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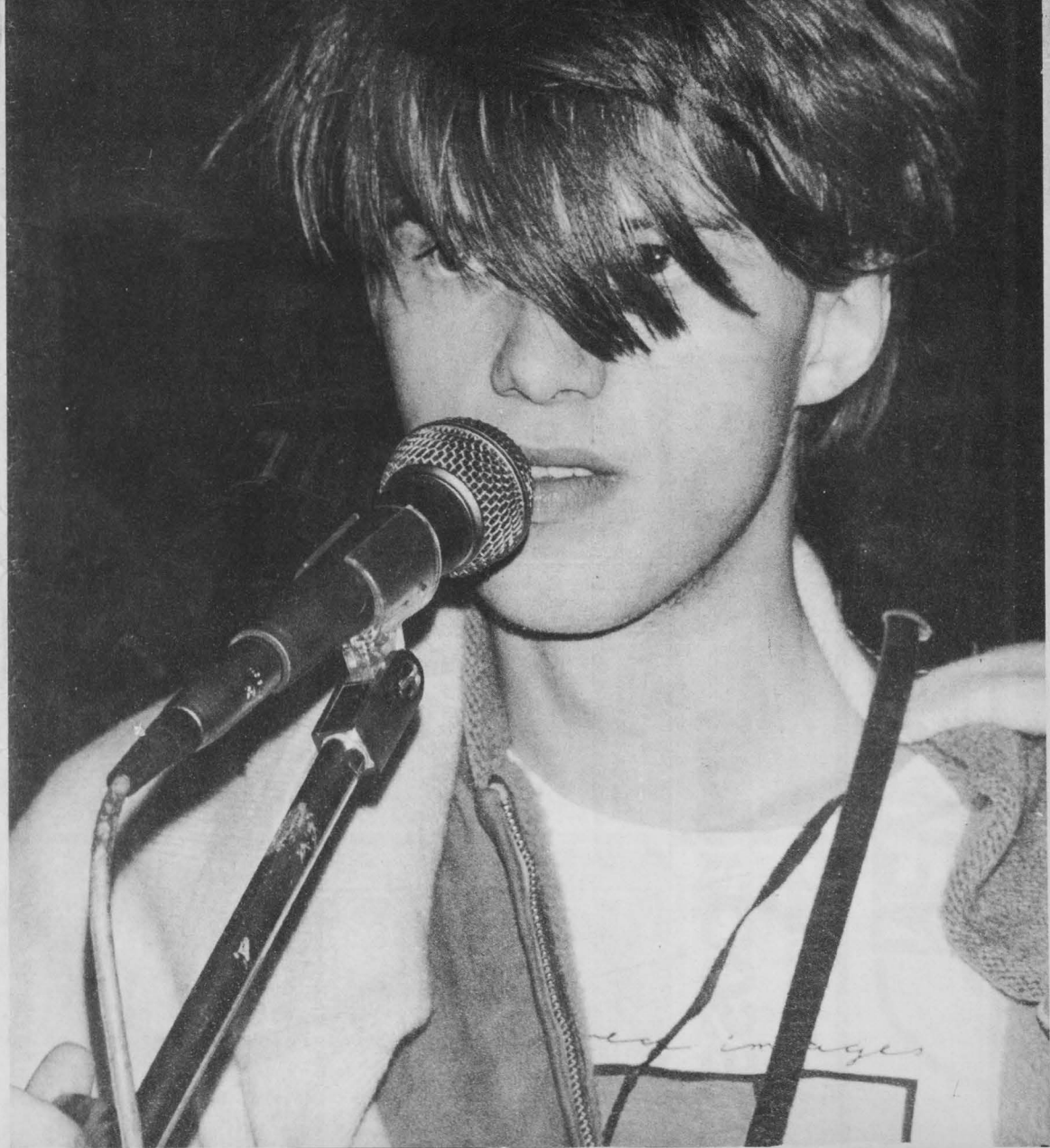
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15th October 15p

# STUDENT



# NEWSFRONT



## Association Abuse

For a number of years, rumour have circulated about Students' Association Office-Bearers using their position to make personal job applications. Now, after months of patient investigation, *Student* has gained possession of letters written by Rory MacDonald, former President of the Law Students' Council and 'Editor' of *Old College Times*.

Many of those involved in student politics see experience gained at the Students' Association primarily as an asset

SA/D/9.1 To: Dundas & Wilson  
Shepherd & Wedderburn  
W. & J. Burness.

Dear Sir,

I would be very grateful if you could send to me any details of apprenticeship vacancies in your firm for 1983. What areas of the law does your firm specialise in? I am particularly interested to know of firms' involvement with corporate work.

Yours sincerely,

Rory M. MacDonald,  
President, L.S.C.

Old College Times  
Students' Association  
Student Centre House  
Eristo Square  
Edinburgh

to be used when applying for work. Some take this a stage further by using Association facilities, which ought to be used for the student-body as a whole, to actually prepare speculative job applications.

Although copies of letters emanating from the Students' Association should be kept on file and available for inspection by any student, it has not previously been possible to find such evidence. Copies of Rory MacDonald's applications and the original replies were in a locked room in the Old College when 'discovered' by an investigator working on *Student's* behalf.

Rory MacDonald is by no means the biggest fish to have been involved in this practice, but was less fortunate than others in having evidence of his doings uncovered. Andrew Horberry, Honorary Secretary of the Students' Association, who is significantly more hostile in his attitude to such abuse than his predecessor Rory Knight-Bruce, admitted that it has occurred in the past. There was, however, "no excuse" for it, and he intended to ensure that it did not occur again.

