Kit and with close friends. "I tend to work with the people I'm closest to, and in comedy terms there's about five or six people I'm particularly friendly with, and so I gravitate toward those people. I'm very loath to work with strangers. Ultimately you get accused of being inaccessible but the thing is I want to work with people I know are my good friends and I know won't shit on me and I won't shit on them. Because there's enough people who are cut-throat bastards that I've come across so I'm very wary about working with them."

A graduate of Southampton University ("a horrible town to live in for three years"), Hardy is happy with his lot as a stand-up comedian, describing it as a "piece of cake really". But it would seem that he has to work a little harder at things north of the border. "There is a distinct Scottish characteristic, not everybody has it, but there's a determination not to enjoy yourself which I've noticed amongst a lot of people. People are incredibly tight-lipped and seem down. I think the word 'down' is particularly appropriate to Scottish people. And I think people in Glasgow, oddly, are worse, although maybe it's because they're just less familiar with me in Glasgow so they're sort of more determined not to like me.

Hardy finished up a recent show in Edinburgh with the words: "Goodbye, and I'll see you all again at the Festival, when you'll all suddenly have become English." Thus his opinion of that three-week spate of merriment here in August is summed up. A cynic to the end, he balks at the transformation which the Festival brings to the city.

The collective effect of it all I think is horrid, and Edinburgh becomes just a weird, horrible place. I think it's just madness — everywhere you go there's these wanky students trying to give you leaflets for things you don't want to see, and there's these insane bums by the Mound, and these terrible medical revues driving around in minibuses and things, and all these dreadful comedians from London who are pissed all the time."

"You go a bit cracked, I think, during the Edinburgh Festival because every night, most nights, you're drinking too much and staying up late. It's a sort of very artificial situation because in London I spend very little time with comedians, and in Edinburgh you spend all your time with comedians. It makes you go a bit bonkers, you lose sight of reality."

Like it or not, Mr Hardy would have to admit that if it wasn't for such festivals he'd be out of a job. Yet, just as his comedy act is shamelessly sardonic, so Hardy himself is shamelessly cynical. There is, it would seem, nothing he finds favour with. And the attitude he reserves for his own "act", that of comedy, could lead one to think that if working as a car-park attendant brought in more money then he'd be doing that. But it probably does, and Mr Hardy isn't, and these lie his true colours. He is critical of his profession and of himself, but you get the distinct impression that if he didn't like it he wouldn't be in it. Thereby any derivative attitude he puts across is quickly crushed. And anyway, with that face he's got to be joking.
THE TRIFFIDS
Queen Margaret Union
AUSTRALIAN bands with street cred are pretty thin on the ground. To be honest I could only come up with a small list (too small to print). The Triffids are the only real contenders and the crowd at the OM knew this and were prepared to give them a "fair go".

In the event we were not disapponted as they proved that they were just as good live as on vinyl. Clever use of slides and cine film provided juxtapositions and/or insights to go with the music. Even without them, though, it would still have been worth seeing. "She" tulips and carnations saw to that (go and get yours!)

Back to the music, the opener, Too Hot To Move, sets the standard, and Sponging Top improves on it. Lovers of The Velvet Underground and Bob Dylan show influences and an ability to reinterpret. For the second encore McComb opens with 25 to 5, a possible highlight until he forgets the words. He better learn them (I second encore should be regularity on the rest of this tour)."...dant in kilt and calf-length cowboy boots. Miming and dancing in his own inimitable style he rang through all the other hits — Too Many Broken Hearts and the new one that isn't really very good.

Highlight of the evening was the duet, Especially For You but, goodness me, Kylie's changed. But, as Bill said: just a Aussie Kelpie among the sheep. He must have been a good thing; this man wasn't labelled 'mad' by Tass for nothing. His face contorted itself into every conceivable position, displaying every emotion. One moment he grinned grotesquely as if fighting off rigor mortis the next he gave the most inno­cent and sweet smile. One occasion which needed no translation was when he rolled his eyes into the back of his head pulled a par­ticularly ugly face and yelled: "Sex." He then grinned out over the female members of the audi­ence. Zvuki Mu sing about the same emotions, pers­pectives of the soul at Western bands.

The audience, made up of the "trendies", there to be seen, and the curious, there to see, responded to this charismatic Russian well. In one uniquely "Glasgow" moment someone shouted at him: "Who's your yer! Big Man!"

Zvuki ended the concert with the words: "Every night everyone likes to dream. Here is a song for good dreams..."

That night I was haunted with images of this contorted face, in his own words: "Life is a..."

John McFarlane

Review

Obviously the thought of seeing the legendary Ian Gillian under the guise of Garth Rocket and the Moonlighters was too much to handle and the entries in last week's competition just flooded in. The lucky winner was Louise Johnston who correctly answered the tricky question: New Orleans was the Southern American city Ian Gillian sang about on an early single. Louise can collect her prize from Student offices on Friday at 1 pm.

MELODY MAKER, May 13, 1989

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KIRSTY MacCOLL
Kite
Virgin LP

LONG ago, further than any of us can remember, Kirsty MacColl single-handedly started the "Elvis is Alive" cult with that instantly forgettable song (you know the one I mean). But we can forgive her that one mistake because she's back, back, back! With a stormer of an album.

Kite, as the name suggests, is a very uplifting collection of brilliant songs. Innocence, the opening track, is a fantastically executed dig at all the Jack-the-lads. Freeworld is razor-sharp, with its wicked U2 guitar line and a killer chorus hook. Mother's Rain, No Victims and Fried Lightly are all ingeniously crafted pop songs tinged with a country in western sound.

The singer's reputation is obviously strong if she, along with hubby producer Steve Lillywhite, can muster musicians of the calibre of Dave Gilmore, Mel Gaynor and Johnny "Spread Thighs" Morris. The collaborations are without a doubt the highlights of the LP. End of a Perfect Day and You and Me Baby show the fruits of such a brilliant pairing.

