The Romanian relief convoy reached its destination last Saturday after a disorganised and chaotic journey across Europe.

Since departing from Edinburgh last Monday the convoy has experienced delays and mishaps to such an extent that Sally Wood, the co-ordinator in Edinburgh has said, "I have never seen such disorganisation in my life."

Michael Barron, the manager of the Student News Service and one of the official representatives of Edinburgh University telephoned Student from Cluj, the capital of Transylvania on Sunday afternoon.

He told of the "shambles" the convoy had become since crossing the channel. "We arrived in Romania on Friday. The convoy is disorganised chaos. Pieces of the convoy were split across Europe. The lorries with the books made it on their own O.K. in a group of three or four other vehicles. There had been no distribution network, individuals have been left to their own initiative to deliver goods, the whole operation is a shambles."

He continued, "There has been lots of space wasted, with lots of space taken up by toys, instead of medical supplies. There is only one doctor on the convoy, but yet there is a whole pipe band and a rock band, nobody knows what is going on."

"Lots of the drivers are very angry, patience has run out, morale is low and people are disappointed. There has been no help from the Scottish Flanders Alliance people, one man was left on the Hungarian border without any money or clothes."

Credit was given to those people who used their individual initiative, "The drivers are very dedicated and willing to help. They have been let down by the leadership, or lack of it on the convoy."

Michael did however mention the book distribution had been successful, "Thanks to the efforts of the University Library and Sally Wood beforehand, the books were expected and there were people waiting for them when they arrived."

Sally Wood herself has expressed her disappointment at the lack of organisation. She did however praise the initiative of the Student News Service team, "in leading part of the convoy."

She added that "they have shown their worth and standing" and the crew on their van would be "a great advertisement for Edinburgh University."

Michael Barron also told of the convoy's progress through Europe. "We drove more or less non stop through Belgium, Germany and Austria before reaching the Hungarian border."

"The University SNS van has been with a small group of other lorries and a good relationship has been struck with the other drivers. The drivers come from various backgrounds. Some are self employed, one of them normally runs a drug clinic."

He was however highly critical of the rest of the convoy, particularly the two coaches of volunteers, "The people in the coaches have acted more as if they were on a package sight seeing tour. They have behaved like typical obnoxious Brits abroad."

He mentioned that they had been successful in establishing links with Romanian students, one of the chief objectives of the SNS trip.

"He told Student in his telephone call from Cluj that, "Romanian students have been very keen to strike up contact with the SNS."

"Sally Wood, the Appeal co-ordinator at the Main Library, has criticised the Scottish Newspaper for getting its facts wrong. In a report in the Scotsman last week, their correspondent claimed that the whole convoy had met up at the Austrian town of Linz, and that group were escorted to their accommodation by the local police."

"Ms Wood says that only the two coach loads of volunteers found accommodation on Linz the rest had to fend for themselves."

"Sally Wood also added that she had contacted the University to try and get more money for the students on the convoy and had been promised that the SNS team would be refunded most of their personal expenses, around £200 each."

The university has been impressed by the way the team has been "carrying the banner" for Edinburgh."

There is much resentment within the convoy towards the organiser Kevin Earnshaw. He has failed to telephone Ms Wood with promised progress reports and the fact that so many rendezvous were missed suggests that the entire enterprise was put together too quickly and at too short notice.

The SNS team is now in the process of distributing books around the Universities of Cluj, Oradea and eventually Bucharest. They intend to be back in Edinburgh on Sunday.

Finally, a Commons motion has been tabled, "Congratulations the Flanders Scottish Alliance Charity in its highly successful delivery of much needed aid to the deprived and suffering children of Romania."

The motion was put down by Norman Hoare, Labour MP for Camborne.
Rifkind talks of New Europe

"The future isn't what it used to be," according to Malcolm Rifkind. Scotland's Tory Secretary of State spoke to the Politics Society on Friday February 23. Rifkind's lecture entitled "A New Europe" focused on the changes led by the Soviet Union and Germany. "This time of fundamental changes has profound implications for the European Economic Community, NATO, and the world," said Rifkind.

Rifkind asserted that the world is seeing not only the failure of the Soviet Union's political system but of their economic system as well. "It was the Soviet people's rejection of their economic system which facilitated the rejection of their political system," said Rifkind. "The profundity of this fact cannot be exaggerated, Marxism has been found wanting." He later added that when Mikhail Gorbachev visited Britain the Soviet leader was most impressed not by Westminster but by Marx and Spencer. "He was astounded by this department store which offers a cornucopia of goods that would be public can't be bought," Rifkind further speculated on the future of the Soviet Union. "The Soviet Union is the world's last empire," said Rifkind. "That empire will either survive or disintegrate into an amalgam of states. "This is the first time we have seen the disintegration of a nuclear power. This is extremely dangerous because something will inevitably emerge to replace that power."

Rifkind stressed that it is important to remember that the East Germans are similarly impelled to reassert their identity in the 'new Europe'.

**Campus**

by Steve Martin

BIRMINGHAM: The Union here played host to last Sunday's NUS fun run, organised in conjunction with the Daily Telegraph. Whilst it seems that the turnout for the jog was good, the ensuing evening's entertainments, with music by 'Voice of the Beehive', were more successful.

Meanwhile in neighbouring Aston, more traditional forms of student life prevailed. Last Sunday, a first-year student, somewhat under the influence of alcohol, contrived to fall out of a third floor safety window at 3am. Although several horses were broken, the gentleman concerned lived to see and feel Monday morning in true student style.

**News Digest**

In a speech at Glasgow University on Monday, Tony Benn denounced the government's loans scheme as "vicious" and "designed to make it harder for the working class to get into education". He claimed that the scheme would make the decision of whether or not to go into Higher Education financial rather than educational and that the ensuing debt would mean graduates being "servile to their employers" as they would "dare not risk losing their jobs, because they could not repay the debt."

On the day of Benn's speech there were occupations of academic buildings by hundreds of students at Glasgow and Strathclyde in protest at the loans.

Edinburgh student Steven Beaud was stranded for 24 hours in a blizzard on Ben Nevis along with three other members of the Edinburgh University Climbing Club. Members of the Lochaber Mountain Rescue Team reached the boys after struggling for hours through blizzards and hurricane-force winds. Steven was taken to hospital in Fort William suffering from hypothermia and a broken wrist.

Labour's Scottish Executive voted last week to adopt a form of proportional representation as the voting system for a Scottish Assembly. The vote was split down the middle and chairman Mark Lazarowicz had to use his casting vote to break the deadlock. The exact type of PR system which might be adopted was not clearly defined, but the outlines followed five criteria which the new system would have to adhere to. The key criteria, that which would define the new system as PR, was the recommendation that seats won by a party should reflect the support for that party across the whole country. There were also criteria on the desirability of minimal central party control and the equal representation of men and women. One of the standard pitfalls of PR was guarded against in the claim that the new system would ensure that no small and unrepresentative groups would gain an undue amount of influence. The Scottish Labour Party Conference in Dumfries on March 9th will take up the issue.
Sabbaticals: Sur-Recall Motion

EUSA sabbaticals and elected representatives were roundly criticized for their handling of the student's loans issue on Thursday night, as the General Meeting at Pollock voted 75 to 50 in favour of sacking the sabbaticals. The simple majority was insufficient to pass the motion as a two-thirds majority is necessary for such a radical change. Many speakers pointed out that it would cost only £140 to send a coach to the demonstration, a cost EUSA were unprepared to pay, but had it then the subject was again raised. John Quinn, EUSA President, to the House of Parliament, at a cost of £30.

The SRF suffered a further setback when its own motion on making Nelson Mandela EUSA's Honorary President failed once again to gain quorum endorsement. There was not even any debate on the subject with the opposition of the motion, Martin Bums (of Capitalist Worker and Burnshell fame) waiving their speaking rights.

By contrast, the debate on the recall of the sabbaticals was vigorous. It was, however, far less acrimonious than last term's 2 AGM's, despite the personal nature of some of the attacks from the left-wing speakers on the Sabbaticals. This was partly because the two sides, EUSA and the left, appeared to be on fairly friendly terms, even joking off-microphone, and partly because Jimmy Quinn handed the chairing of the debate to Societies Convener Will Forrest. Forrest made the man left-wing students love to hate, and they enjoyed his lighthearted chairmanship of the debate much more than Quinn's cool approach - they even asked at the end for Forrest to stay in the chair for the remainder of the meeting, because they were enjoying him much more than Quinn. This demand was overruled, although the whole event carried echoes of the "humourless prig" accusation against Quinn when he was in London.

The prospect of the recall motion began by stating that EUSA were defeated over the student loans issue, and that sending Quinn to London was the only sample of the way that EUSA was a self-serving bureaucracy which inevitably_towed the government’s and the university's line. During the course of the debate, this position modified, as EUSA's supporters successfully managed to turn the arguments into one over what constitutes effective opposition. Jimmy Quinn, in a powerful speech defending his record, said that he had been elected by the whole student body - an election that a small General Meeting had little justifiable right, in overturning - to fight student loans. He listed the lobbying of banks, the postcard campaign to Westminster, the 3 marches EUSA had already taken part in, and the positive benefits of lobbying the House of Lords in his defense.

In the end, the most decisive speaker in the debate was inarticulate - the failure to get a quorate meeting, with less than half the required 300 spoke more eloquently of a lack of interest in sacking the sabbaticals than any of the EUSA executive themselves could.