## Postgrad Storm

A storm which has been brewing over the summer at the Postgraduates' Union promises to come to a head next week. On Monday, a group calling itself the Democratic Reform Group of the PGSU will hold a meeting under the chairmanship of Students' Association Senior President **Mark Kennedy**.

The controversy centres around the allegedly high-handed and unconstitutional behaviour of the PGSU Committee and the proposed new constitution which has been described as "amateurish." Four items in the new constitution have aroused especially strong opposition.

It has been suggested that two items which respectively permit the Committee to borrow money and allow it to bind the Union, its

members and its property in respect of such a loan are intended to retrospectively justify action already taken by the Committee.

Another proposal which will be strongly resisted is that the number of signatures required to call a Special General Meeting of the Union should be increased from 25 to 30. This will make it even harder than it is at present to call such a meeting and effectively reduce the opportunity to question decisions of the Committee.

One particularly Draconian measure is the proposal that Committee members should be bound by "the principle of cabinet solidarity" over its decisions and that those failing to do so should be expelled. It feared that this will allow the ruling clique in the Committee to stamp out any opposition to its views.

The meeting of the Democratic Reform Group will take place at 8 pm in Room 8 of the William Robertson Building.

SA/D/9.1

24th June 1981

The Editor  
The Daily Telegraph  
136 Fleet Street  
London  
EC4

Dear Sir

I have great pleasure in enclosing a copy of the *Old College Times* which is a newspaper produced on a self-financing basis by a group of students in the Law Faculty of Edinburgh University. As you will notice from the front page I am the Editor. All layout and format was completed by myself and this is only our second edition. Since commencing work on this minor publication I have become extremely interested in journalism and I would be very grateful for a chance to experience journalism at a slightly higher level. At present I am unoccupied from the middle of August until the middle of September and I would be very grateful if your newspaper had an opportunity for me to work in whichever department you choose during this period. As my usefulness to 'The Daily Telegraph' could hardly be very major I am not sure if a professional fee would be in order.

Yours faithfully

Ruaridh M. MacDonald  
Editor  
Old College Times

## CND Day Trip

Saturday October 24th sees this year's London march by the Campaign for Nuclear Disarmament. **David Harvey** reports.

A large demonstration is expected: 80,000 plus and, if last Saturday's anti-nuclear demonstration in West Germany (police estimates put the numbers attending at 250,000) is anything to go by, then this year could see the biggest ever demonstration of this kind on British soil. This would reflect that in Britain, as in West Germany (where the tensions are felt more acutely due to their 'front line' position) there is a growing awareness of the increasing tension between East and West and the threat posed by the possession of Nuclear weapons.

Tension has been heightened recently by the US decision to develop the neutron bomb in order to counter-balance the Soviet superiority in tanks in Central Europe and by the proposed deployment of Cruise missiles in European bases. Added to this are the theories being put forward in some quarters, seriously, about the possibilities of 'limited

Nuclear War' and of 'Winning' a nuclear war — whatever this may mean.

The CND approach is unilateralist, wishing to 'Withdraw [British] support from the nuclear arms race'. However, multilateralists must admit this demonstration will also serve their cause: the more public alarm which is shown at the continuance and escalation of the arms race, the more pressure there will be on our leaders to push for arms negotiations, real reductions and multilateral nuclear disarmament.

Edinburgh University's Students' Association 'whole heartedly' supports CND and together with the EU CND group will be organising transport to the demonstration. The emphasis that this transport must be self-financing and estimate the cost of the round trip at £10 per head. Buses would leave late Friday (23rd Oct.) evening.

The march will assemble at the Victoria Embankment from 11.30 am for the march to Hyde Park via Trafalgar Square and Piccadilly. Speeches will begin at 3.30 pm but before then it will be Festival Time, with dozens of different activities and entertainments going on at the same time.

## Armageddon 84

Last Monday's Scientists Against Nuclear Arms luncheon talk was given by two American speakers, Arthur Cox, a former member of the CIA, and Marta Daniels, prominent in the US Peace Movement, under the title of 'Politics, Economics, and the Nuclear Arms Race'.

Cox emphasised the disastrous effect that the NATO decision to deploy Cruise and Pershing missiles in Europe by early 1984 had had on the possibility of negotiated nuclear arms reductions. The ease with which the Cruise could be hidden from spy satellites, because of its small size and manoeuvrability, means that it will be impossible to verify a future arms treaty. Meanwhile, the speed which enables the perishing medium-range missile to reach its target in under five minutes, has forced the Russians to rely on an even more mistake-prone computer controlled defence system than the Americans have. Thus the likelihood of accidental Armageddon has been terrifyingly increased. The only way to avoid this is for Europe, both East and West, to put pressure on the

superpowers to negotiate extreme missile reductions by threatening to disrupt the NATO and Pact and alliances.

Daniels dealt with the Trident II submarine missile system, which Britain has adopted, and its role in the switch from 'Deterrence' to 'Counter-force' (the ability to destroy all the enemy's silos in the first strike) as the main NATO defence policy. Due to Trident's ability to destroy any Russian target from the sea, then in a surprise attack the Soviets may feel a preliminary strike against the submarine bases in Scotland is their only defence.

Both of the speakers saw their British publicity campaign as crucial in the survival race between awareness and catastrophe, and to reassure public opinion that there is considerable internal opposition to Reagan's warmongering policies.

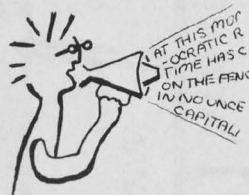
### Sunday Closing

Chambers Street Union does not open on Sundays as has been advertised. Teviot Row House, however, opens from 12.00 noon to 10.30 pm.

## SRC Elections

Nominations close next week for the Students' Representative Council by-elections to be held on Thursday 29th October. Despite the many and varied positions up for grabs, few candidates have yet declared themselves.