Miss MacColl seems to be attacking the Kevin's and Sharonos of this world for their complicity in matters of supreme importance. Her savage portrait and illuminating stories attack the injustices of the world and show her displeasure at the status quo. "It's a matter of honour, me! I don't want to fight about the way it is," she croons, and truth has never been so brutal and so beautiful at the same time.

Kerstin Mellor

THE ADULT NET
Where Were You Fontana 12"

BREEZY, summer days captured in a song. Brin Smith takes a break from The Fall to record another slice of sixties West Coast pop. Where Were You captures all the innocence of the time in the same way as Blonde, almost too perfect vocals and chiming guitars. The b-sides continue the psychedelia fascination with the b-side offensive. Clint Poppies (inhabitant of Warhol's factory) and the gentleman, Simon and Gar­ funkel influenced Over The River.

James Haliburton

SCOTT McFARLANE

HOLLY JOHNSON
Black Sheep
MCA LP

FRANKIE Goes To Hollywood's demise, although overdue and drawn out, seems to have done Holly Johnson no harm at all. At last he has escaped the tag of record company, producer's and media puppet. The strength of Black and the success of his solo singles demonstrate the creative input he must have made to make FGTG the phenomenon they briefly were.

The Train (and to a lesser degree Americanos) demonstrated how, apparently, straight-forward disco records could rise well above the usual banality of the genre. Each song on the album work on at least two levels. Each has its share of memorable hooks and choruses but a closer look reveals a wry view of the state of the nation, and would in general (Atomic City); the myth and egomaniac of the American Dream (Americanos) and the ridiculosity of Thatcherism (S.U.C.C.E.S.S.).

Holly Johnson is wide-eyed but he's somewhat less than innocent. His ALL optimum options play off his acute sense of reality. Above all he is romantic, still believing in the power of love in the face of pollution, aggressive advertising and shattered dreams. For Holly, fantasy is as real as global destruction. Subversive pop has never been so palatable.

James Haliburton

ULTRA VIVID SCENE
Mercy Seat
1AD 12" EP

THIS really isn't on, is it? Not content with releasing two of the year's best LPs Thrashing Muscles: Huskady aka and The Punks: Doolittle, 4AD have unleashed this stunning single from UV's forthcoming debut LP. And it's already a contender for single of the year. This is in fact an extended version of the song with added chiming bells and operatic backing vocals, but all the screeching menace of the original is still there. Ignore all the people slag­ ging this off as "New Age" music; this is simply music for the new 'age' which, as you pop-kids know, is something completely different.

Desire Faby

THE GODFATHERS
More Songs About Love and Hate
Epic LP

THE Godfathers don't smile, they are a serious rock and roll band. The bastard sons of Keith Richards and hearts of bath and balls of 77. They are pure aggression played with such menace that you can't decide if they want to entertain or kick seven shades of excrement out of you.

The problem is trying to get the immediacy and intensity on to vinyl. The first album failed to do this because it tried to blunt the raw edge, to make them more marketable, and in doing so lost the essence of their appeal. This latest offering does achieve the immediacy by uncluttering the production and giving the band the chance to get down to what they do best.

The songs describe love, not in the pretentious erotic poetry, but in straight no-nonsense terms. Coyne sings on She Gives Me Love. "I don't know what she does for the rest of the time but she gives it to me for free" — it ain't Kechs but it has a sincerity that demands attention.

The press release claims that they are kicking rock and roll into the '90s and by all accounts 'The Godfathers probably made is an offer it couldn't refuse.'

Scott McFARLANE

Greyfriars Bobby

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VISIONARY

Do you believe in ghosts? Can ordinary life turn into a surreal happening? Anne Nordmann's current exhibition explores these questions and challenges the imagination.

ANNE NORDMANN'S PHOTOGRAPHY

Stellenbosch University

15 May-15 June

Anne Nordmann stretches the viewer's imagination with a series of fuzzy images, bizarre subject matter and clever scene-setting.

As in all photography, each image has captured a single moment of time; but, one almost never feels Nordmann's subjects require to be seen as part of a greater whole, as if one is presented with a still from a long film, totally without out context. Yet, by the same token, to have explanation in art is like splitting a whole into fragments, fragmenting these again and again and hence in turn allowing nothing to encircle a concept.

Through her lens, Nordmann wishes the world known to be seen as something unknown. Here she is more demanding than other photographers. The spectator who views these vignettes, which are deliberately without rhetoric, returns again and again to seek an understanding of them.

On the simplest level, with the figures of images falling through shafts of light, there is the question: "Did he fall or was he pushed?"

But when one sees three girls in white wedding dresses, kneeling in a line with their faces to a wall, the questions become more complicated.

As first sight this exhibition seems small, but the images it presents are challenging, stimulating and at the same time amusing.

There is no definitive explanation for the collection, we must find our own meanings and it is in this that Nordmann's skill is more evident.

Gay Oliver

POLLO TALK

THE PAJAMA GAME

The Church Hill Theatre

8-12 May

A FLIRT, a kissexvich superindendent and a copious amount of pyjamas, lookey interwoven with a workers strike over pay, are the main ingredients of the "Pajama Game", a show combining comedy, music and romance to produce a witty and entertaining musical.

The setting is the Sleep Tite Pyjama factory, where the workers are threatening to strike if they don't receive an overdue payrise. The superindendent falls in love with a female worker, Babe Wittenberg, whilst simultaneously managing to resolve the strike, whereas Gladys, the flirt, is jealous of the workers and Huw, who is very handsome, is an overworked and underpaid worker.

The light-hearted tone is reflected further through the usual comics, times of pants, shirts and pyjamas, as well as a visual comedy, showing the characters going through the Pajama Fashion Show.