Students Join Aborigine Protest

by Neil Rafferty

STUDENTS AT Edinburgh University have joined the campaign to have the skulls of Aboriginal tribesmen, held in the Department of Anatomy, released for burial.

The campaigners have sent a letter of protest and started up a postcard campaign to have the skulls returned. The letter, whose signatories include members of Survival International, requests that the University "denymg any legal external interest in sacking the collection," and adds that they would "appreciate the University's position will have the likely effect of fuelling resentment within the student body - an election that a small General Meeting had little justifiable right, in overturning - to fight student loans. He listed the lobbying of banks, the postcard campaign to Westminster, the 3 marches EUSA had already taken part in, and the positive benefits of lobbying the House of Lords in his defense.

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PILGRIM

Dear Editor,

This evening I listened to the Radio 4 Debate from the University. I was dismayed to hear one of the participants, whose name I am unable to recall, saying that the only thing he knew about the student was that he was a 2.1 student. Is this the way we want our students to be perceived?

Sincerely,

[Signature]

Editorial:

Dear Student,

We welcome your letter. It is important that we have a diverse range of opinions in our student body. As your editor, I encourage you to continue to express your thoughts and concerns.

Yours sincerely,

[Editor's name]

PS: As your editor, I would like to encourage you to consider joining our editorial board. We are always looking for new voices and perspectives to contribute to our publication.

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Fairly Short

Carl Lewis, Ian Botham, John McNerney, Marvin Hagler, Chris Waddle, Ellory Hanley...surely an epic list of Sporting 'greats'? But what have they all got in common? Talent, success, arrogance; all the hallmarks of sporting legends. But more importantly, all these people have, at one time or another, sported silly haircuts.

The role of hair in sport has become of the utmost importance in the last decade, although the reasons why are, of course, manifold. Competing at the highest levels these days are dozens of virtually inconceivable, and the way that they wear their hair is central to that image. Expressed in the haircuts of our heroes is everything that they want us to see.

Each sport creates its own image. The athletics track can boast some fairly outrageous sights. Forgetting Ben Johnson, whose lack of hair is merely a sideshow, the likes of Linford Christie and Carl Lewis are real 'meanies'. Gene the days of average length haircuts, Steve Cram's golden locks (and medals, oops) are long forgotten, and have been replaced by the flat top and the buzz. A look back, back and sides to match the go faster suits. Peter Elliot could almost be a footballer (notice the resemblance to Maurice Johnston?) with his parted head and earing race around the track.

But why? It is hard to believe that Carl Lewis seriously thinks that a flat-top makes him more streamlined, even if he is American. Is it a Statement? Sort of the harder the faster? With the lack of hair in the 100 metres world at this moment, Mike Tyson would feel distinctly out of place on the starting grid. At the other end of the scale is the mighty Flo Jo, but then as far as she is concerned the norms never did exist.

The psychology behind the haircut is fascinating. Imagine Seve Ballesteros standing victorious on the eighteenth at Lytham St Annes with a half shaven head and lycca plus fours? It seems that the character of each individual sport is reflected in the hair styles of its' participants; Boxing, for example, prizes itself in the total lack of hair of the fighters. A permed Gerry Cooney would probably not have inspired terror into the hearts of his opponents (did he ever?!)! Marvellous Marvin Hagler has gone to extremes, but will it be long before they all look like that?

Facial and bodily hair are yet more optimism to the influence of John Cram's golden locks (and oops) and his bristles are a big help towards the medal winner Liz McColghan.

"It was a shambles... they couldn't even organise track-suits... and were expecting us to borrow spare ones from the weightlifters."

Henderson was, he admits, tempted "to jack it all up. I just thought this isn't worth it. And that would have been the easy thing to do." But Jamie is now almost glad he did not take that option. The Commonwealth Games, and particularly the three week period of full time training he spent in Australia before the event, represent what he hopes will be something of a watershed in his career.

"I had a chance to concentrate fully on my running, which I haven't been able to do for ages, and to spend a decent amount of time with my coach."

Indeed, he attributes much of his optimism to the influence of John Anderson, who among many others also coaches the 10000 metres gold medal winner Liz McColghan. "He knows me so much. He has started to iron out some of the faults in my running technique. I had the same coach when I was sixteen; in remembrance we fail to work hard enough at adapting to the fact that I was going through considerable physical changes in those years." In fact Henderson says much of the blame for last year's disappointments on the doents which arose from his disorientation with his coaching. But now he feels that he has tuned the corner. "Already I am starting much better off the blocks, and was pleased with my form in Australia. I felt that I was getting better with every race. I am running 10.40 seconds regularly which is far better than most of my times during last year."

If Henderson was relatively happy with his own form in Auckland, he was, like so many of the other Scottish competitors, very disappointed with the management of his team.

"It was a shambles. It just keeps on getting worse. The whole set-up is terrible; I mean, they couldn't even organise track suits for the athletes. Until they eventually got some more out of it, they were expecting us to borrow spare ones from the weightlifters...well, how many of the weightlifters track-suits were likely to fit the athletes?" And morale was hardly helped by such facts as the Team manager going with the football team, rather than turning up at the stadium during the final day and the management travelling in club class while the team had to make do with seats half the price. "That could have paid for another athlete to go out there in theory."

So perhaps Jamie should test out his management skills within the Sports Union? "I am captain of the Athletics club, and have thought very seriously about whether I might try to stand for the Sports Union President one day. But not this year; anyway it might be difficult for me. Not from the Rugby Union?"

This year's British Printing has been a shambles. It was a shambles. It just keeps on getting worse. The whole set-up is terrible; I mean, they couldn't even organise track suits for the athletes. Until they eventually got some more out of it, they were expecting us to borrow spare ones from the weightlifters...well, how many of the weightlifters track-suits were likely to fit the athletes? And morale was hardly helped by such facts as the Team manager going with the football team, rather than turning up at the stadium during the final day and the management travelling in club class while the team had to make do with seats half the price. "That could have paid for another athlete to go out there in theory."

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Henderson still believes he can catch up with most of his rivals. Perhaps it will help him to think that the pressure that came from his early stagger ing performances has now been lifted; he is no longer the great white hope of British sprinting. He still has his sponsored car but most of the endorsements and press interest has died down.

As he continues to train up his technique, this may help him.

The key question revolves around whether he can maintain his motivation; whether or not being a student or not helps him in this is a question.

Marcus Allan may not be the "brightest thing on two legs", but at least that helps him concentrate on his running. Henderson, on the other hand, has a degree to do. Indeed he shows a frighteningly responsible attitude to his studies, claiming to have been to the Canberra Library, "three or four times while I was out there."

As much as this may impress his tutors, one senses that he does not do things just to impress. "My main motivation in life is to see if I can succeed in whatever I am doing. I always like to see how good I can get." He has not been afraid to make sacrifices as a result, as was shown by his giving up rugby and possible Scottish Schoolboy caps at the age of sixteen. "I'd love to have played more rugby... if I hadn't been picked for Auckland I would definitely have played this Winter."

Perhaps with Sports Union President in mind he should think about taking up Rugby again, and there must be many who realise that he is one of the few Scots capable of capturing Rory Underwood's crown.

But if Henderson can turn his positive frame of mind into recording really fast times on the track, we could have a Scottish white Olympic finalist on our hands.
A leap in the Dark?

The rapid dissolution of East Germany has made unification no longer merely probable, but almost inevitable. Dirk Singer talked to Eberhard Boenke, the West German Consul-General in Edinburgh, about the problems of unification.

The flood of people into the west is forcing the issue

The declaration. The suspicion among the refugees, both inside and outside, in Germany, is that Kohl is in fact trying to play both sides of the fence, pandering to the right wing in his own party. Are some people in Germany seriously considering retreat from former German territory, and replacing millions of Poles, with the refugees of 1945, people in their sixties and seventies? Mr Boenke dismisses this, "In Bonn, no sensibly thinking person is seriously considering the reclamation of these amazing areas ."

In West Germany itself, opposition to reunification is based largely on economic grounds. A report in last week's Independent on Sunday, suggested that quoted estimates that the modernisation of East Germany's economy could cost one trillion marks over the next ten years. While Mr Boenke accepted the need for overcoming the foundations of East Germany's economy, out of environmental as well as out of concerns of efficiency, he doubted the validity of the one trillion figure. "You know, I have seen many figures, some of which quote the one trillion figure, others which give a far lower figure. I think it is difficult, whether an accurate figure can be given at this time ."

It is therefore a proxy of stopping the East-West exodus of 3000 per day, short of pumping masses of cash into East Germany? According to Mr Boenke, "in Bonn the people in the east are presented with a convincing future", would the exodus stop? The West German Consul-General declined to speculate whether the two days would stop on March 19, the day after the East German elections, or whether it would continue, even after reunification.

It was admitted that the influx was causing problems in the West, but Mr Boenke could not yet reach the previous positions where the West German population would react towards.

Reports suggest the bill for unification could be one trillion marks over ten years, the newcomers with hostility. He also thought the problem was a generation problem, "I was brought up in what is now East Germany, so when the younger Germans know nothing of the East. My parents and I have only very recently visited the East for the first time ."

Despite the potential economic and political problems of unification, it is desired by 74% of the German population, and 76% of East Germans. Will the planned West German National Assembly be the first all-East German elections since 1933? If we had been sitting here one year ago, would we have been able to predict everything that has happened in the last few months?"

COMMENT

Two German students at Edinburgh University, argue for and against reunification, respectively.