The most important post to be filled is that of Vice President (Senate), an extremely demanding



yet important position left vacant by the resignation of Alan Armstrong (see page 94 for latest betting odds.)

Other senior positions left vacant are Welfare Convener and Accommodation Convener, the latter caused by the recently

announced resignation of Stephen Edwards. In addition, a Postgraduate Convener has still to be found, there having been no nominations at the May elections.

Those without the confidence to tackle a senior post might like to stand for an ordinary SRC seat. There are vacancies in most faculties for both first and subsequent year representatives. If past experience is anything to go by many of the first year seats will be uncontested.

## Playhouse

Tickets for selected concerts at Edinburgh's Playhouse Theatre are now available at the Union Shop in the Student Centre. A limited selection only is on sale for each show, but they are for the most part the best seats available at the time. A booking fee of 20p per ticket will be charged by EUP to cover administration costs.

"Student is about having a laugh and having a say" - Jim Levi (after Gary Bushell).

# COMMENT

## We Say...

### Your Board?

Of all those extra curricular activities which you can engage in, working for this newspaper is not the only one which can guarantee instant success, fabulous charisma and more enemies than Margaret Thatcher. In the same building as ourselves are found the offices of one Edinburgh University Student Publications Board, or EUSPB for short, an organisation which has established itself as the largest student-run publishing house in Britain and which, not to mince words, is highly tolerated by the Scottish publishing fraternity.

Curiously threatened by too much hard work and not enough money, they are expanding their operations this year so as to include more students, not, we might add, to provide the money but that hard work.

Anyone is invited, in fact urged, to apply for the new posts created, which include: production assistant, sponsorship assistant, typesetting assistant, advertising assistant and two unspecified places. The work, as well as that suggested by those titles, ranges from reading and assessing manuscripts and editing them to proof reading, soliciting publicity and carrying wine to launchings.

This year, thankfully, they are not looking for anyone as pompous as themselves, just, as far as we can gather, fantastically intelligent, enormously gifted people who are prepared to thrust their talent aside for the sake of hard work and the chance to learn about publishing at first hand. For dates, times and places see the advert on page 5.

### Wastelands

What are the University doing with Bristo Square? We can answer the question - it's not a nuclear shelter, it's not a multi-storey car park. It's a square. A £500,000 square.

Edinburgh University are building a square, apparently, in an attempt to make up for the planning blight they've helped bring upon the rest of the Southside. They were unwilling to stretch their benevolence to paying for *real stone*, hence the tonnes of concrete blocks being laid out right now.

It's difficult to see the present heap of rubble ever endearing the University to anyone - surely that money could've been better spent. Still, those concrete walls rising in front of the McEwan Hall look *great* for billposters and aerosol kids!

succeeds, the demand for scientists, technologists, administrators, economists, and even for teachers, trained to the highest possible standards and in the latest techniques should expand rapidly. Therefore the present cuts in educational expenditure are more likely to prolong our economic and social difficulties: we feel bound in every way to oppose them.

Yours faithfully,  
G. Hammersley,  
President, Edinburgh  
Assoc. of Univ. Teachers.

### Smash the 'Sunday Post'

Dear Sir,  
May I, as a former editor of 'Student', congratulate you on your first issue. It was, in my opinion, the epitome of a student newspaper, striking a perfect balance between content, layout and style. May I further wish you and your staff all the very best for the remainder of the term.

In conclusion, I was sorry to note that your paper received some attention in the Sunday gutter press. This is the unfortunate and seemlier side of life which sooner or later confronts most editors. There are fanatics everywhere, on papers all around the world who pose as 'journalists', their Mecca being Dundee. They must be tolerated with a sigh and the piece of work which I refer to treated at face value for what it is: the sorry product of Scotland's only remaining journalistic sweat shop.

Yours etc.,  
Iain M. Hackett.

### Smash Cruise

Sir,  
At the present moment, it is costing the Conservative Government £21,000 million to keep three million people in unemployment.

On the other hand, we see expenditure of £12,300,000 on arms for 1981/82 - a figure which will rise by 3 per cent per annum after an agreement with NATO has been implemented. In addition, Britain will be expected to pay £6,000 million for Trident submarines - and that's just the initial cost! The final sum, if one includes all the infrastructure, will be considerably more.

It has rightly been said that the only flourishing growth industry is the production of armaments. The intention to deploy Cruise and Pershing missiles in Europe, the American decision to manufacture and stockpile the neutron bomb and the hawk-like utterances of Thatcher, Haig and Reagan add a new dimension to an already dangerous situation.

This, along with the declared acceptance by the US of the possibility, and even probability, of fighting a limited nuclear war in Europe, not only increases world tension, but renders Britain an even more vulnerable target.

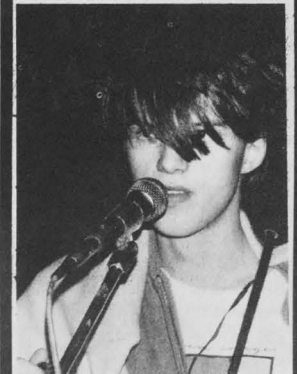
Since there is no effective defence against nuclear attack and no available treatment for the few people who might initially survive an attack, we must fight, fight, fight to get rid of all nuclear bases in our country, withdraw from NATO and, most importantly, cut arms spending and divert the money to create jobs and relieve world poverty.

From there, let us go on to support a European nuclear-free zone and thence to back the world disarmament campaign, remembering that there will be a special session of the United Nations on disarmament next year.

I call on every fresher to join us. Protest and Survive!  
Yours for peace,  
Gordon Currie.