Although the inevitable "love" cliché was perhaps overplayed, the light-hearted plot, a cross-section of music ranging from country and western to jazz, and excellent acting, singing and dancing, resulted in an amusing, entertaining production and a musical of a high calibre.

Catherine May

WHO’S AFRAID OF VIRGINIA WOOLF

Royal Lyceum Theatre

12 May-3 June

A MIDDLE-AGED couple, playing out their ritual games of torment and humiliation, have as their weapons their memories of their life together and the simple fact that they co-exist as a common enemy. The stage is set in the Sleep Tite Pyjama Factory where the workers are on strike over pay and several of them are having an affair with each other. The situation rises to a climax when the superindendent and a copious amount of pyjamas are introduced into the mix.

The characters are all played by the cast, but despite the strength and power of their performances, the play never reaches a conclusion. The pace is slow and the acting lacks conviction.

Fiona Mackinnon

GREEK PHOTOGRAPHY IN THE 1990s

Stills Gallery

To 17 June

THIS very enjoyable exhibition by eight Athen photographers proves, once again, that photography is highly accessible to everyone as an enjoyable art form.

The styles range from the deadpan humour of Yiorgis Delopoulos, who captures a picture of a man stretching with "A Man Stretching" (well, you had to be there), to the haunting graveyn images of a lover in post-cubist still life by Stelios Ellasmpopoulos.

The strengths of their individual performances are undermined by the general bathos of the language. The impact of this powerful play should have an audience, but it is left to the play's power even when the moment seems to fail, but his performance is not matched by a subdued, understated tone. There are moments of comedy, but despite the

STUDENT

COURT MUSIC FROM 17TH CENTURY

St Cecilia's Hall

13 May

USING the theorbo — similar to a classical guitar — and harpsichord from the Russell collection of antique instruments, Kasia Elsner and Jane Blackie beautifully recreated the authentic sound of this period's elegant, romantic court music, while James Marra's playing astoundingly accompanied by his cantor-tenor voice.

The high point of the evening was definitely Giacomo Carissimi's "The Lament of Mary Queen of Scots" in Italian. Recently unearthed from a pile of ancient manuscripts, this evening's performance of the piece was first in the modern era. As for Mr Jeffries, his unaccompanied solo, equal to that of at least a mezzo-soprano, was simply astounding, and one couldn't help envying his excellent, hovering, clear tone. The mixture of Italian and Scottish works was especially pleasing, for the barely suppressed melancholy of both areas of music complemented each other very well.

Solen on the harpsichord by Jane Blackie were very crisp and energetic, while those of Kasia Elsner on the Scottish lute and violin were unusual and delightfully done. "Interesting" concerts often tend to leave one flat and dissatisfied, but this fascinating and moving evening simply left one in one of those artists' mystery of and the skill of the featured composers.

Ken Beer

A WEEL HOME FROM HOME

Traverse Theatre

9-11 May

WHETHER it be Glasgow, Belfast, or Liverpool this short dance play manages to convey brilliantly all the facets of city life, positive and negative.

With the aid of Michael Marra's music and lyrics and Frank O'Connell's dance interpretation we were transported back to observe the growth of a young boy amid the rough and tumble world of Glasgow slums. Games of football and "kick the can" are comically played while boring schooldays when the bell never rang are painfully remembered. Afternoon spent watching the pipe and drum bands pass by and evenings down at the local disco chattering up the girls.

Marra gives a hilarious performance with his "strange but true" soliloquies, while O'Connell's choreography, if a little hard to follow at times, provides plenty of visual entertainment.

But it is when O'Connell finally enters his home again that "the nightmare begins" Memories of deadly knife fights and the inability to escape past horrors haunts O'Connell's steps and Marra's music. Past it seems has finally caught up with reality.

Claire Mackinson

THE WORKS that are coloured all share a certain gaydly glossiness, perhaps in ironic reaction to Greece's current "holiday brochure" image. Athens' seeder side is illustrated by two artists, one of whom always takes photographs through a car window, effectively isolating us from the subjects.

Nikos Papayiopoulos makes the most conventional images: empty church interiors, always with at least one candle burning. One gets a sense of the intimacy and security of the Greek orthodox Church in these plain, slightly dilapidated, yetwarmly lit rooms.

This exhibition recapitulates some of what Greece is supposed to be famous for — great art, not just beaches and ouzo.

Rachael Warren
A MIDSUMMER NIGHT’S DREAM
Bedlam
13-20 May

SHAKESPEARE’s magical evocation of the folly of love was vividly created by a talented Bedlam cast in their main-term production of A Midsummer Night’s Dream.

Once past the first scene, which was rather stilted due to first-night nerves, the lovers and mechanics immersed themselves in the chaotic world of the fairies where love and reason knew no bounds. The production emphasized the darker side of Shakespeare’s comedy through the fairies. As they crept about the darkened stage, swathed in rags and leaves, they appeared to blend into nature herself.

Only Puck could meddle with the mortals and this he did, full of evil and malicious intent. The spirit created by David Williamson was both dangerous and admirable as he disappeared up a rope ladder and led the four young lovers a merry dance through the wood. These partner-swapping scenes were played with enthusiasm and played by Mitchell Benn.

Once Oberon had won back his Titania, in a difficult speech sympathetically delivered by Brian Davison, all of the couples could emerge from their dream to celebrate their love by watching the play of Pyramus and Thisbe. Once again Mitchell Benn excelled, and assisted by his delightful Thisbe (Euan McNaughton), reduced most of the audience to hysteria.

 Appropriately it was left to Puck to end the evening’s magical proceedings after a successful and highly amusing evening’s entertainment. A Bedlam production not to be missed.

Fiona Gordon

photo: Taddy Matland-Tiernan -

"ASsehole". This is the word that lies starkly on the blackboard, as Miss Margarida motions to the audience who themselves represent the children in her class.