The division of Germany was not the punishment for six years of unspeakable suffering inflicted upon the rest of Europe. The occupation of Western Germany was not a division of Germany came about because the former Allies could no longer agree on what to do. The Cold War is over. In every other former Soviet satellite, the will of the people has resulted in the overthrow of a system of oppression created by the number two criminal of the century, Stalin. Why should the division of Germany be the only relic of a bygone age to remain in place?

Forty years of democratic government in the Western half of Germany has shown that history will not repeat itself, as far as an aggressive German "Reich" is concerned. Yes Germany does have a nationalist fringe element which must be stamped out at all costs, but a look at the "Front National" in France, shows that there is nothing uniquely German about this.

Yes, there are also murmurings by some in the mainstream right, for a reconstruction of territories lost to Poland after the war. However opinion polls show a consistent two-thirds majority of West Germans against changing present borders.

He vast majority of Germans realised that it would be morally impossible to expel millions of Poles from these areas, and replace them with refugees of forty-five years ago, people now in their fifties and sixties.

I could speak of the fact, that the right of self-determination applies to Germans as well. However, having dedicated most of the space for the above foreign opinions of unification, let me address a few words to:

The many West German students who are kicking and screaming every inch of the way to unification: German unity will occur whether you are for it or not. By your opposition, you risk leaving the issue of unity totally in the hands of the right. More seriously, you are in danger of being totally discredited once a united Germany emerges, having had nothing constructive to offer.

Your opposition, based as it is on the desire for peace does you credit, and should show the world that there are plenty in Germany who will ensure that a "Fourth Reich" will not occur. However, the fact is you also share the same bed as Margaret Thatcher and Soviet communist henchman, Yigor Ligachev.

The ongoing exodus of East Germans, is a daily vote of no-confidence in the idea of a separate East German state. The time has come for the opponents of unification, both inside and outside Germany to work constructively with us in building a new and better Germany, the first step to a new and better Europe.

Yes, we must have a European Germany with a reunited Germany . The time has come to take the modernisation of East Germany seriously. The time has come to reunify Germany with a reunited Germany .

The mood is quickly getting clas­osphobic, as social services and the housing situation leads to a breakdown if they have not reached it already.

On the other side, the East is quickly bleeding dry. Desperately needed skilled personnel is heading westwards, and blocking the corridors of Western Job Centres and Social Security offices. The West, so far, has been able to be revered, at a considerable cost, of course.

True, these criticisms could easily be considered the mark of social chauvinism. But they are widespread, even among supporters of unification. Even the cheering crowds in the touching days of October and November, who weren't touched, are getting disillusioned with the nasty bits of the process.

The unification is the first of much greater troubles. The self-appointed new Bismarck could wake up in a mess sooner than all of us would want it.
Cry Freedom!

Despite the dramatic improvements in the International situation over the past few months, Amnesty International's letter writing campaign to free political prisoners is still as necessary as ever. Tim Dams and Becca Swingler report.

The apolitical, Amnesty International, is very much at the forefront of the struggle to prevent the occurrence of such atrocities. It also focuses much of its attention on prisoners of conscience- that is men or women detained for their beliefs, colour, sex, ethnic origin, language, or religion who do not advocate illegal action as a means to an end. This policy has obviously prevented Amnesty from campaigning for the release of prisoners such as Nelson Mandela, or members of the IRA. Founded in 1961, by a British lawyer, Peter Benenson, Amnesty has been extremely pressurising for fair trials for political prisoners, and has staunchly opposed the death penalty, torture and any other degrading treatment or punishment.

Through an international network of members and supporters, Amnesty takes up both individual cases, and helps mobilise public opinion to bring an end to the injustices of states against opponents and criminals. The Edinburgh University prisoner of conscience, Georgios Papoutsakis, a Greek who had been imprisoned for his refusal to perform compulsory military service, is just one of the hundreds of such people who plight has been brought to the attention of the world by Amnesty.

Last year, Amnesty concentrated its efforts on a campaign to abolish the death penalty. One hundred countries world-wide, ranging from the United States to the Soviet Union, and from Japan to Jamaica, actively endorsed the death penalty. Methods of execution are equally diverse: electrocution, hanging, gassing and injection are all practiced in the USA. Whilst stoning is still common in Iran and Pakistan, and beheading continues to be employed in Saudi Arabia, the crimes punishable with such inhuman and degrading methods are not those of murder alone. Execution is applied for various offences: in Iran for prostitution and adultery, in Ghana for embezzlement, in Malaysia and Thailand for drug trafficking, in Ghana for running a bookshop, or showing pornographic films, and in the USSR for taking bribes.

Before his death in 1986, Rainford Taylor, a death-row inmate from Jamaica, said of the death penalty: "an extremely cruel mental torture and anguish that renders death a merciful blessing... still my last minute stay of execution was shaker with each passing day and the anticipations that kills me slowly." It took fourteen minutes, and three charges of electricity for the American, John Luis Evans, to die by electrocution in 1983. After the first charge, the electrode on his leg burned through, and fell off. During the second, smoke and flame erupted from his left temple and leg. The third charge was given after doctors had put a stethoscope to his chest and said they were still not certain he was dead.

Amnesty International believes the death penalty to be a cruel and inhumane instrument of torture. However, it does not believe that the penalty serves as a deterrent to violent crime: there is certainly no evidence to support this. Moreover, the recent acquittal of the Guildford four is a clear pointer to the dangers of relying on human judgement. In Arthur Koestler's words, "innocent men have been hanged in the past and will be hanged in the future, unless the death penalty is abolished worldwide, or the fallibility of human judgment is abolished, and judges become super-human."

In a recent study it has been assessed that 300 to 500 people were executed unjustly convicted for capital crimes in the USSR in 1970 and 1986; of these, 23 people were executed before the mistake was discovered.

Work for the abolition of the death penalty still continues, but considerably in the near year. Amnesty International has turned its attention to other topical issues, and bringing them to the public eye. In April 1989, the South Korean government denied its people the right to engage in any labour activities with which is disagreed. Within months the number of prisoners of conscience increased from 200 to 700, and seven people were executed.

Hand in hand with arrest and imprisonment, comes torture in the form of police beatings and electric shock treatment. By exerting continual pressure on the South Korean government, in the form of petitions, letters and media exposure, Amnesty aims to pressurise for urgent reform. Attention continued to be focused on Iran, where between July 1988 and February 1989, at least 1000 executions had taken place in a purge of political opponents.

Both mass hangings and shootings were being carried out, often after torture, detention without trial, or unfair trial. It is against such gross violations of human rights that Amnesty seeks to work, they have now established themselves as a world agent to check abuse, and to promote fair play in countries where the individual is in pursuit of wider goals.

The Edinburgh University AI group began their campaign in the Chaplin Centre Support Amnesty by going along to the fund raising gig this coming saturday by Thai Swing Chiang in Tavistock.

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The apolitical, Amnesty International, is very much at the forefront of the struggle to prevent the occurrence of such atrocities. It also focuses much of its attention on prisoners of conscience—men or women detained for their beliefs, colour, sex, ethnic origin, language, or religion who do not advocate illegal action as a means to an end. This policy has obviously prevented Amnesty from campaigning for the release of prisoners such as Nelson Mandela, or members of the IRA. Founded in 1961, by a British lawyer, Peter Benenson, Amnesty has been extremely pressurising for fair trials for political prisoners, and has staunchly opposed the death penalty, torture and any other degrading treatment or punishment.

Through an international network of members and supporters, Amnesty takes up both individual cases, and helps mobilise public opinion to bring an end to the injustices of states against opponents and criminals. The Edinburgh University prisoner of conscience, Georgios Papoutsakis, a Greek who had been imprisoned for his refusal to perform compulsory military service, is just one of the hundreds of such people whose plight has been brought to the attention of the world by Amnesty.

Last year, Amnesty concentrated its efforts on a campaign to abolish the death penalty. One hundred countries worldwide, ranging from the United States to the Soviet Union, and from Japan to Jamaica, actively endorsed the death penalty. Methods of execution are equally diverse: electrocution, hanging, gassing and injection are all practiced in the USA. Whilst stoning is still common in Iran and Pakistan, and beheading continues to be employed in Saudi Arabia, the crimes punishable with such inhuman and degrading methods are not those of murder alone. Execution is applied for various offences: in Iran for prostitution and adultery, in Ghana for embezzlement, in Malaysia and Thailand for drug trafficking, in Ghana for running a bookshop, or showing pornographic films, and in the USSR for taking bribes.

Before his death in 1986, Rainford Taylor, a death-row inmate from Jamaica, said of the death penalty: "an extremely cruel mental torture and anguish that renders death a merciful blessing... still my last minute stay of execution was shaken with each passing day and the anticipations that kills me slowly." It took fourteen minutes, and three charges of electricity for the American, John Luis Evans, to die by electrocution in 1983. After the first charge, the electrode on his leg burned through, and fell off. During the second, smoke and flame erupted from his left temple and leg. The third charge was given after doctors had put a stethoscope to his chest and said they were still not certain he was dead.

Amnesty International believes the death penalty to be a cruel and inhumane instrument of torture. However, it does not believe that the penalty serves as a deterrent to violent crime: there is certainly no evidence to support this. Moreover, the recent acquittal of the Guildford four is a clear pointer to the dangers of relying on human judgement. In Arthur Koestler's words, "innocent men have been hanged in the past and will be hanged in the future, unless the death penalty is abolished worldwide, or the fallibility of human judgment is abolished, and judges become super-human."

In a recent study it has been assessed that 300 to 500 people were executed unjustly convicted for capital crimes in the USSR in 1970 and 1986; of these, 23 people were executed before the mistake was discovered.