## Contents...

4. **News.** Edinburgh News and the Fifth Column.
5. **Perspective.** Armstrong replies and two overviews of Freshers' Week.
6. **BeBopALulaWopBamBoom.** The definitive guide to what's what in Edinburgh Rock.
8. **What's On.** Our weekly guide on where to go and what to do around town.
10. **Sean Connery.** An almost-exclusive location report from the set of 'Maiden Maiden' on the banks of the Clyde.
12. **Arts.** Cinema, Theatre and Book Reviews, plus *Arty/facts* our weekly arts news column.
14. **Pop!** Poison Girls! Neon Barbs! Dreamboys! Gary Glitter! The Clash! Reality Asylum!
15. **Sporting Chronicle.** A review of the summer; Rugby; the Boat Club; Rambling.
94. **Page 94** Trivia, Trivia, Trivia.



Cover pic of Edwyn Juice by Simon Allen

## You Say...

### Smash 'Student'

Dear Sir,  
If ignorance is bliss, then you must be extremely happy. The comments made by your paper concerning Kings Buildings as a place to avoid, were factually inaccurate and have greatly offended many people, not least among whom are the staff of the Kings Buildings Union.

For your information, since your writer is apparently blind, the Kings Buildings Union contains the following facilities, which are obviously not all "purely academic".

The bar, which just happens to be the cheapest of the Union bars.

The refectory, which is the most comfortable in the University.

The coffee lounge, which, following current renovations, will be the best function suite, and the most comfortable coffee lounge.

The best four squash courts in the University (no booking fee).

The best two badminton courts in the University.

The best four tennis courts in the University.

The most up to date record library of any Union.

The fastest photocopier of any Union.

The cheapest stationery (and many other items) on the KB site (this through the EUSA shop in the Union).

A comprehensive advisory, careers and counselling service, run by the University welfare services.

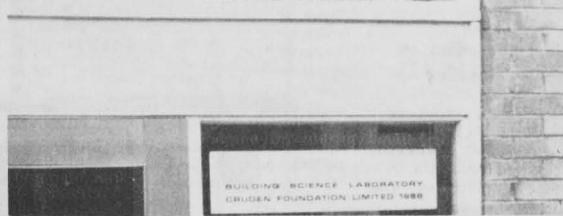
The biggest Union run laundry

The usual Union services such as newspapers, magazines, television video games, free pool table, etc.

It is perhaps understandable, therefore, that the staff who run

these services in an unfailingly cheerful manner, feel somewhat rankled at being totally ignored, and somewhat denigrated, by your publication.

For your further information I



One of KB's many attractions.

should point out that a minibus leaves George Square for KB every half hour between 9 am and 5 pm during term time. Perhaps it would be instructive for you to get on it one day, and come up and see for yourselves before you make any further comments based on ignorance and prejudice.

Yours sincerely,

Richard Smith  
KBU President

### Smash the Tories

Dear Sir,  
I write on behalf of the Edinburgh Association of University Teachers. We have agreed with the other unions in the University and with our colleagues in the Heriot-Watt University to support the protest against

government cuts, organised by the Students' Association for Wednesday, 21 October.

We are asking those of our members who teach classes on the morning of Wednesday, 21

October, and if necessary during the preceding day, to distribute to them a pamphlet dealing with the effects of the cuts, so far as they can be predicted. We have also suggested that they might, where feasible, allow a little time for any questions or discussion of the paper and the general subject.

AUT regard the present attack upon the educational system and the cutting back of further and higher education as totally disastrous and unjustifiable. That need not involve any dispute about the general impact of saving money upon the condition of the country and of our society. Even if we were all to accept that as a necessary evil, it should and could not be more than a relatively short-term remedy. It should prove itself within two or three years; if it

## Staff...

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## STUDENT

The Basement!  
1 Buccleuch Place,  
031-667 5718.

Founded 1889

Student! is a totally independent newspaper, written and produced for students by students.



# NEWSSENDS



## University Blues

Cuts of £200 million in the budgets of British Universities were announced by the University Grants Commission during the summer. *Sandy Murray* reports on the response of a new University body which plans to resist the squeeze on higher education.

The heat caused by government attempts to vandalise higher education has forged a unique combination of students, lecturers and non-teaching staff into the Edinburgh University Joint Union Liaison Committee. Although Edinburgh has been less badly hit than other Scottish Universities, shock at the scale of savings; to use the genteel University euphemism for cuts, has ruffled even academics, some of whom now feel quite precariously perched on top of their Ivory Towers. The Association of University Teachers has strongly backed the Joint Liaison Committee, which also has the support of the Students' Association and Unions representing manual, technical and administrative staff.

The two major stunts organised by the Committee this term are a letter-writing campaign, detailed in the latest sparkling issue of *Midweek*, and a Day of Action.

This event will take place next Wednesday. In the morning, the Association of University Teachers hopes to organise staff/student meetings in each department to explain how much damage is being done to the University. At 2 pm a potentially massive rally will assemble at Waverley Bridge to prepare for a verbal assault on the good citizens of Edinburgh in the guise of a march along Princes Street. At 7 pm there will be an opportunity for more reasoned arguments at a public meeting in the McEwan Hall. Speakers include the controversial MP for Leith, *Ron Brown* and the Chairperson of *NUS Scotland*, *Neill Stewart*.

Spending cuts have already begun to hurt at Edinburgh. Three hundred jobs have been lost over the last four years and a further two hundred will be lost by 1983. By July of this year, the University had run up a deficit of £700,000. It is estimated that the intake of

students to Edinburgh will be reduced 125 each year over the next three years. Despite all this, Edinburgh's relative good fortune when compared with other Universities has led to a response by the Old College establishment which has been described by some as 'complacent'.

