

outh Africa to rescind the sentence imposed on black Benjamin Moloise. Moloise and guilty of murdering a policeman near Pretoria in

to an increased participation by majority at Sunday's general elections.

The king earlier today finished three days of consultations with leaders of political parties, trade

NEW DELHI. A cyclone ripped through eastern India, causing at least 10 deaths and leaving 50,000 people homeless, the Press Trust of India reported.

brush-American been evident operations Pearl Harbor the abortive mission and

NEW

Lellan Galleries,
Glasgow

ARE HENRY

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stitute

E Glasgow Institute of the Arts is 124 years old and still strong. Past president and Schotz managed 93 of these years. His excellent memorial exhibition contains sculptures ranging from 1933 right up to a bronze sketch for ghetto Jew that was working on just before his death last October. His enthusiasm for life was an ample to all.

Sir James Guthrie, whose *Boose Girl in To Pastures New* was exhibited at the Institute exactly 100 years ago and is again on show, must have felt the same sort of enthusiasm when he set out capturing the winter sunlight, the sturdy child, the adding birds, in his characteristic square brush strokes.

This Monday in London, Rosemary Beaton who graduated from Glasgow School of Art in the summer, demonstrated that the cottish appetite for life continues. Her £7500 Players Prize winning commission portrait of Sir Robin Day is painted with the same gusto that she applies to her institute picture of Neptune's Land where jolly buxom seaside folk frolic.

And how nice to see other enterprising young Glasgow graduates like Shone Kinloch, Clair Scullion, Mary MacLean, Craig Peacock and Alison Harper exhibiting alongside their teachers Knox, Robertson, Gardner, Cunningham et al, though there are a few sons and daughters (Gwen Hardie and Mario Rossi for example) who could be encouraged to exhibit!

David Donaldson (despite his absence in California where he is currently exhibiting still manages to steal the show with a splendid big new oil of Marysia and Susanna stylish and romantic, a hint of Manet's Olympia and intimist Vuillard/Bonnard mixed nicely with old master connotations.

It is however, one of the few decent pictures in the Central Gallery. Normally the holy of holies with a choice hang, the

year it houses an undistinguished selection (exceptions are Wilson, Houston, Boyd and Edgar). The Institute incidentally is one place where portraiture still flourishes. Vide, Boyd and Edgar and a rising talent — Anne Macintosh. David Evan's photorealist compositions are not portraits in the ordinary sense of the word but don't miss J. F. Kennedy enshrined in Another Patriot.

Maureen Binnie and David Ross Warrillow, both very different in approach, are currently exhibiting in Texas with Main Fine Art — no doubt at higher prices. Others that caught my eye include Frances Pelly's sculpture, James Fullerton's white farmhouse bathed in crisp winter sunshine, Martin Baillie and Tim Armstrong.

The Tron, Glasgow MARY BRENNAN

Point of Convergence

GLASGOW audiences last saw Monstrous Regiment in Calamity — Bryony Lavery's sharp and funny appraisal of Wild West women which the company toured in '83-'84. Point of Convergence (at the Tron until Sunday) also delves into the myth and realities of female strength and weaknesses but seeks to communicate its message through visual rather than verbal images.

Time and place are not specified: the undulating floor covering and sculpted outcrop of scrap metal suggest a future wasteland (familiar ground in many a Doctor Who type escapade). Helicopters will be heard overhead but the appearance of the two women fighters will be vaguely medieval footsoldier, their weapons, knives and staves. They talk of conflict of "the others" without actually naming the foe. Is their enemy the strange, ragged creature who has been following them? Or is it the group of fantastically dressed and painted figures whose animal noises and boisterous horseplay suggest an outlandish breed of kittenish monkeys?

No, in both cases. The feral woman and the Wild Girls (whose outfits of outwardly displayed underwear and recycled rubber gloves make Madonna's ensembles look staid) are potential allies. Possessed of heightened powers of intuition, telepathy and intellect they are

apparently more capable of destruction than the fighters with their routine show of strength.

Point of Convergence was devised and directed by Chris Bowler in association with the Cockpit Youth Project. That might explain why the piece feels like a series of unresolved improvisations, for though there is a deal of energy and visual imagination let loose, there is also a tendency to play out the superficial aspect of the characters at the expense of the ideas they represent, ideas that are taking interesting shape just as the piece comes to a sudden halt.

Burrell Gallery GEOFFREY BASKERVILLE

Claremont String Quartet

SHOSTAKOVICH came relatively late to the string quartet, not producing his first until the age of 32 and more than half his 15 from the early 1960s up to his death in 1975. Considering that his is perhaps this century's most important contribution to the medium after Bartok, it is astonishing that this corpus of consistently magnificent music is largely unknown and seldom heard on the concert platform; so all credit to the Claremont Quartet for including the tragically impassioned No. 8 in C Minor (perhaps the best known here along with the more familiar Beethoven Opus 18 No. 2 and Dvorak Opus 95 American).

As with many of Shostakovich's works, containing his DSCH "signature" motif, this quartet reflects an acutely personal response here to the devastation of war (written after a visit to Dresden) with three sustained largo movements of transparent texture surrounding a viciously explosive central core.

The Claremont quartet gave a finely drawn performance of compelling urgency, thoughtful and intense, especially in the hushed bittersweet DSCH harmonisations of the final pages and if not always at a whiteheat of feeling they offered an excellent reading of this deeply moving and profoundly disturbing work. May we hope that they can be persuaded to include other quartets from this series in subsequent concerts.

Glasgow

KENNEY

Stuart C
Bach Rec

FROM now on March, Stuart to the University performing S. Bach in recitals. Three will be used Concert Hall, Church, Paisley Church, Hyndland common a g action organ, prerequisite for performance.

Besides being recital in the series event also inauguration of Unitarian organ from the old U and rebuilt by the builder, James Ma

That this instrument the focal point for clearly and cogent Stuart Campbell, affinity to good tradition whose firm underlying principle playing, drew fresh lucid textures from instrument.

His performance as so many must be incongruous registration indeed manual cha pyrotechnics were for as the music quite clear — but rather drew qualities from int tastefully executed and a subtle use of mark vividly those heightened musical te

In his first program Campbell offered a variety of the various genres of Bach, from the Toccata in C, BWV jovous transcription of Concerto in A Minor chorale settings, as in "O Gott du frommer" the numerous, and even settings of "Liebster sind hier." The next recital Sunday afternoon at Church.