Work for the abolition of the death penalty still continues, but considerably in the near year. Amnesty International has turned its attention to other topical issues, and bringing them to the public eye. In April 1989, the South Korean government denied its people the right to engage in any labour activities with which is disagreed. Within months the number of prisoners of conscience increased from 200 to 700, and seven people were executed.

Hand in hand with arrest and imprisonment, comes torture in the form of police beatings and electric shock treatment. By exerting continual pressure on the South Korean government, in the form of petitions, letters and media exposure, Amnesty aims to pressurise for urgent reform. Attention continued to be focused on Iran, where between July 1988 and February 1989, at least 1000 executions had taken place in a purge of political opponents.

Both mass hangings and shootings were being carried out, often after torture, detention without trial, or unfair trial. It is against such gross violations of human rights that Amnesty seeks to work, they have now established themselves as a world agent to check abuse, and to promote fair play in countries where the individual is in pursuit of wider goals.

The Edinburgh University AI group began their campaign in the Chaplin Centre Support Amnesty by going along to the fund raising gig this coming saturday by Thai Swing Chiang in Tavistock.
"Do you know which is the fastest expanding meat market in the world?"

Actually I haven’t got a clue, but I think as I am to reveal my ignorance of such a fact, I am tempted to venture a wild guess. Eventually however, I decide to play safe and admit my ignorance.

"Japan. They’re eating more meat quicker than anybody else, starting off from a low base. They associate meat eating with success and they are eating more and more and are likely to be looking for even more yet."

I was sitting in the office of Professor Whittemore of the University of Edinburgh Department of Agriculture, and my crash course in international cuisine statistics is taking place over a cup of coffee as we discuss how the basic science of agriculture is reacting to the monumental times in which we are living.

Such concepts as the Japanese predilection with importing meat is based primarily on cultural reasons, and as a result, they eat all types of meat. Some other countries, especially in the developing world have a similar attitude to meat, quantity rather than quality being the watchword, but this is not a universal phenomenon, as it was for example just after the last war.

The ethics of getting an egg out of a battery hen are difficult to handle. These practices are driven by society. What is the ethic of a child needing an egg and not having one?

"What happened post-war is that the people of this country said ‘we want more food and we want cheap food.’ And they said it very clearly. The farming community was instructed to produce more cheap food, and they did it; there were few provisos. There has been quite a change since about 5 or 10 years ago when we became interested in optimisation rather than maximisation. Now there is a substantial research programme on low input production. In the UK, this is an aspect of people’s perception of it. In many countries, people can’t afford to give priority to quality."

This sound suspiciously as if a new and greener world might not be as high on the agenda of world agricultural policy as it might be. Is agriculture interested in going green?

"It depends on how you define ‘greenness’. If you want to define it as feeding starving people, then we’re green. If you define it as saying ‘We won’t produce food if there’s any danger that we’re going to use too much nitrogenous fertilizer’, then we risk the country concerned and it may say ‘We have hungry people. Give us the nitrogenous fertilizers’, and we are research-wise very keen to try to help these countries to produce more meat to eat."

But to return to the UK scene, it is interesting to see how green awareness is altering the farming industry on a national basis. Professor Whittemore is anxious to point out that in the EU farming is ultimately a thing which is pushed into the direction in which it heads by the wishes of the governments of the time, and hence the people that brought that government to power.

"In Britain now, we’re interested in quality. And in a lot of purchasers minds, quality refers to the question of whether the people producing the food are concerned about the environment. Obviously if you’re going to farm in a way which considers these matters, research has got to come up with answers about how to do it. We already know how to farm by pouring in fertilisers and fungicides. Now we need to learn how to farm without necessarily doing all of that."

A very fundamental aspect of the farming ethic is that it cannot naturally be considered as an exploitative exercise. If these resources are expended, then there is nothing left to farm with. The maxim in farming is that we must farm for our grandchildren. One idealistic way in which methods are changing for the farming population is the concept of organic farming, whereby no chemicals are put into the ground.

"It was once considered merely a trendy way to farm, but not any more. The use for it now is that if you want to study something scientifically, the best way to do the experiment is to look at the extremes. If we’re interested in optimum production with a minimum of input, then one way is to look at it; to go down to an organic farm from which we can learn a lot, and then perhaps produce a middle way. We now have an organic farming project under BECT, supermarket and University auspices. There is a whole farm about 100 miles from here called Jamesfield which has gone over entirely to organic farming under FEC, supermarket and University auspices. There is a whole farm about 100 miles from here called Jamesfield which has gone over entirely to organic farming. It’s a major aspect of our research programme looking at organic farming in all it’s ramifications. Not because we want to put a seal of approval on organic farming but from it, we may learn the middle way which is probably less than 100% organic, but at the moment we don’t know."

Thankfully, the public seem to have caught hold of the new ideal of caring about the method of production of their daily fare, and the ethics of battery hens, for example is an issue that has created so much controversy that it seems possible that the practice will fade out. How have farmers up to now acted in such an unethical fashion if they really believe that farming is not an exploitative industry?

"The ethics of getting an egg out of a battery hen are difficult to handle. These practices are driven by society, and the needs of society change. What is the ethic of a child needing an egg for his optimum nutrition and not having one? But if kids have got so many eggs that they can afford to throw them out, then a new ethic takes hold - namely ‘how was this egg produced’. When the public decide that there should be a new ethic which cares about the hen, then it is up to agriculture to satisfy that."

How then is the attitude towards animal welfare actually changing things for the animals themselves right now?

"We don’t improve animal welfare by letting the birds out of the battery cage or letting the pigs out of the crates, and letting the sheep and cattle roam the hills. It is actually a very complicated science which is at the frontiers of research right at the moment. We’re having to use some complicated techniques. We’re studying the behaviour of animals in their natural circumstances and then working out how to farm optimally from the point of view of producing food whilst looking after the welfare of the animals at the same time."

Most scientists in this country seem to feel that the current political direction of this country is not very conducive to research programmes. More and more, the industry is being asked to take over the funding of new scientific endeavours. Is this having a detrimental effect on agriculture?

"No research worker worth his salt would ever say they had enough money because every good researcher always has more ideas than ever there is money to satisfy him. But the money has been reduced considerably, particularly in our neck of the woods. The consequence of that is that some of the ‘let’s do it because it’s interesting’ experiments have been stopped. You can say that’s a good thing or a bad thing depending on your views. Some people are of the opinion that all of the interesting new findings have come out of people saying just that. The other view is that science should always be targeted. What happens when the funds are cut is that you get a higher level of targeted research and a lower level of the other types. I think that is dangerous in a university context. On the other hand, the discipline of identifying your priorities has been helpful in some aspects of science. In the Department of Agriculture, substitution of government money by industry money, but industry money is always targeted, and they have deadlines that they want met. One has to be very careful when doing industrial research."

It has to be said that agriculture turns out to be far more complicated that I had ever imagined. I had envisaged that it involved, perhaps throwing a couple of different kinds of seed onto a patch of soil and watching them grow. The reality is that the entire industry remains both at the frontiers of research and in the full glare of the public eye; and uncomfortable but challenging one to hold, providing unlimited food for thought.
NIGEL KENNEDY is a wanted man. Backstage at the Usher Hall the SCO are enjoying the show – the new, the music, but the show which begins once Kennedy puts his Stradivarius down and goes to meet the horde of mostly young, over-excited fans.

"Do you play fiddle?...Yeh, cool, let's see your neck...Dracula got you too then..." he says, recognising the tell-tale violin scar on the aspiring musician's neck, as if like the password to a secret society. He flirts with the girls (who flirt back outrageously then giggle, shocked at themselves) and gently rib the shy and the serious admirers. And if he's done the same last night and the night before and the night before he still remains utterly convincing.

It is this kind of scene, so unusual at a classical music concert which has pushed Nigel Kennedy into the spotlight of the media and earned him a place in the album charts, raving Kylie et al. his, and an enormous talent for the violin which on its own would have won him a career as an international soloist.

The mixture of enormous talent and a rare charisma is dynamic.

The staffed shirts in the grand circle at the Usher Hall watch him perform with an almost horrid fascination, knowing that his will be a dangerously entertaining performance, not just another faceless dose of culture. Meanwhile they wince at the upper circle where a crowd half their age break into spontaneous applause after the one performance he is serious, saying later, "Straight away a classical musician puts on something like a suit. But you and that's what it's for. I know there are great artists who record only – like Bush baby, Peter Gabriel, Kate Bush - the work they do is the most innovative music-making going on. But there's something about live performances I really like. Which is part of being an entertainer as well as being a musician."

He is interrupted by an autograph-hunter. "Do you play? Viola? Aaargh?" He giggles maniacally and cracks the latest viola-player joke. Being an entertainer, whatever he is playing the fiddle or playing the lad in the pub is something which he cannot resist, and something which he excels. When he claims "I do what I like" you believe him utterly. Who could refuse him anything where he is so good at what he does? Shit, fuck...like yeah, monster, man.

The only note of dissent comes from a typical Kennedy comment on the alternative love of his life - football. His tip for the World Cup - Italy and West Germany in the final, England in the semi and - he's put on some cleuthes...

Corea and John Patitucci in the summer, working on music pictures from War of the Worlds. His easy facility on the violin (kept in shape by five hours practice a day) gives the freedom to play literally anything from classical showpieces to free improvisation.

The word 'freedom' crops up all the time as he talks. Freedom to play what he wants, to dodge long-term plans, freedom to wear what he likes. He dismisses my suggestion that the record companies "took him shopping" to create a more marketable image with disdain.