Five minutes into the play she demands of the audience: "Can everyone read it?" and her alternative teaching methods ensure there are plenty more similar questions and subjects to be dealt with.

"Miss Margarida’s Way" is a one-act play by Roberto Athayde, where the audience represent the new teacher’s class and are treated to a non-stop tour of Maths, Ecology and Biology but never, ever sex education. This constant mental only serves to emphasise her own obsession with the subject, reflected by Alexis Leighton’s excellent as Miss Margarida, swiping scholastically from an abusive teacher one moment, to a “second mother” the next. Her harsh German accent adds to the aggression, whilst the intensity is increased further by the small size of the theatre. Amusing and yet also concerned with death and a lust for power, the play is entertaining, with the audience’s curiosity giving an insight into how terrifying participation in such a class would be: Catherine May

TO provide a showcase for Scottish art touring Britain and the world, and to attract international art to Scotland, this was the Fruitmarket Gallery’s brief when they opened five years ago.

Despite the perennial problems of under-funding they have staged exhibitions from the USA, through Japan to New Zealand, which might otherwise have never been seen in this country.

The more innovative side of their achievement is the ongoing series of Scottish shows which tour Britain and Europe. Begun at a time when Scotland’s credibility was generally felt to be at a low ebb, they say that they have now boosted a flagging morale.

Catherine May

Fruit Show

Projects closer to home include a variety of workshops, lectures and educational projects which are all well attended. An exhibition open to all artists resident in Scotland will be staged from 3rd June to 9th July, after which it will become an Outreach exhibition; Alison Bell (the curator) hopes that the gallery has helped to stimulate and maintain the regeneration of interest in culture in Scotland. The gallery provision in Edinburgh is second to none, providing a diverse range of new and established artists. The Fruitmarket provides excellent ammunition to help break down the popular misconception that Glasgow is at the epicentre of the Scottish cultural earthquake.

Rebecca Fitzgerald

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“I have absolutely no talent whatsoever, and if you can’t do anything then, naturally, you end up on television. As long as I make a complete prat of myself, then that’s all that is required.”

Recently returned from Bob Hoskins’ Rainbow Safari, a charity drive in the deserts of Southern Algeria, Nina Myskow, the notorious scourge of Fleet Street is reflecting, with a weathered tan (“or possibly liver failure”), on her most recent television appearance, a take-off of the New Faces show which made her a household name, On the Waterfront.

Deferred from impersonating Mike Harding because of the average age of the audience, Ms Myskow resorted to performing a mime of sewing herself up — “Something I’ve done many a time at parties when I’m drunk” — and arguably an act most performers whom she has labelled as “Wally of the Week” would be all too willing to perform.

Regular readers of the tabloid press will undoubtedly have noticed, whilst perusing their papers over the obligatory milky tea and hairy roll on a Sunday morning, the distinct lack of Myskow malice to be found in the TV columns. The reason? Nina Myskow has thrown in TV the distant lack of Myskow malice to be found in the TV obhg~t<_>ry

Nina cites her long journalistic career in Scotland as her main reason for loathing it. Four years unti she felt it was time to move on. “Five and a half years of sitting on your bum is enough,” protests Myskow. “When I joined the Daily Express a year ago last August as TV critic, it took me five weeks to realise my mistake and resign, which caused an enormous fuss. They’d put up these great newspaper hoardings — ‘Britain’s Best TV Critic’ (which was very nice of them) — and all that, but I don’t regret it for a moment.”

Shedding the shackles of her well-worn armchair cost Nina a car and a vast salary and although she hopes to write a little whilst freelance, she remains persistent: “My Christmas present from me to me that year was to wheel the Amstrad on its Habitat trolley (painfully constructed over six hours on the living-room carpet) into the hall and bob the lot into the cupboard.”

Ooh bitch!
Cutting critic Nina Myskow, famed for her acidic wit on TV talent show New Faces, dishes the dirt to Richard Arnold.

Wicked Lady
Nina Myskow is forty-three this week, but adamantly finds nothing wrong with the notion that Nina Myskow will not really relish, in spite of the superlative chances from friends and Fleet Street alike. Her future on television seems to be more of an offer from BSB than to do a show this autumn — "I've got to wait for the bloody money," and as a result she can deter trying to tie her back down.

People keep saying, "Well, what ARE you? A journalist? A personality? Or what?" The only way I'd describe myself is as a kind of amateur, ageing bimbo, someone who's done a few things and been called upon to satisfy the public's inherent desire for acute control. If you choose to go up on a Saturday, I just run amok with the trolley. It's an absolute temptation to wheel the Amstrad out of retirement, but it's a stranger to the small screen, Nina Myskow has joined the show in 1986.

"When coming on first" and "Absolutely smashing" because "of course it's so difficult for people to satisfy the public's inherent desire for acute control. If you choose to go up on a Saturday, I just run amok with the trolley. It's an absolute temptation to wheel the Amstrad out of retirement, but it's a stranger to the small screen, Nina Myskow has joined the show in 1986. She has completed the recent revival of the talent contest in the second phase of The Burrell Company's major production, "Beyond the Cornetto" at The Burrell Company's new home, The Rosebery Centre, Edinburgh EHT 1QS. Tel: 031-220 3040

"One of the joys about being single is that you don't have to do all the boring things that families do, like going to Sainsbury's."

"I'm startled by it but I seem to be attracting younger men, so I'm afraid of it."
**FBI Agent Anderson (Gene Hackman) knows just how to gently coax the truth out of Police Deputy Brid (Brad Dourif) in Mississippi Burning. In its portrayal of the movie's strength derives from our current understanding of the web of corruption, violence and murder which has been spun from the fabric of America's history.

The plot is, on the face of it, straightforward. A group of young civil rights activists disappear in a small Mississippi community and FBI agent Wilbur (William Dafoe) and Anderson (Gene Hackman) head south to investigate. The FBI men discover a web of corruption, violence and murder which has been spun from the fabric of America's history.