This attitude has perhaps been engendered by relief that the position is not much worse as it is at, for example, Stirling. This institution has been so badly hit that there are now fears that it may be downgraded to college status. Such is the horror felt at the prospect of this mortal blow to what was once hoped would be the shining jewel in the crown of Scottish higher education that 3000 staff and students turned out to a protest meeting on the 7th of October. This response at a University which only has 3000 full-time students may be indicative of things to come.

## The 5<sup>th</sup> Column

### Chambers Street Victory

Reigning Miss Chamber Street, *Zerina Haniff*, pulled off a remarkable victory for her Union House last week. Bubby Miss Haniff, tired and emotional after a hard day's work, wandered into the Den of Sin at Teviot Row and, against her better judgement, was persuaded to enter the beer drinking contest. Much to everyone's surprise, not least her own, she soundly beat the *macho beer-drinking bikers* of the *Sportsmans Bar* at their own particular forte. Overcome with delight at her success, she had to be helped away by several of her personal attendants.



Miss Chamber Street

### Pure Gossip

Overhead at the Conservative Club stall at last Saturday's Societies Fair was a conversation about the ultra-right *British Movement*. One of the University Tories, traditionally a group dominated by 'wets' and 'pinkoes' was heard to say that "if the NUS keep banning these people (members of the British Movement) the only thing they can do is join the society closest to their views."

The Hack



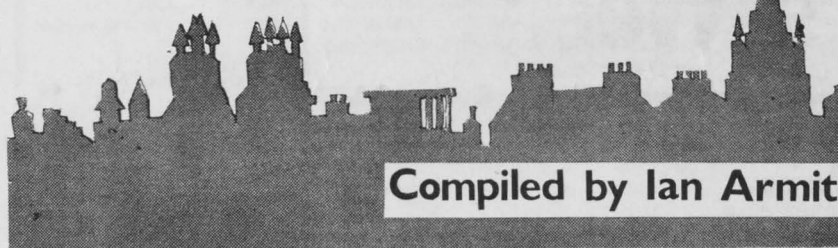
### Iran Students

It is vital that any Iranian students who are encountering immediate problems with their status in this country, and who are unable to show that they are bona fide students, should make sure they have current leave to remain. Students who have leave to remain given last year and expiring either at the beginning or end of October, and students given two months on entry or renewal this year, should apply to the Home Office for extension before the expiry date.

### Bonn Nukes

250,000 people of all nationalities and political denominations gathered together at the West German capital, Bonn last weekend to protest against Chancellor Schmidt's staunch support of the NATO decision to deploy Cruise and Pershing missiles in Europe in 1983. Despite previous anxiety the protest was peaceful and passed off without incident. It is hoped that the CND rally in London in October 24th will match it in size and enthusiasm.

## Auld Reekie News



Compiled by Ian Armit

Edinburgh's Conservative administration decided last Wednesday to postpone the destruction of over 200 homes in West Pilton. This gives the local action committee time to put forward its alternative proposals.

Edinburgh District Council are to become private housing developers despite opposition from its Labour members. The Tory administration intend to begin development in Leith.

Football clubs in the Edinburgh area face higher costs to have a police presence at their matches. The Scottish Office decision not to provide police services at a loss is the basis of the price rise.

An Edinburgh judge, Lord Justice Wheatley, jailed an armed robber for four years on Thursday after criticising a social worker's report which recommended probation.

Two hundred workers at the North British Distillery Company walked out on Thursday after the suspension of three workers for refusing to do what is normally an engineer's job.

Two Edinburgh men shared over £27,000 won on the Rangers Pools.

There has been criticism for the Scottish Gallery of Modern Art over its newest exhibit; three tons of slate meticulously laid out in a design by artist Richard Long. The exhibit cost the gallery £2,000.

Figures revealed on Friday showed that Lothian Region's staff figures have continued to rise while, overall, Scottish local authority staff decreases. The main increases were in leisure, tourism and social services.

Lothian Region are to lose a further £3.5 million this year as the government slashes rate support grant to "overspending" authorities.

## The Crossy

### ACROSS

- 1 Laurel and Bob were never taken for a ride in this! (8)
- 5 A hint now pointless, apparently. (3-3)
- 9 A through carriageway? (8)
- 10 Request fresh air for an African militant. (6)
- 11 The only way the coaster can go? (8)
- 12 Walks leisurely, but it would be a disaster if silence was observed. (6)
- 14 Sharply picked out. (3-7)
- 18 How the old doctor stuck to his patients. (4, 1, 5)
- 22 The hold we had against the French at the time of

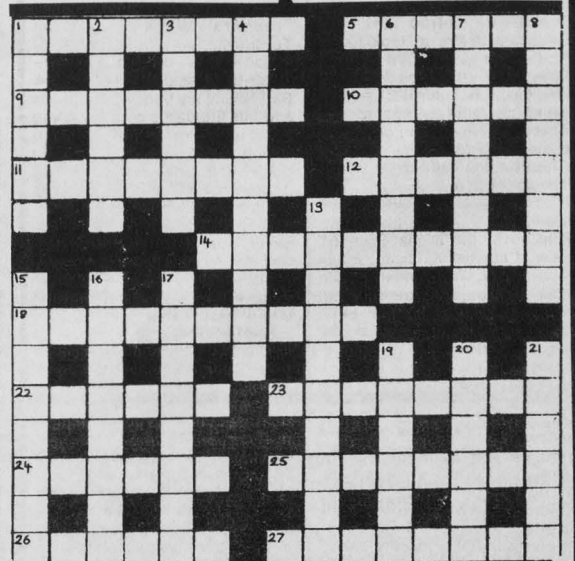
- Napoleon. (6)
- 23 Settle the bill for justice to press suit? (3, 5)
- 24 From the Tiber, I admire Spain and Portugal. (6)
- 25 Flower that sounds a disconsolate warning, perhaps. (8)
- 26 He's after fuel cuts. . . . (6)
- 27 . . . exchanging smiles with an inhabitant of the Hebrides. (8)