"Maybe with Kylie and Jason they do that - With Kraydorman obviously no-one took him shopping ever!" His outfit (Camden Market) and hairstyle (loadsagel) attract plenty of criticism, a tiresome irritation to him. His outfit (Camden Market) and hairstyle (loadsagel) attract plenty of criticism, a tiresome irritation to him. His outfit (Camden Market) and hairstyle (loadsagel) attract plenty of criticism, a tiresome irritation to him.

"The immediacy of creating is reflected in his preference for live performing. "There's people responding to you and that's what it's for. I know there are great artists who record only – like Bush baby, Peter Gabriel, Kate Bush - the work they do is the most innovative music-making going on. But there's something about live performances I really like. Which is part of being an entertainer as well as being a musician."
Mark E. Smith is a total wanker; pop music's original miserable bastard who mixes complete lack of enthusiasm for creativity with a highly acidic tongue, cutting to shreds all those who cross his path or dare to suggest he can't sing. Manchester's won rent-a-rant has time for a few and a good word for even less, with journalists no exception. Ask him for the time of day and he'll probably kick you in the teeth, such is his contempt for a reasonable request.

The above is crap, a myth created by the likes of precocious NME writers who do all in their power to extract some juicy and offensive quotes to spice up an otherwise average interview. Such techniques have the precocious NME writers who do all in their power to portray him as either an arch villain or the scum of the earth, depending on how much exception Mark has taken to personal remarks hurled at him.

"Yeah, I could well believe it. The other week, I met these guys who'd travelled to the Hacienda from Wales in five cars. They didn't get in, so they kipped outside all night, so that they could get in the next night. Didn't get in that night either."

So what about the tendency for the media to ignore Manchester bands like The Fall and James in favour of the latest thing in the Roses/Mondays/Carpets mould? "It suits me really. I'm glad we're not bracketed along with them. We're not a part of it, so it's best if we're not mentioned in the same breath. I don't like to be considered as coming from Manchester anymore, from now on I'm from Salford."

You deny being the inspiration behind the "Manchester" single by The Times then Mark? "Ha ha! God have you heard that? It's fucking terrible! Fortunately it makes me laugh instead of cry. The video's even worse, you should see it. Best thing about the song is that I'm not a headline." Mark may have retained his street credibility by avoiding the humiliation of inclusion in The Times image of Manchester, but he remains cynical of the praise heaped upon his hometown by others.

"What's going on isn't the same as what's being reported about Manchester. It's all gone haywire. That's why I'm moving to Edinburgh!"

Why aren't you playing in Edinburgh in the forthcoming tour then Mark? "Oh, I'm bloody annoyed about that. It's another of the problems of everything being controlled by London. Just like the media that's created the Manchester hype, the agency that organised our tour is London-based. I had nothing to do with it, but I'm pretty pissed off that we're not playing in Edinburgh or Dundee. We sell something like a quarter of our records in Edinburgh, yet we're only playing two nights there. Instead we're playing in places like Portsmouth. We sold one record in Portsmouth every six weeks, yet we're lined up to play there. It's completely ridiculous, but we're at the mercy of a London-based agency. It's fucking stupid. That's why we're doing a Scottish tour next!

Mark's obvious discontent with how the music business is run and who holds the greatest influence over what happens gave way to light relief when quizzed about narrowly missing out on a coveted BPI award again this year. "Ha, them! Forgot they were on actually, I only found out about them when I read about it in the newspapers. I tell you what, though, there are some amounts of tart in the pop world. They're all a fucking waste of space."

You can commiserate with Jason and Kylie then, in not even being nominated? "Yeah, I suppose that's about my level. Stock, Aitken and Waterman... just don't care!"
The countdown to the return of conventionally dressed flares will be hard to bear, as The Fall as Brits for so long been a powerful influence on the band's musical direction. The new look Fall have joined forces with Coldcut to produce a new album, "Extricate", which introduces a type of dance-oriented music Mark would probably never have touched five years ago. A bold move indeed, Coldcut's influence has so far been so strong as to encourage Mark to hand over "Telephone Thing", a song he'd written originally for Lisa Stansfield, to them to record as a single before the Fall recorded and released it. The distinct possibility of alienating The Fall's best fans was not a problem for the band. The Fall have been consistently critical of bands who were too fast on their own when they were playing, so Coldcut slow them down to something that suits us more. The drop in pace is a lot better for us I think. It also encouraged us to look in other directions instead of carrying on doing the same thing year after year."

Reaction to this latest chapter in the development of The Fall was critical, with Mark fully aware of how important the opinion of the music press was despite his earlier misgivings about Manchester-mania. When questioned about a recent review that likened the new material to early Pretenders, himself to Lou Reed, and described him as "the pastry-skinned rapper from Salford," Mark had few complaints:

"Yeah, I read that one. I must admit I wasn't annoyed with it because they gave the music a good review (10/10 actually). I don't agree with the Lou Reed stuff but I can put up with it if the actual review is favourable. It was very important that the new stuff was well received because it is so far removed from everything we've done before."

Just why did you decide to get involved with Coldcut then, when you felt you were doing them a favour? You claim their version of "Telephone Thing" was a flop, but years didn't exactly set the heather on fire.

"Ha, ha, yeah you could say that. Got to number 57 or somewhere. Coldcut have helped me out and I've helped them out. I'm on their album, it's a two way thing really. I do feel that they help us out a lot. To be completely honest, I didn't expect "Telephone Thing" to go any higher than 57, so it was no disappointment when it stuck there."

Glad to hear that I hadn't listened to "Extricate" enough to bore him to death with questions about the lyrics. Mark wasn't keen on subscribing to the view that the majority of people who buy his records don't have a clue what he's on about more of the time. "I'd hope that's not the case. It doesn't strike me as a problem, but I suppose it might be true. I find it all a lot of fun in fact. For me, writing lyrics that aren't totally straightforward makes it all more worthwhile, for me and for whoever listens to it. I don't think it's too obscure though. People should be able to relate to the lyrics."

At the 1988 Edinburgh Festival, The Fall provided the live music for Michael Clark's "I Am Curious Orange" ballet, setting out every night at the King's Theatre. With the band now involved with Coldcut, Mark's media image has taken a hammering, so I asked him what a Northern hard-man like himself was doing pouncing around with dance music and ballet. The hysterical laugh which followed was hardly the response of a twisted, subliminal jerk that my preconceptions, shaped by the music press, had made me envisage.

"It slows us down a lot, the rip stuff that is. We tend to go too fast on our own when we're playing, so Coldcut slow us down to something that suits us more. The drop in pace is a lot better for us I think. It also encouraged us to look in other directions instead of carrying on doing the same thing year after year."

Twelve years on after their creation, and various band members later, The Fall have entered the 1990s looking significantly different from the set-up introduced to the world in the late seventies. A band whose lifetime has spanned three decades could easily be accused of running out of ideas; perhaps no insult, as twelve years is an extraordinarily long period of existence for a band that has rarely experienced true commercial success. That, of course, is how Mark E. Smith would only ever want it to be. There is the likelihood however that he will be found guilty of collaborating with the reaping of commercial rewards from the current Manchester hype. By working with Coldcut, Mark has left himself open to attack for attempting to get in on the Stone Roses etc. dance/rock market, just the scenario he is so scornful of. Although he stresses that he doesn't object to most of the music, and indeed praises the Happy Mondays, he has no time for the fashion and the myth which accompany it. If anyone is an authority on the supposed "place to be," it is Mark E. Smith,

"The Fall have been on the go for twelve years - flares will be lucky if they make it to fans."

The countdown to the return of conventional trousers starts now - get wearing those bell-bottoms folks, because they ain't got long if Mark E. Smith has anything to do with it.
THE CRAMPS
Glasgow Barrowlands

The CRAMPS live to their pretty distinctive. Their singer is called Lux Interior. On stage Lux wears a tight black PVC suit and a touch of black eyeshadow for that coveted teenage Herman Munster look. He is pure showbiz: like Elvis resurrected for a b-movie Frankenstein.

As he writes on the floor Poison Ivy, dressed in Hollywood strip-show chic, looks on and picks out the tunes on her Telecaster guitar. Drummer, Nick Knox beats out the rhythms steadily at the back of the stage and observes the gradual corruption of new-comers and barfly, Candy Del Mar.

Their sleazy Rockabilly music blasts out of confinement, inspired by Rurs Meyer and the ghost of Bela Lugosi. The band stand bathed in low red - or seedy green - light as they lead us through classics like Goo Goo Muck and What's Inside A Girl? and into the successful new number 'The Journey To The Centre Of A Girl'.

They are the personification of American trash culture, and are perfect in their roles. Watching them lose their name, you can see how the music gets more serious and silly. The Cramps will always be around, and will continue to 'Stay Sick'.

Andrew Scatchard

THE SPOOKS
Mory House Union

THE SPOOKS run their very own Bikini Club and promised a good time. We got it.

Packing out Mory House, it seems that not only are the SPOOKS the ultimate result of a 60's concept, but that here in their home town of Edinburgh they could easily rise to cult status.

The object of the evening was fun. A totally sixties disco, slides of Hendrix, Doors and Beatles graced the wall, swirly patterns projected all around, and two TV's flickered sixties bands and programmes.

THE ICICLE WORKS
The Venue

The ICICLE WORKS are unenthralling. Whilst others grew up to the strains of the Bunnymen, or U2, or Grab The Viper, etc., the ICICLES concerned they could do no wrong. Every record they released, every interview they gave, every tour they undertook: all were lapped up with true devotion.