In spite of their preconceptions to the contrary, the most conspicuous action is attempts to chronicle female emancipation (or the need for it) have served only to confound the ideals. Glen Close's existence was quite unendurable without Michael Douglas in the fluffy Working Girl, Melanie Griffith "made it" only with indigent masculine assistance. Even John Foster's victory was decidedly Pyrrhic.

CROSSING DELANCEY
Caméo
Dir: Joan Micklin Silver

The scenario and the characters are admirably familiar - the pleasingly Down-to-earth, intelligent but naive college-boy with Hackman's grizzled, gruff but extremely charming Southern sheriff as his side-kick kicks towards chiché - but the strength of this film derives from Parker's original approach in relating the course of events. To us, it is obvious from early on what has happened and who is responsible, but Parker grabs and directs our attention by concentrating on the huge obstacles, in the form of public sentiment and official obstruction, encountered by the FBI men in their attempt to bring justice to bear.

Similarly, the other chief criticism of Mississippi Burning, that Parker has "white washed" events by focusing on the views, feelings and interpretations of the "whites" to the exclusion of the "black" point of view, is essentially unfair, as Parker, by vividly portraying the blinkered, not to say evil, prejudices of such a "white" community and its leaders, has produced a more scathing condemnation of American racism than might otherwise have been achieved.

The result is two hours of engrossing, shocking and very accomplished film. Dafoe continues to impress and Hackman, especially, makes the most of an exceptionally strong role. And the whole atmosphere of 1960s Mississippi is impressively recreated and rounded off to perfection with an invigorating musical score and Peter Bising's striking, award-winning cinematography.

But the film's real star is Alan Parker himself - it is unlikely that any other director would have tackled such delicate material with such deft skill and produced so powerful a piece of social criticism. After missing out on deserved acclaim for the under-valued Angel Heart, Parker's undoubted talent will surely not escape recognition this time around.

**WHY are films like 2001: A Space Odyssey and Alien so successful?**

Science fiction films are a staple of the American cinema - so what is it that makes them so successful? Although they are often criticized for their lack of character development and their reliance on special effects, science fiction films have a unique ability to capture the imagination of audiences.

One of the reasons for the success of science fiction films is their ability to take the viewer on a journey to a world that is both familiar and foreign. This allows the audience to connect with the characters and their experiences, while also being able to escape into a new world.

Another reason for the success of science fiction films is their ability to explore themes that are relevant to our current society. These themes can range from the dangers of technology to the consequences of environmental destruction.

Finally, the special effects and visual spectacle of science fiction films are also a major draw. These effects allow the audience to be transported to other worlds and to experience events that are beyond our current understanding.

In conclusion, the success of science fiction films is due to their ability to take the viewer on a journey to a world that is both familiar and foreign, to explore themes that are relevant to our current society, and to provide a visual spectacle that is both captivating and inspiring.
The Edinburgh Fringe Film Festival

Gillian Ferguson takes a look at what's in store in the forthcoming Edinburgh Fringe Film Festival.

NOW IN its fifth year, the Edinburgh Fringe Film Festival (May 26-29th) provides an opportunity for independent film and video makers to present their work. The festival has rapidly become the showcase for new, innovative work, attracting contributions from Poland, Hungary, Switzerland, Australia, Armenia as well as from many parts of the UK.

Preference is given to low budget, grant aided and student work and every type of film is represented; documentary, experimental, narrative, fiction, and every type of film is represented; documentary, experimental, fiction, and every type of film is represented; documentary, experimental, fiction, and every type of film is represented.

The strong foreign section includes a selection of films from the Riga Festival Latvia, which shows experimental work from Armenia, Ukraine, Georgia, Lithuania and Russia, (including the notorious Aleks Brothers of Cinema Phantom in Moscow).

Mythos About Women

The Edinburgh Fringe Film Festival has become an essential part of student life.

Over one hundred films are due to be shown, particularly for the East European section will now be screened for the first time.

Opportunities are rare for some of these films to be shown, particularly for the East European section. Also included this year is an interesting section of video diaries and letters, forming a year is an interesting section of video diaries and letters, forming an opportunity for independent

Edinburgh Fringe Film Festival

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Mythos About Women

The festival will make use of the excellent facilities available at the Filmhouse, home of the International Film Festival, with three screens, a cafe, a lounge space for informal discussion and a "video eteque" to allow for a personal choice of film.

Over one hundred films are due to be shown, making this the most expansive festival yet, and the films will be categorised into three broadly defined programmes such as "Atmospheric Drama", "Myths About Women" and the curious "Oh God That's My Husband!"

The strong foreign section includes a selection of films from the Riga Festival Latvia, which shows experimental work from Armenia, Ukraine, Georgia, Lithuania and Russia, (including the notorious Aleks Brothers of Cinema Phantom in Moscow).

Mythos About Women

The Edinburgh Fringe Film Festival has been at the forefront of British cinema, with a string of classic motion pictures that are a vivid testament to his unique skill and vision.

Formerly a film editor, his career as a director began in 1942, when he co-directed the spirited morale-booster In Which We Serve, the first of a quartet of films that marked a rewarding partnership with Noel Coward. It was a perfect combination of talents that resulted most memorably in the immortal romance Brief Encounter.

His next two films, Great Expectations and Oliver Twist, are widely regarded as the finest versions of Dickens ever put on celluloid. And his 1954 production of Hobson's Choice united him with the legendary Charles Laughton.