### DOWN

- 1 Come away from a party? (6)
- 2 New wars or old weapons. (6)
- 3 A position of some eminence. (6)
- 4 Made an announcement in

- favour of decimal conversion. (10)
- 6 Nobody can sleep through it! (8)
- 7 Easily the most convenient way to collect church funds? (2, 1, 5)
- 8 The reverse of a hit in the pop world. (4-4)
- 13 Sights that come in pairs. (10)
- 15 Triffid stings often proved so, when the Venetian took gin cocktails? (8)
- 16 Groups about to dispose of kitchen utensils. (8)
- 17 Stick it in your ear, Macilwain! — here's your girl. (8)
- 19 Agree to submit the small bill first. (6)
- 20 A show-place of antiquity. (6)
- 21 Dictator whose memory has not exactly been left without blemish! (6)

Composed by Neil Drysdale



# PERSPECTIVE

## The Thoughts of Chairman Al

**Alan Armstrong**, the former VP (Senate) makes his parting shot. The subject: Student Politics.

On picking up a copy of last week's *Student*, I couldn't help but notice the headline 'Armstrong Must Go'. Imagine my surprise when I discovered that it did not refer to another bout of SRC-bashing, but was actually a tribute.

This has inspired me to write a final article, in an attempt to stir up some interest in student politics.

I'll start with a personal view of the main political groups on campus, beginning with the **Conservative Association**. Any group that advocates a loan system as opposed to grants, and which supports a Thatcher regime which is systematically destroying our education system, should not be taken too seriously as student representatives.

The moderate-radicals (a.k.a.



the **Liberal-SDP** alliance) hoisted their standard at the last Association elections. Fortunately, their candidates, who did nothing but point out their opponents' faults, found little favour with the electorate.

The inactivity of the **Labour Club**, even on important issues such as nuclear arms, is notorious. They seem perpetually to be waiting for the 'new left' to take

over the Labour Party, conveniently forgetting that their hero, Lord Stansgate, the Rt. Hon. Anthony Wedgewood-Benn has served in Cabinets which have spent billions on arms at the expense of services. Some Socialism.

Further left, there are many small, active groups under the banner of 'Revolutionary Socialism'. The **Communists** can

never decide whether or not to support Russia, and the minute **Socialist Party's** main platform seems to be the abolition of wages, which lacks some credibility.

The largest and most active group is the **Socialist Workers' Student Organisation (SWSO)**, of which I was a member for almost four years as were Mark Kennedy and Mark Reeves. SWSO's 'alternative society' is based on the 1917 blueprint for Russia, which being international this time, will work. After they've organised a revolution involving billions of people, non-conformists will be dealt with by your workers' militia. Confused? I was until my tunnel-visions were cured.

An **anarchist** group did exist last year, but folded due to lack of organisation, and general apathy.

### EUSA

I'll now turn to the **'Students' Association**, of which all matriculated students are members. Unfortunately, most of you take no interest in its operation after you've elected the

representatives. You should do more to influence the Association by submitting motions to, or merely voting at General Meetings — if more than 300 vote, the decision is binding.

In addition, student representation on Liaison Committees and Boards of Studies must be co-ordinated to be effective. The SRC has committees in the three main faculties and links with Faculty Councils in the others, which should be a focus for all representation. I'd therefore ask all Liaison Committees and Board of Studies members to keep in touch with the SRC.

Lastly, in the forthcoming bye-elections, I would encourage you to vote for candidates with a proven track-record. These positions carry a great deal of influence and responsibility, so experience is essential.

Before I finish I'd like to say thanks for last week's article; to everyone in the offices, and especially to Mark Kennedy. The left is back, but it's only just started — I've no doubt that this year will be the most outstanding in the history of student representation at Edinburgh. Go to it, comrades!

## Freshers' Week: The View from the Snakepit

Two new writers offer very different opinions on their induction to our great institution.

"Have fun", they said. And I did. The only major mistake I made was to agree to write this article. Still, it's a relief to discover that none of the mistakes you make in Freshers' Week are irreversible except joining the OTC or the Conservative Club.

It's a knock to fall from the dizzy heights of sixth-year jackbooted kiddie-basher stardom to the gob-on-the-pavement level of becoming a 'nasty little fresher', but once you've got over the decline in status and the passionate desire to look like a second-year (at least), it starts to become enjoyable. Besides, if you look like a second-year, no-one speaks to you except to ask directions to the third floor of the chaplaincy centre.

I made hundreds of friends, and saw about five of them again. You could probably get 90% of the conversations on a little tape saying "Hi, I'm Diana Spence", Denis Thatcher/Siouxie Sioux (or whatever), I'm doing... (fill in dots), yes, I know it sounds boring, but it's quite good, really. I live in... I come from... and I use SR toothpaste. Good-bye."

In between socialising (cough),

I managed not to attend all the most useful things Freshers' Week had to offer. I slept in and missed the Library Tour (boy, was that a mistake); I avoided the Opening Ceremony in the vain hope of matriculating in under three hours; I caught about four words of the Dean's speech at the Faculty events for the privileged few who had the sense to arrive ¼ hour early, but I did manage to get to the Departmental Coffee Morning, and they didn't even have any Rich Tea biscuits.