Then, a couple of years ago they split, following the critical and commercial disaster which was their last album, the hideously schmaltzy Blind. There followed a period of silence, but now, Ian McNab, guitarist, singer, songwriter and ego of the band, is back. But is that on stage with him? The drummer is wearing a Brian May wig. The bass is sporting a hideous pair of sun glasses that were quite trendy in 1984. As for the guitarist... well, you wouldn't want to take him home to meet your mother; his new look is more reminiscent of the Manchester rave inevitably dies.

Claire Brennan

Then The Sparks; two sets, a costume change, silly smiles, comedian and everyone went wild. After song the steam of sweat replaced dry ice, a case of The Cavern revisited with a massive dose of irony.

You can hardly say the SPOOKS music is original. They act mindless, want crowd participation (see fanatics) and are a totally refreshing departure from the incessant bands around. They've packaged and produced themselves very well. Anyone who plays on stage while videos of Hammer the Monster driving around in a jeep are broadcast simultaneously deserves to do well in the serious world of music egon Alston Brown

THE CRAMS
Glasgow Barrowlands

THE CRAMS have certainly the most relaxed Sioux has looked on stage while six weeks ago (reopened with But Not Them), the song that as part of the Juke set began as a slice of Creatures business, and throughout she smiled and chatted with the audience, appearing at ease as the group of a 1,000 capacity venue.

The song comprising almost entirely of natural laughter, last year's hayaestlyly woman, was remarkable for the number of mistakes it contained - Budgie desperately try to get into Mad Eyed Screamer's groove was one particularly brilliant moment.

Quite a contrast to the band's highly rehearsed and polished sets of late and all the better for it. The Creatures were just as wonderful as expected - tribal rhythms, jungle noises and Siouxsie's elegant arrogance.

James Haltburn

KEVIN McDERMOTT ORCHESTRA
Network

First time I ever saw Kevin McDermott he was supporting the Icicle Works at Coasters, had a crooked hat and played a largely acoustic set. Three years later he's headlining at a thinly disguised Coasters, the Icicle Works are struggling to fill the venue, he's on a pound or two here and there, and his flowing locks are assumed Ian Gillan proportions. Unfortunately, so is the playing of the band's lead guitarist Marco Rossi, who appears to be taking the music on a one way trip to Castle Donington.

Gone are last year's statutory fifteen crashing crescendos at the end of every song, but each time Kevin sets off into an acoustic parade, along comes Senior Rossi to smash the tune to pieces with the sort of guitar playing that could win him a year's free subscription to Kerrang. Predictably opening with 'Diamond,' the KMO's set comprised all the songs from the 'Mother Nature's Kitchen' album, with the odd new(ish) effort stuck in guinea pig style to gauge its appeal.

"King Of Nothing" and 'Mother Nature's Kitchen' itself were outstanding, appreciated even by the scallies who'd turned up early for the Inevitable Carps gig.

Suffocation Blues' lost a certain amount of its intimacy when subjected to massed clapping and sing-along-a-Kev antics, but it at least allowed Kevin to display his undiluted version of the band's dissipated mid-song by mad axeman Ross.

Covering The Who's 'Tales', Kevin saw Rossi to perfect his Townsend maximum RW7th technique, before normal service was resumed with the band's final offering, a frantic, hurling, full-pelt rendition of 'Healing At The Harby'...

Kevin McDermott is by no means a poor man's Bob Dylan - for a start he can sing. The next big thing for the 90's? Inevitable. Lend this man your ear before he steals away your way.

Donald Walker
SUMMERHILL
Don't Let It Die
Polydor

AFTER the failure of the last single - the gloriously splitting Here I Am - this may just be the one to do it for Summerhill. The single is another earnest plea from the heart of Glasgow's Sect.

Burnett, all strummed acoustic guitars and the subtext of string sections. Summerhill will never break new ground but simply, and more importantly, re-establish the delicate art of writing effective and economical guitar-based songs. The country flavour held in check on the a-side is unleashed on the b-sides - acoustic versions of I'll Keep You In Mind and Do Right Woman-Do Right Man.

Well sexy.

James Hallburton

RUBELLA BALLET
At The End Of The Rainbow
Bravo/One Little Indian LP

BAULI! Failed again.

Coming to Rubella Ballet in complete ignorance (because I'm too young and cool to remember them of course; honestly officer, I can explain everything), I was encouraged to read that their drummer used to be in Flux Of Pink Indians, whose album The F---g C---s Treat Us Like P---g once caused quite a stir in Truscott Record Shop, I can tell you. However, any hopes I had that Rubella Ballet would be a cosy troop of stoned vegans living in a commune up trees with goats were soon to be dashed.

At The End Of The Rainbow is partly a retrospective of their ten year history, partly a showcase that Rubella Ballet would be a pretty, mummy band. Their collection of songs fills a very dated new wave rubbish. It's very simple, very for new material, and mostly complete ignorance (because I'm honest officer, I can explain everything), I was encouraged to read that their drummer used to be in Flux Of Pink Indians, whose album The F---g C---s Treat Us Like P---g once caused quite a stir in Truscott Record Shop, I can tell you. However, any hopes I had that Rubella Ballet would be a cosy troop of stoned vegans living in a commune up trees with goats were soon to be dashed.

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THE GOOD, The Bad
And The Ugly may well be one of Clint
Eastwood's most famous movies but it is
unlikely that the album of that name, released
on April 4th, will have much to do with Ennio
Morricone. The record, on China Records
(homemade Green On Red), is the debut from
Ugly As Sin who are currently touring with
ageing punks and cover version specialists,
The Stranglers.

The band's second single, Pain, has just been released
and has been garnering comparisons to a whole host of
time-honoured bands of a Gothic nature. One listens to
the pairing of lead singer, Walker's, brooding voice and
Sherri Lawrence's ethereal harmonies along with the
reconquering bass and crashing guitars and it is easy to
see why. Sounds like any old bunch of Gods is
definitely not to be recommended but sounding like all
the best Goth bands (from The Sisters Of Mercy to The
March Violets) rolled into one certainly is. So what
does Walker make of such allegations? "I don't really understand or agree with them. We're
just a rock band but we don't want to enter into the
clichés that go with that - jamming on stage and all the
rest." Easy to say, but how are you going to make sure it
doesn't happen to you? "Hopefully, there'll be enough people around me to
start hitting me on the head when that happens."

"I've still got loads of friends I've had for 15 years and
they're not really into my sort of music, so they can tell
me when things are wrong."
The band began around 18 months ago, initially as a
solo venture for Walker who had become increasingly
dissatisfied with the negative aspects of group
democracy. Now they tour as a five-piece, but,
because, at the moment, he is the song writer the band
is very much Walker's. Songs like Pain, First Love and
City Lights, while being wonderfully poppy, contain
some fairly depressing lyrics: Walker again: "When they were written it was a real
strange point in my life but at the same time they're
not real cut-throat jobs. There is a positive side to them.
They are personal lyrics, but not exclusively so."
The prospect of touring with The Stranglers holds no
fears for Walker or the band - the idea of playing to
another band's audience in huge halls is taken in
Walker's stride: "You get used to it. It's really the same thing whether
it's 50 people at 'The Marquee or 5,000 with The
Stranglers" You can judge for yourself when Ugly As Sin support The
Stranglers at the Can-fish Playhouse on Monday 5th
February.

Ugly As Sin are about to release
their debut album and are cur-
cently touring in the esteemed
company of The Stranglers.

James Halliburton caught up with
lead singer, Walker and discov-
ered the problems of not being
groths.

Structured

ROSEMARY BUTCHER
COMPANY
Richard Demarco Gallery
21 February

IN THE atmospheric surroundings of the Demarco Gallery one
of Britain's leading 'new
dance' choreographers, Rosemary Butcher, presented her company in a
performance entitled "D1."

The first part of a triptych of per-
formances to be released in three
separate stages, "D1", explored the
relationship between people and
their created environment, the city.
Butcher has maintained her reputa-
tion as an innovator in her collabo-
ration with Iraqi architect Zaha
Hadid and American computer Jim
Fulkerson.

To be honest, if it had not been
for the enlightening (and
usually presented) programme, I would have
interpreted the subject of the piece as something completely
different. I am reconciled by the
fact that when it comes to dance,
the majority of people are
probably in the same boat.

Taken on purely face value the
choreography and the performances of the five dancers
were both stimulating and
beautiful to watch. There was a
continual flow of movement and the
dancers related to each other in
a seemingly effortless, instinctual manner. The nature of
the venue ensured that the
dancers were never isolated from
the audience but rather, were
forced to acknowledge and
challenge them with eye contact
and sheer proximity which was
disconcerting.

The use of lighting and
projections was strikingly
effective. Images projected onto
the back wall of the gallery were
reflected on the simple white
dress of the performers and the
lighting trapped them partly in
shadow so that only specific areas of their bodies
were highlighted.

There was no point during the
performance when my attention
wantered. Butcher, unlike some
dancers, does not drag out
her pieces and consequently the
appreciative audience was left
applauding for more as opposed to
praying for an end. More
importantly though, attention
was held by the technique and
expressiveness of the dancers
and the originality of the
choreography. It was a relief to
see a dance performance which
did not depend upon cheap gimmicks
and risque costumes in order to
attract publicity. In keeping with
the green age, it was pure dance
with no artificial additives or
colours.