But it is for his great epic - The Bridge on the River Kwai, Lawrence of Arabia and Doctor Zhivago - that Lean is chiefly remembered. Relishing in spectacular and stunning locations, Lean exploited the visual potential of cinema to its fullest, always combining subtle and multi-layered performances from his from his principals, Alex Guinness in Kwant and Peter O'Toole in Law-

Lean's distinctive style has much to do with the galaxy of familiar faces that populate his work. Lean has fostered his own family of actors, a distinguished brotherhood that includes Sir Alex Guinness, Sir John Mills and the late, great Trevor Howard.

This element has helped to create a consistency that encompasses all his films, yet one that truly consistent factor is Quality, a fact re-enforced by the newly-reconstructed version of Lawrence of Arabia painstakingly restored by a team of dedicated film historians, and re-edited by the man himself, Lawrence provides a fitting tribute to one of the giants of British cinema.

Nearly fifty years after his first film, no one comes close to dethroning King David. Long may he reign supreme.

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STUDENT holds a general meeting on Fridays at 1 pm. For anyone interested in anything to do with business, editorial and photography, all you need is a little time, a little enthusiasm.
THURSDAY 18 MAY
THE REVIVAL
10.30 pm-3 am: Study Ladies, Cowgate. £1.50
Shag: 11 pm-3 am: The Mission, Victoria St. £1.50

ROCK NIGHT
8 pm-11 pm: Chambers St. Union
Stop (Happy Hour 8-9 pm)
Don Jon and Debbie Gibson are doing it a duel: you know, ‘rock fam’ Frightening really.

CAFE ST JAMES
8 pm-1 am: 2St James Centre, Free. Soul and chat.

FRIDAY 19 MAY
REGGAE CLUB
10.30 pm-3 am: Study Ladies, Cowgate. £2.

THE RENAISSANCE
10 pm-3 am; Bermuda Triangle, Coasters, W. Tollcross. £1.50
Indie/alternative, and one or two scary

UNDERGROUND
9 pm-4 am: The Venue, Colston Rd. £2
LOUD punk/alternative. DID-YOU-GET-THAT-OK?

THE ADVENTURES OF TINTIN
9 pm-4 am; The Mission, Victoria St. £2. Pow! Crash! Bang! Wofflup! Aassar! Crunch! Swish! Phew!

ROCK NIGHT
9 pm-3 am; Madisons, Greenside Place. £1 before, £2 after.

POTTTERROW
8 pm-1 am; Pottery Union. Stop.
Happy Hour 8-3.30 pm.

OUTER LIMITS
10.30 pm-4 am; Coasters, W. Tollcross. £2 till 11 pm; £3 after.

NEUTRON
10 pm-3 am: Obtovino’s, 11/3 North Bank St; 220 0054
Electro, new beat.

SATURDAY 20 MAY
DANCE AND SOUL
10 pm-3 am: Study Ladies, Cowgate. £2.
Gets to the point.

KANGAROO CLUB
10.30 pm-3 am; The Mission, Victoria St. £2.
Tonight & ‘pouch and paw care’.

ZENATAC
10.30 pm-4 am: 56 Fountainbridge. £2.50 before 11.30 pm; £4 after.

THE HOOCH
10.30 pm-3 am; Coasters, W. Tollcross. £2.50.
Aid pin in the eye.

SUNDAY 21 MAY
CINDERELLAS ROCKEFELLAS
9.30 pm-1 am, 99 St. Stephen St. £1.50
The ‘Z-Club’.

MONDAY
CRASH
Charity’s Leisure Centre, 23 Lothian Rd
9 pm-3 am: £1
Punk/alternative ‘70s.

WEDNESDAY 24 MAY
THE DEEP
10.00 pm-3 am: The Mission. Victoria St. £2.
Jacques Courteau n’est pas ici.

THURSDAY 18 MAY
CHAPLAINCY CENTRE
11.30 am: KB Lunchtime Talk, 6th Level Common Room, JCBM.
‘Current concerns about man’s effect on our atmosphere’.

FRIDAY 19 MAY
POLITICALS SOCIETY
6.30 pm; Large Seminar Room, Politics Dept.
Members £1.50, non-members £1.50.
Homestrew Wine Party

STUDENT HEADSHAVE
1.30 pm; outside Tynec.
In aid of famine relief. For Oxfam.

BEATBOX DISCO
Evening: Teviot Debatting Hall; Free.

PARK ROOM DISCO
Evening: Teviot Union; Free.

EU HOT AIR BALLOON CLUB
Meet 8-30-30 pm; Greensmone Pub
Every Friday

SATURDAY 20 MAY
ALTERNATIVES CEILIDH
8 pm-10 am; Teviot debating Hall £2 (£1.50 concession)
In aid of ‘Alternatives magazine’.

SUNDAY 21 MAY
EU CHAPLAINCY
11 am; Joint University Chaplaincy/Greyfriars Kirk Service
Preacher: The Rev. Helen Alexander - her last sermon as Associate Chaplain.

MONDAY
EU LAGS-GAY AWARENESS WEEK
12-2pm: Chaplaincy Centre
Events all week, up to the 19th.

WEDNESDAY 24 MAY
EU CHAPLAINCY
11.30 pm: Holy Communion in Chaplaincy Centre Chapel.

CAMEO 228 4141
DA (PG)
2.20 (not Sun), 4.30, 6.40, 8.50 Fri 19 May-Fri 26 May

Maybe it’s the mild winter but giant double-flow­ering hippies and long stemmed naivety are back in season again.

BIRD (15)
Fri 19, 11.15 pm
When you drink a lot of whisky you wake up the next morning with a terrible hangover and your eyes are dilated in exact proportion to the amount spent hours drinking then after the club we’d

BEETLEJUICE (18) & RISKY BUSINESS (18)
11.30 pm Sat 20
The latter reminds me of those halcyon days of my youth in In a id of famine relief, for people.