Highlights of the week — Dr Strangelove, Pies, Pints and Politics (well, I like politics) and the postgraduate party. Oh, and being shown round the *Student* office on Monday when everyone else was ignoring me. (You can undo the thumb-screws now — Ed.). Note for next year — the real Freshers' Week begins on Tuesday.

Non-events of the week — paper-bag salads in Teviot Row Bar, having my bundle of booklets and bits lifted (the only thing you could use them for is roll-ups, and I can't believe anyone's got that poor in one week), and discovering that everything shuts down at 11 pm on Saturday.

That was how we ended up at the PG's party, and a good laugh it was too. As one not in the least bit condescending PG said when we discovered it wasn't the Overseas Union bash (what a waste of a French accent). "Stay and have a laugh. The difference is we're not all on the make." Definitely worth

deserting the cattle-market of Chambers Street for.

Unfortunately, it was probably the best week of the University year. Anyone got any plans for a replay?

Kay Goodall

Ah, to once again bask in the untroubled bliss of the collegiate newcomer. To breathe freely in the rich absence of self-confidence. To again dance with the unfettered grace of uncertainty. How difficult it will be to forget the joys of Freshers' Week.

Who can forget the attentive warden who first led us to our warm and spacious living quarters? He, who stood by reverently to witness the gracious and unflawed farewell to our parents, tears of goodwill shining in his eyes. Or his initial instructions, uncluttered by relevance, which left only the warmth of confusion in our eager minds?

Remember the welcoming arms of the upperclassmen, who unselfishly carried the luggage of each attractive young girl who arrived? Without asking, these noble princes sacrificed their precious time to personally introduce these nubile lasses to the finest pubs and wine bars. We can only revere these barons of generosity who selflessly sponsored the alcoholic consumption enjoyed by their naive proteges. It is difficult to imagine anyone more devoted than these dutiful soldiers who then bravely escorted each intoxicated debutante to her night-darkened dwelling.

Orientation meetings did so much to boost our morale during those first crucial days at college. We listened with rapt attention as each representative rose to make his thought-provoking contribu-

tion to our steadily growing reservoir of information. The grace and eloquence of our elder classmates, as they delivered their well-planned presentations, could serve as the ideal model for our future attempts at public speaking. The warden, our beloved shepherd and surrogate father, laid our fears to rest as he outlined restrictions and gleefully explained each fair and equitable punishment.

And what of the literature which was generously supplied to each knowledge-thirsty young initiate? We cherished each scrap of parchment thrust into our hands: schedules of chapel services, brochures from banks, fire drill directives, and administrative appendices. We leafed through leaflets and paged through prospecti, revelling in the glow of

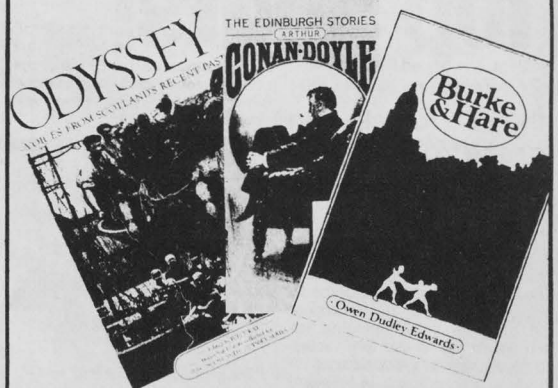
supplementary statistics.

The highlight of the week was undoubtedly the opening ceremonies. There, in the intimate confines of McEwan Hall, we were treated to a series of stirring speeches from our distinguished leaders. Certainly the plushness of the richly padded benches contributed greatly to our enjoyment of this inspirational event.

Yes, what happiness the memory of Freshers' Week can conjure up in the minds of those wizened denizens who can only reminisce and smile. These precious moments, however, must now be shelved in our fragile cerebellums as lacy gowns are relegated to dusty attic, retired to make room for another forage into ecstasy — the first week of classes.

Ken Goldberg

### WANTED People who like books



Applications are invited for places on EUSPB.

Applications should be sent or delivered to:

The Chairman, EUSPB, 1 Buccleuch Place, Edinburgh EH8 9AL, and should arrive no later than 4 pm Friday 23rd October.

**PERSPECTIVE** is a page on which anyone can put over their personal viewpoint on any subject whatsoever, to a large extent outwith editorial control. Articles around 500 words long should be addressed to the Editor at 1 Buccleuch Place.

# BeBopLulaAwopBamBoom!

## Your Complete City Music Guide

### Groups!

In Edinburgh, one of Britain's best music scenes is on your doorstep—*Student* susses out the local groups in this exclusive guide. . .

Before you start wading through this lot, here's an explanation of our patented star rating scheme—Live Value—surprisingly, we actually agreed on most of these . . . check those five stars out—they're all good, man. **Hipness Factor**—but hip for whom? Wephoned up Alan Campbell and asked him personally but he was out. So we did it ourselves . . . **Star Quality**—what the Ayatollah Khomeini had, once, or more objective measures of subjective criteria. And, here they are . . .

#### Altered Images

L\*\*\* H\*\*\*\* S\*\*\*\*  
"We want to be like Abba" quoth these Glaswegian postpers on STV. Shot to fame (well, a record deal, anyway) after being adopted by the Banshees, whose Steve Severin produced their disappointing debut LP. Although recent performances have been disappointing, the exuberant Clare and their bright, breezy pop usually carry the day.

#### Androids

L\*\* H\* S\*  
Wishbone Ash indulge in coprophagia with Throbbing Gristle! Rockist! Dry Ice. All dress in black! No redeeming features!

#### Another Pretty Face

L\*\*\* H\* S\*  
Now called **The Noise The Jazz** and basically a hard rock band in the Springsteen/Clash mould. Lyrically impressive, they have produced a few great songs.