Eleanor Wood

FEET FIRST DANCE
FESTIVAL
Traverse Theatre/Assembly Rooms
28 February-10 March

In a Season virtually devoid of dance of
almost any description, the Trav-
ese kick off a 10 day festival of
contemporary dance at the end of
this month featuring a diverse and
impressive collection of British and
International artists.

The programme includes the
highly acclaimed Cholmondeleys
and the very 'different' dance styles
of Nahid Siddiqui and Masaki
Iwasa: two of the leading expo-
nents of their respective fields of
Katha and Buto.

One of the highlights of the
festival will undoubtedly be
"Giant", the first new piece for
two years from the Glasgow-based
Gregory Nash Group. An eigh-
teen-monitor video installation
provides a kinetic environment for
Nash's choreography which
explores the relationship between
dance and the camera and promises
to be an innovative visual experi-
ence.

Intended as an annual event
Feet First will hopefully fill the
abyss left by the major dance
companies who so rarely make it
North of the border and also by
promoting contemporary and new
dance, bring it to the attention of
a wider and more appreciative
audience.

PREVIEW
EXCLUSIVE ISSUES
Edinburgh College of Art
3 March

A symposium on gender in art has
been organised by two Edinburgh
College of Art students in response
to lack of female tuition in the
arts. Exclusive issues, in a
day long symposium, of lectures
and seminars by artists, lecturers
and critics both male and female.
Lorna Vote who writes for the
Glasgow magazine 'Variant' will
be talking on the subject of Self-
determination and feminism.

Tickets are £4 (£3 concessions)
and available in advance from
ECA SRC or Karen 447
0920 and inclusive of meal.
suspender's set off the Prometheus the most entertaining soloists but and uncluttered band, gave a. The audience subtle and varied performance. came away thrilled and convinced as a serious dose of Germanic respectful surrender to decibels, but the

The Royal Exchange Theatre for the Edinburgh opening of "Shakespeare To Conquer" starring Una Stubbs on Tuesday 13th March in return for answering the extremely taxing question below.

Answers to the Student offices by 1 p.m. on Monday, 5th March

Applications are invited for the post of

BANK OF SCOTLAND SCHOOLS DEBATING CHAMPIONSHIP CONVENER FOR 1990/91

Application forms are available from the EUSA Offices, and should be returned thereto by midnight, Monday, 5th March, 1990.

EDINBURGH UNIVERSITY MUSICAL SOCIETY

Bonif Godunov - Mussorgsky Polovetsian Dance - Borodin Swan Lake Suite - Tchaikovsky Cantus in Memorian Benjamin Britten - Part

USHER HALL Sunday 4th March at 7.30 p.m.

Tickets from Usher Hall, Queen's Hall and Department of Music, 12 Nicolson Square.

HAND MADE PICTURE FRAMES AT STUDENT PRICES PICTURES, PRINTS, PHOTOGRAPHS ETC.

TEL. SANDRINE ON 556 1815 (DAY AND EVENING)
Bitter Taste

Bitter Harvest
Stills Gallery
until 17 March

THE PHOTOGRAPHER
David Larue spent the 1989 harvest season amongst the black workers of the Western Cape, and in this exhibition he presents his view of their vulnerability to exploitation in a black and white portrayal of their lives.

You won't be wrong in expecting an overtly political statement; even the introductory caption presents a clear, hard-hitting account of the working lives these farm-workers lead. The photographs have a documentary realism that perhaps detracts from their aesthetic quality, one of the first suggestions I have seen where subject matter is powerful enough to make artistic considerations secondary.

Sequences of similar photos have a wearied effect but their impact is intentionally powerful; a social or political comment is clearly but quite un TMP

Many depict farm-labouring life; shots where one gets a feeling that Larue might be trying to suggest that animal accommodation is more sumpsious than human. Especially moving are the photographs, filled with feelings of hopelessness and bitter recollection, of the hoist compound bars where male workers, separated from their families, have nothing better to do than to drink, spending half their weekly income on liquor.

Many of the photographs are similar in subject matter and treatment and are occasionally spoilt by irritatingly repetitive captions, but these are powerful images, stressing with uncompromising clarity the modern classical techniques such as slapping the strings with the palm of his hands. He left on all knolling that he had thought deeply about the use of electronics in music but he certainly wasn't depending on it.

Friday was also the debut gig for the new Chick Lyall Group. It looks like yet another Jethro Tull jazz group is set to go places led by one of our major jazz pianists.

John A Elliott

Le Bugie Con Le Gambe Lunghe
Adam House Theatre
21-23 February

HIS HUMOROUS pro- production of Eduardo de Filippo's "Le Bugie Con le Gambe lunghe" (translated as "If you tell lies make sure they are whoppers") won over its audience with laughter. However in doing so this very serious play didn't lose any meaning or appear farcical, rather it used this comedy as a poignant backdrop for the play's more serious message of social hypocrisy.

Set in the gloomy atmosphere of a post-war Naples the play centers around Libero, a truthful man who finds himself surrounded by a society whose main concern is to maintain a hypocritical facade.

Most disturbing to him is the conduct of a young couple, Benedetto and Olga. They both have adulterous affairs but quite unstrangely they conveniently manage to cover this up. Libero stands alone, repelled by their cool calculation and the sordid hypocrisy of the situation.

The quality of this production was largely due to a strong cast who provided a very high standard of acting. In particular the perform- 

ances of Carmine Mazzacappa as Libero and Sara Spoto as his sister Constanza stood out.Whilst being humorous they maintained an authentic, tragic side to their performance which helped to convey the play's true worth.

The excellent direction and production created a world round, very professional performance.

The simplest use of music, well-chosen scenery and the additional Italian touches of Symbolism and wit also all helped to create a very impressive and immensely enjoyable performance.

Roscanni Wilson

PREVIEW

ON STAGE
MR. SMITH
Bedlam Lunchtime
7 March

William Smith is depressed. He's bored with his job and sick of his family. He's got a nagging mistress and a boss who hates him. Things are not going too well. But then he sees an advertisement in the newspaper, 'Theatre-peutics, guaranteed to cure depression'. Could this be just what he needs?

This is On Stage Mr. Smith, a black comedy by the American playwright Wilson that comes to the Bedlam this Wednesday lunchtime. The show starts at 1.30, and it's guaranteed to cure depression.

IRISH NIGHTS
Bedlam Theatre
21 February

"WHEN OPPRESSION EXISTS even the bird dies in its nest," was the message of this funny, moving, short play based on the Arabian Nights and written as a spontaneous outburst at the deplorable predicament of author Salmon Rushdie.

The cast of three executed their roles with a sense of humour and professional polish. Chris Hoban and David Hunter excelled in their roles as Omar the poet and Caliph the King respectively, while Yinka Shelley gave a brilliant perfomance as Scheherazade, the King's cunning wife who tells him stories which never finish.

The play has two preoccupations: the right to freedom of expression, and the promotion of a better understanding of Islam. The latter is shown when the King moves to modern-day Bradford where his son is one of the fundamentalists advocating Rushdie's death.

The point is made that Gaitole, Spinzaso, and Darwin have all been condemned by religions for question- ing their fundamental principles, and the play ends with the characters facing the inanity of changing alternately the names of writers who have faced censorship: Oscar Wilde, D.H.Lawrence, James Joyce, Bertolt Brecht, Gabriel Garcia Marques. Finally, in anison, they chant, Salmon Rushdie, Fiona Oakle

LELESTRIEST
Bedlam Theatre
20-24 February

THERE was a good turnout for the Bedlam's production of Sophocles' "Electra", something which was no reflection on the performance.

The promise of a new transla- tion by Christopher Marshall was ruined by a disappointing opening scene. The actors' speech was any- thing but impassioned and sometimes quite unclear. Electra (Charlotte McDougall's) appearance on stage did nothing to sal- vage the play.

The long-suffering heroine, seeking revenge for the death of her father came across as nothing more than a spoilt school girl and was not merely an unsympathetic character, but often appeared both condescending and expressionless. Consequently it was the villain of a spontaneous outburst at the deplorable predicament of author Salmon Rushdie.
Born To Run

Born on the Fourth of July
Dir: Oliver Stone
Cannon
Feted for a fistful of little gold statuettes, and the successor to Platoon in Oliver Stone's Vietnam trilogy, Born on the Fourth... shoulders the burden of very high expectations. That it largely fulfils, and occasionally exceeds them, is a measure of the calibre of the work that Stone and Tom Cruise have produced.

The film's biographical framework is that of Ron Kovic (Cruise) who, having volunteered for the Marines as a prime piece of Uncle Sam's best bud, is paralysed at the age of 21 by a Vietcong bullet. On returning home, he finds that his disability symbolises America's failure in Vietnam, and that his country has disowned him in favour of a quest for spiritual enlightenment and success at any cost. Film really takes off as Kovic struggles against paralysis. It is an indication of Cruise's stature as a mature performer that he is at his least effective when playing the sort of all-American cheeseball that used to be at the limit of his dramatic capabilities. As the embittered Veteran, he is literally unrecognisable, and when he rages against his crippling inadequacy, produces several scenes of savage pathos.

Oliver Stone is a man of such trenchant anti-establishment convictions that they could have over-stretched the film, making it

BORN ON THE FOURTH OF JULY

As we have come to take for granted, the military sequences are gruesomely effective, but the

SEA OF LOVE

American social history, he ruthlessy exposes the dangerous implications of the ethos of success at any cost.