AMADEUS (15)
1.30 pm Sun 21
Apparently will leave you feeling completely uplifted for several days.
Tickets £1.20 perf £2.30 last show £2.99; Late night screenings £2 (£1.95 con).
Thursday, May 18, 1989

**GIG GUIDE**

**Typical. Just as the exams start so do the best bands. JAMES TAYLOR CURETET and THAT SWING THANG begin the onslaught on Friday at Calton Studios while on Saturday, THE SUN- DAYS play their much anticipated debut Edinburgh gig in the same place.**

**Tuesday sees the arrival of Michael Slupe et al when REM bring the Green roadshow to the Edinburgh Playhouse. Two days later the Playhouse sees the return of ELVIS COSTELLO while at the Venue on the same night the IAN GILLAN BAND takes on the guise of GARTH ROCKET and THE MOONLIGHTERS. Fresh from appearances with Texas, GUN play their heavy rock to audiences at the Venue on Friday 26th and down the road, at Calton Studios, there's CACTUS WORLD NEWS and CRITTERHILL featuring WARMIN. The perfect end to a pretty good week comes in the shape of 10,000 MANIACS at the Queen's Hall on Sunday 28th.**

**James Halliburton**

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**TV GUIDE**

**FORCIGN Channel 4 for an exotically stirred Shirley Temple and Charlie Chaplin seasons might have been a formidable task had it not been for the fact that, out of all the major networks, it offers the strongest weekend line-up.**

**While Cheers (C4, 9.30 pm) has been weak of late, it still remains the ideal lead into C4’s most recent comedy import, Roxanne (10 pm). As the rascous matriarch of three roll-polys comedienne Roxanne Barr has already made this the hit of the US TV season, fronting a step forward in American comedy. This family is not beautiful, professional or middle-class, but frighteningly realistic. Mmm... Perhaps that’s too strong a word. After all, taking a look at C4’s Thirtysomething (with an alarmingly growing audience that might be concerned to hear that the series is moving to Tuesdays at 10 pm) it seems that all you need in the US for a reality-based exploration into family life is to splatter the scripts with menstrual or menopausal expletives.**

**Still on, this Friday sees talk show hostess Ruby Wax upping her petticoat plant and sky-blue sofa to a strip club in Wark Cowan Wheels at 10.30 pm. Wrestling with a python, fortunately Miss Wax remains trussed up in taffeta rather than a leather thong. Off-beat comedy continues on Tuesday (C4, 11 pm) with a new series, Absolutely, especially designed for the partially here and the hard of being. Mmm—probably so off-beat it’ll miss it entirely but, nonetheless, with writers behind it from Naked Video and Friday Night Live it might prove promising.**

**Richard Arnold**

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**music**

**THURSDAY 18th MAY**

**DAN BLOCKER EXPERIENCE**

Negociants, Lothian Street 225 6313

Downstairs, free.

**THE BROTHERS**

Preservation Hall, Victoria Street 226 3816

WASP

Playhouse, Greenside Place 557 2500

7.30 pm. Heavy metal. Tickets £7 and £8.

**DRIVING SIDEWAYS**

Lord Darnley, West Port 229 4341

Some people are just so dumb! (Probably a man!).

**FRIDAY 19th MAY**

**MAKOSA**

Negociants, Lothian Street 25 6313

The other day. like, ye ken, ma kossa said t’m. Downstairs. Free.

**MR JONES**

Preservation Hall, Victoria Street 226 3816

I don’t think Mr Jones is his real name. Remember where you heard it first. If after 9 pm.

**THE TITLING GROUND**

Queen’s Hall, Clerk Street 666 2019

8.30 pm. Chick Lilli playing Dick Lee’s Cham. Jazz. A few too many wine gums, me thinks?

**SATURDAY 20th MAY**

**TOTO AND THE JAZZ BOSTONS**

Preservation Hall, Victoria Street 226 3816. 3-5 pm. Free.

**TEXAS BREAKFAST**

Preservation Hall, Victoria Street 226 3816. After 1 pm. 1986 and 1987 Tour.

**SARA**

Queen’s Hall, Clerk Street 666 2019

What a great name! It stands for Scottish AIDS Research Appeal and is an evening of light musical entertainment, 7.45 pm. Tickets £15 (10 pm).

**SUNDAY 21st MAY**

**BO WEFVIY**

Preservation Hall, Victoria Street 226 3816. I can think of better things to do on a Sunday afternoon. Sorry — but?

**SABBAT**

Venue, Calton Road 557 3073

Wot’ya sat end, Art rubbish! Late bar.

**MONDAY 22nd MAY**

**JOHNNY SUNBEAM**

Negociants, Lothian Street 225 6313

Rah!

**GREEN ISAC**

Preservation hall, Victoria Street 226 3816

Why is Isaac Green? Tune in next term to find out!

**TUESDAY 23rd MAY**

**TE FIFLETIVE**

Negociants, Lothian Street 225 6313

Downstairs, free.

**ROOTSIU TOOTSIU BLUES BAND**

Preservation Hall, Victoria Street 226 3816

Free!

**WEDNESDAY**

**CHARLIE McNAIR**

Preservation Hall, Victoria Street 226 3816

There once was a chap called McNair, so bald that they called him No Hair. He bought a wig. Which he lost at a gig I guess that just proves that life’s not fair!

**WOODROW WILSON**

Negociants, Lothian Street 225 6313

Downstairs, free.

**SINGAROUND**

Osbourne Hotel, York Place 8 pm. Edinburgh Folk Club.

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**exhibs**

**WOODROW WILSON**

Negociants, Lothian Street 225 6313

Downstairs Free.

**SCOTTISH NATIONAL GALLERY OF MODERN ART**

Belford Road 556 8021

Mon-Sat 10 am-5 pm, Sun 2-5 pm

Anthony Gormley. Sculpture to 29 May.

**THE ROYAL MUSEUM OF SCOTLAND**

Chambers Street 225 7534

Mon-Sat 10 am-5 pm, Sun 2-5 pm

"Robes of the Realm." To 25 June.