SEA OF LOVE

First half an hour oversells the way in which Kovic's childhood environment imbued him with the belief that competition and confrontation are intrinsic parts of masculinity, as well as instilling in him the fear and hatred of communism that united his

SEA OF LOVE

As the film unfolds, its epic length of 2.12 hours, which is just about the length that the Academy seems to find satisfying; it certainly is too long, but the power of the content, the splendour of the photography, and a director who goes straight for the throat combine to make it a riveting spectacle.

Andrew Mitchell

Oliver Stone's Vietnam trilogy, and that his country has ruthlessly exposed the dangerous granted, the military sequences ever so slightly.

So now Frank is torn between

 Enjoying your newfound love and the ever-constant suspicion that her copy-book is not clear. To

...is that of Ron Kovic (Cruise) who, having volunteered for the Marines as a prime piece of Uncle Sam's best bud, is paralysed at the age of 21 by a Vietcong bullet. On returning home, he finds that his disability symbolises America's failure in Vietnam, and that his country has disowned him in favour of a quest for spiritual enlightenment and success at any cost. Film really takes off as Kovic struggles against paralysis. It is an indication of Cruise's stature as a mature performer that he is at his least effective when playing the sort of all-American cheeseball that used to be at the limit of his dramatic capabilities. As the embittered Veteran, he is literally unrecognisable, and when he rages against his crippling inadequacy, produces several scenes of savage pathos.

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**FILM**

**FILMHOUSE**

**LOTHERSTATION ROAD** 228 2868

1. **KISS OF THE SPIDERWOMAN** Thu 9.30 pm
2. **DRUGSTORE COWBOY** Fri 6.30 pm, 8.45 pm
3. **FELLOW TRAVELLER** Sat in 1954, a blacklisted Hollywood screenwriter is shattered by the suicide of an old friend. Thu 3 pm, 6.45 pm, 8.45 pm
4. **KIDS OF THE SPIDERWOMAN** Fri 2.30 pm
5. **FELLOW TRAVELLER** 3 pm, 6.45 pm, 8.45 pm
6. **THUNDERBIRDS** Sat 2 pm
7. **DRUGSTORE COWBOY** 3 pm, 7 pm, 9 pm
8. **FELLOW TRAVELLER** Sat 3 pm, 6.30 pm, 8.40 pm
9. **HOUSE OF BERNARDALBA** Sun 9.30 pm
10. **FELLOW TRAVELLER** Sun 6.45 pm, 8.45 pm
11. **MISSISSIPPI BURNING** Mon 6.30 pm, 8.30 pm

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**GILDED BALLOON**

233 COWGATE 225 6266

12. **WHEN THE BREAK BREAKS** British premiere of the 1986 American drama by Robert Clyman. Until Sat 3 March
13. 7.30 pm
14. £3.50/£6.50

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**BETON THEATRE**

**MUSSELBURGH**

685 2240

15. THE FISHER BOY
16. DIAMOND BACK
17. MBK

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**PLAYHOUSE**

**GREENSIDE PL**

557 2596

18. CATS
19. Just when you thought you'd heard the last of this, they go on and extend the run for three weeks. Until 24 Feb
20. 7.30pm (Wed & Mat 2.30 pm)
21. £6.40/£3.50

---

**BRUNTON THEATRE**

**MUSSELBURGH**

685 2240

22. THE FISHER BOY AND THE HONEST LAS (A MUSSELBURGH REEL)
23. Donald Campbell's play to celebrate the Brunton's tenth anniversary. Until Sat 17 March
24. 7.30 pm
25. £4.30/£3.30

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**THEatre**

**STJAMES’S OYSTER BAR**

**SAI PARADISE**

p.m., Free

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**MUSiC**

**Freewheelin’**

97 SLATEFORD ROAD 031 337 2891

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**WHAT'S ON**

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**THURSDAY**

**BLUE PRINT**

3.00 Free

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**FRIDAY**

**THE BLOCK BROTHERS**

I ber none of them are called Block, and none of them are brothers. £1 after 9 pm.

---

**SATURDAY**

**BO WEELIE**

If you ever go to see a rock and blues cover band go to see this lot. You'll feel better for it. £1 after 9 pm.

---

**SUNDAY**

**SWING**

Support for The Indian Givers and The River Detectives in the past. £1 after 9pm.

---

**TUESDAY**

**ROOTSIE TOOTSY BLUES BAND**

9.30 pm Free

---

**WEDNESDAY**

**THE FAT LADY SINGS**

Another Irish band (from Dublin) who are going to be big, but I wouldn't know 'cos I only heard their single 'drowning Maid Lanie' once on the DLT show.

---

**2.80 THURSDAY**

**BLUE PRINT**

3.00 Free

---

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**UNIVERSITY**

**THURSDAY**

**SWSW**

"The Crofted Family" 1pm, Chaplaincy Centre

**KING’S BUILDING**

**LUNCHTIME TALK**

"Scandanavian Studies"

With Mist I Scott, Dept of Scandinavian Studies

1:15pm, 6th floor common room 3CMB

**EU ANTI-APARTHEID SOCIETY**

Freedom Now in South Africa

7pm, Chaplaincy Centre

**EUROPEAN STUDIES**

**EXHIBITIONS**

**CHESSY GALLERY**

MORAY HOUSE

556 0645

**ROBERT MOTHERWELL**

**RECENT GRAPHIC WORK**

Abstract expressionist prints.

Until 15 March

**OPEN EYE GALLERY**

75 CUMBERLAND STREET

557 1020

**PARKER ELLIS AND SCOTT ELLIS**

Recent work by these two artists; mostly works on paper.

Sat 10am-6pm; Sun 10am-4pm

**PORTFOLIO GALLERY**

43 CANDLEMAN BREAK 220 191

**DAVID HARVEY**

**STRIKING POISES**

24-Feb/22 March

Thu-Sat noon-5.30

**CLUBS**

**THURSDAY**

**SWAG**

Two floors-who's for your noise.

The Mission, Victoria Street, & Shady Lad's, Cowgate

11am - 7am

£20-£30 (late mat cards)

**FRIDAY**

**BARRIO NEGRO**

The mixed race of Latin, jazz and soul is proving increasingly popular.

Network 2, Tolcross

10.30pm-2am

**SPANISH HARLEM**

Lose of House, Wilkie House, Cowgate

10.30pm-3am

**TV GUIDE**

**THE SHAKES** (Wed. 230)

3.30pm, 2255584

And reflect and relish amusing decline of the Christian sect that did a bit more than dance and make chairs, but not much else. Started by an illiterate factory-worker from Manchester (as he wrote it) it grew from the seed of Ann Lee and her little emigrating posse in 1701(2nd John), choir-making, and membership of 6000 by 1848. Also known as the United Society Believers in Christ's Second Appearance they were extremely well-dressed; the ladies being accoutred of anything less than meticulous coiffure. It didn't take Thomas Merton to guess at the demographic disadvantages of such an attitude but Ann was boring some of it and couldn't understand why the numbers remained so steady after 1840. This, of course, is immediate antibiotics with the Moravians, who might have been set up by an equally illiterate missionaries, but who at least had the gait (and ideology) to realize the wonders of energetic polygamy.

**Tuesday's**

"The Shakers' (Wed. 230)

3.30pm, 2255584

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**GREEN BANANA CLUB**

In defence and alternative in its finest hometown.

Evening. Pottinger.

£2

with matty card

**TELYOW ROUND UNION**

Sunday 6.30-9.30pm

Union squires.

A variety of entertainment, from the disco, to the dance downstairs, with MTV synthesizers in between.

**SATURDAY**

**EU MUSICAL SOCIETY**

**ORCHESTRA & CHOIR**

Jonathan Toblock conducts a programme of Russian Music, including Tchaikovskey.

7.30pm, Union Church, Lofthouse Lane

£20 - £5

**APOLLO**

This pub is in more pain than Chambers St ever was before - get down there and not for yourself!

Evening. Chambers & Union

**MONDAY**

**EU CONSERVATIVE **

**UNIONIST ASSOCIATION**

Tea, Tempus Reading Room

**TUESDAY**

**FRENCH SOCIETY**

Lunch for elite, begatant and beaucoup de vie.

1pm, French Dept Brunnaue, 40 George Square

**THE EDINBURGH QUARTET**

Playing Wilkes and Hayes String Quartet

1.10pm, Reid Concert Centre

**WHAT'S ON SPONSORED BY**

**THE SUNDA**

**CORRER BEND**

**NOW IN STOCK**

**PELLE THE CONQUER**

A modern romantic comedy that gets it absolutely right.

Getting right.
The sad death of Michael Powell, a major figure in the ‘golden age’ of British cinema, prompted Toby Scott to deliver his annual lament on the deterioration of movie-making in this country.

IT HAS become something of a tradition for film critics to write articles about the slow but seemingly inevitable decline of the once great British film industry and, it would seem, equally traditional for their readership to respond by either ignoring them or labelling them as doom merchants, but, at the start of yet another such article, I have to say that I genuinely believe this to be the case.

This feeling is prompted by the death last week of Michael Powell, who is little known to the general public as a name these days but who, in his time, has directed some of the best films ever to come out of this country. Indeed, given the frequency with which his films occur in All-Time Top Tens, his work is known and respected around the world: Martin Scorcese (and, in his later years Scorcese’s) and in his later years influence and, a point I shall return to, is not my intention to write about Kenneth Branagh and BBC2) and subsequently to hollywood anymore. Thanks to PBS and the BBC, the great British film industry still produces more than it used to, working in Britain with Death Wish 3: A Great British Picture. But, at the start of yet another such article, I have to say that I genuinely believe this to be the case.

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