**THE SCOTTISH NATIONAL PORTRAIT GALLERY**

Queen Street 556 8291

Mon-Sat 10 am-5 pm, Sun 2-5 pm

**THE RICHARD DEMARCO GALLERY**

17-21 Blackfriars Street 226 3816

Mon-Sat 10 am-6 pm

Six classics from the Benjamin Rhodes Gallery London. From 16th May.

**THE CALTON GALLERY**

10 Royal Terrace 556 1010

Mon-Fri 10 am-6 pm, Sat 10 am-1 pm

"The Scottish Landscape", Paintings and watercolours by 25 Artists of the 19th and 20th centuries. To 7 July.

**THE FINE ART SOCIETY**

12 Great King Street 226 3816

Mon-Sat 10 am-6 pm

"Suite of the art": Paintings and sculpture in Scotland today. 6 May-16 June.

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**theatre**

**GEORGE SQUARE THEATRE**

George Square

I SHOULD BE SO LUCKY

Thurs 23rd May - Sat 27th; 7.30 pm.

Thurs £2; Fri, Sat £2.50.

Third year medics’ offering.

**LYCEUM**

Grindlay Street 229 4353

12 May-3 June

"Who’s Afraid of Virginia Woolf?" by Edward Albee.

Mon Sat 7.45 pm; Matinee 27 May 3.15 pm.

Prices £4-£8.

**KINGS THEATRE**

2 Leven Street 229 1201

Mon 22-27 May

"Last of the Red Hot Lovers", comedy by Neil Simon, presented by Hua & Boo Ltd.

All to do with Barney and his bisexual career adventures. It was described as "delightfully funny."
EDINBURGH University student Lucy Hooker has been selected with volunteers from all walks of life in Britain to go to Nicaragua this summer to help in the reforestation of the country.

Currently in second year, Ms Hooker is being sent to northern Nicaragua from 30th July to the end of August by an organisation called the Environmental Network for Nicaragua.

The initiative by this British-based organisation comes at a time when the Nicaraguan government, in power since 1979, is cutting back on expenditure on its environment because of domestic economic problems.

The north-east of Nicaragua has been the part most devastated by deforestation, as a result of last October’s powerful hurricane.

Ms Hooker has already raised money for her passage by selling as many of her personalised hand-painted T-shirts as possible.

In addition to her interest in Nicaragua, Lucy is involved with the charity Oxfam, who are organising a conference on Central America on 3rd June.

This conference will take place in the University Chaplaincy Centre under the slogan “Central America is Hungry for Change”. Anybody who wishes to attend or get involved can contact Liz South of Oxfam on 225 9330.

EDINBURGH GRADUATE RECRUITMENT FAIR

WHY SHOULD I GO?

Because the fair is aimed specifically at new and recent graduates

Because over eighty companies will be represented.

Because there are jobs on offer for graduates of all disciplines.

Don’t miss this excellent opportunity!

Old College, South Bridge,
Wed. 14th & Thurs. 15th June 1989
9.30 a.m. to 4.30 p.m.

DETAILS FROM THE CAREERS SERVICE
33 BUCCLEUCH PLACE

PRINCIPLED MINDS

Bruce Findlay and Paolo Bestri

Scene of last August’s gala CND concert, Meadowbank has a smaller capacity than Murrayfield, and consequently only a few thousand tickets for the pitch area are left. Said Bruce Findlay: “Instead of big stadium rock, it’ll be see stadium rock.”

The chairman of the Edinburgh University branch of the AUT, Professor Vandome of the Economics department, told Students: “I am pleased that negotiations have taken place, but members will inevitably be disappointed that the agreement falls far short of what we were looking for to keep up with inflation.”

The EAUT met yesterday to discuss the new settlement.

AUT SET TO END DISPUTE

The pay offer consists of a six per cent pay increase and a £150 lump sum payable to each member of staff, which can be increased to a maximum of £289 depending on the financial state of individual universities.

In addition, the offer provides for a further one per cent increase from October which will be used by management to reward “outstanding performance and scarce skills.”

The new pay offer will be recommended to the AUT’s national council when it meets in Cardiff to day. AUT officials stressed that the final decision on whether to end the boycott of exam marking would not be taken until the council had met.

AT a press conference in the City Chambers last week top Scots rock group, Simple Minds, underlined their opposition to the system of apartheid in South Africa by switching their proposed concert at Murrayfield on 12 August to Meadowbank Stadium.

The move follows the Scottish Rugby Union’s decision to allow players to attend celebrations for the sport’s centenary in South Africa later this year.

In a statement read out by the band’s manager, Bruce Findlay, Jim Kerr responded to criticism levied at Simple Minds by the SRU, saying: “We are amazed at the ignorance of the SRU in the suggestion that Simple Minds, by their stand over apartheid, are in some way restricting the freedom of choice for the individual rugby player, when surely, it is the rights of the individual in South Africa that Simple Minds are speaking up for.”

Paolo Vestri, Convener of the Economics department, told Students: “It is a disgrace to see a university such as Edinburgh, who are known as leaders in the cause of human rights, fall back on this stance.”

The Lecturers’ leaders emerged standing the sport’s centenary in South Africa are left. Said Bruce Findlay: “Instead of big stadium rock, it’ll be see stadium rock.”

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THE MARY ROSE BISTRO

Conveniently situated in the heart of Edinburgh, one of Edinburgh’s most popular bistros with a large selection of the new fashionable foreign beers.

Food and drinks served till 2.30am. We offer value for money meals in our bar and restaurant.

An excellent menu is available giving a wide selection of traditional Scottish and European dishes and a wine list to suit most tastes.

We look forward to welcoming you soon.

112 HANOVER STREET, EDINBURGH
Telephone: 031-220 1188

11.45am-2.30am
From a snack to a full three course meal.
We have something to suit everyone.