#### Article 58

L\*\*\* H\*\*\*\* S\*\*\*\*  
Wholly Scotland 1980s sound—taking up Josef K's mantle? Good visually, especially cool, shades wearing guitarist. Melodically modern—the modern romance—recommended.



Altered Images' cutie Clare

#### Associates

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Announced their existence with a superb LP—*The Affectionate Punch* (Fiction). Excellent singer and quality (ex-cabaret) musicianship. Are now very prolific and a uniquely individual quality band.



A delicate tender Delmonte

#### Aztec Camera

L\*\* H\*\*\*\* S\*\*\*\*  
Postcard group with two singles and definitely the biggest thing in East Kilbride. Quiet melodic young things who sing innocent ballads. Despite their traditional sound (could be interpreted as dullness), the music press has raved. For lovers of the subdued.

#### Bluebells

L\*\* H\*\*\*\* S\*\*\*\*  
Postcard dragged this lot out of Bellshill or somewhere. Sound typically Postcard like—don't mention diluted Orange Juice or the Vel--- Underg-----!

#### Boots for Dancing

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Dance and riot with this part-time side whose special skills keep in contention. Very entertaining live due to semi-legendary loony singer David Carson. Line-up somewhat erotic—last we heard that guy who was in the Rezillos played bass for them.

#### Jo Callis

L NA H\* S\*  
Enterprising Edinburgh popist who wore kilt for the Rezillos, led Shake (first band at Nite Club), guitared in Boots and is now in the Human League and a soloist.

#### Cuban Heels

L\*\* H\* S\*  
If there was such a thing as a good solid rock band, the Cuban Heels would be one. Energetically workmanlike.

#### Defiant Pose

L\*\*\* H\* S\*  
Were Paisly punk leaders but have mellowed a little. With the Bungalow's closure, little has been heard save a recent single.

#### Delmontes

L\* H\*\*\*\* S\*\*\*  
A delicate, tender pop vision—a glimmer of light illuminating the tunnel of despairing post punk metamorphosis. A poignant interlusion of 60s pop style and 80s street realism. Occasionally a band can become corky or develop other faults—the Delmontes are one of these. Absolute shite—avoid at all costs.

#### Everest the Hard Way

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
A fine unconventional band who could be the dark horses of the Edinburgh scene. A noisy, clear contemporary music that displays a real depth of passion and commitment. No discs surprisingly, but London gigging, Cabaret Futura involvement and press interest has landed a deal with Do-It.

#### Explode Your Heart

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
*Student* said in May—"they explode with desperation, with talent, with a new music; a band you should see"—enuf said?



a delicate, tender, Defiant Pose

#### Exploited

L\*\*\*\* H\* S\*\*\*\*  
Probably the biggest punk band in Britain, their LP made the top ten in May. Heavily criticised (with some justification) for reckless encouragement of violence with such songs as *Fuck the Mods*, they're still a fine live band with singer Wattie Buchan an excellent frontman. Not sinister, they exist to entertain punks and skins which they do very successfully.

#### Fegs

L\*\*\*\* H\* S\*  
Paisley punks. They and most of their fans are in gaol so little recent action. Named after Ferguslie Park, a smart suburban area of Paisley.

#### Fire Engines

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Bob Last: "Their success is entirely due to the good name and good song titles"—also we might add, to Paul Morley in NME. In fact an excellent band whose short sets of discordant medley and arrogance are truly memorable whilst the records are gems. They

David Henderson (Fire Engines) displays new model telephone.



are a controlled chaos, a noisy avalanche of jarring guitar and manic vocals—discover them for yourselves.



Big John and Wattie-Exploited.

#### First Priority

L\* H\* S\*  
Typical new romantics—visuals not complemented by music. About as exciting as Falkirk High Street on a Monday morning.

#### Freeze

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Formed as a punk band in 1976, they still await success. "Gordon's a good cult" (Big John, Exploited) and a good singer/visual performer while David Clancey's guitar work is superb. A contemporary sound that is both derivative and unique, they are worth investigating.

#### Gary Bushell's Bum

L NA H\* S\*\*\*\*  
Truly pathetic. Classic song, Gary Bushell had a farm, ee-oi, ee-oi, oi! Always buy their round.



Mmmm-Ice Cool Paul Haig!

#### Josef K

L\* to \*\*\*\* H\*\*\*\* S\*\*\*\*  
Now that they've broken up, legends can be built up around Josef K, ignoring their duff LP and erratic live performances. Despite this, they were one of the very few great Scottish bands with a cutting, abrasive and paranoid sound. Singer, the ice cool Paul Haig, is now pursuing a solo career on Rational and will hopefully continue the band's great tradition.

## Top Spots!

*Student* gives you the info to help you pretend you've been to all of them!

The **Nite Club** (above the Playhouse, Leith Walk) puts on bands Fridays and Saturdays. With an entertaining, danceable disco and videos, there's lots to do sensory-wise when the bands not on. The new air-conditioning has curbed its sauna-like tendencies. Good thing too, with drinks more than a bit expensive. Admission steep too if you're not a member (but you are, aren't you?) On Sundays, at the same venue, become the white man in the **Ital Reggae Club**.

On Sundays, the hip flip at **Valentinos** and **J.J.'s**, the most fashionable of the batch. The multi-layered interior of the former makes band-watching awkward (it was designed as an 'intimate'

disco) unless you stake a claim on the **Saturday Night Fever** style dance floor.



Androids fans at the Nite Club!

The latter is a video-disco with occasional free parties, and the place to be on Sundays. The **Astoria** (Abbeymount) features regular reggae and frequent heavy metal with less common ventures into other musical forms.

**Coasters** (West Tollcross) is normally a leisure technology emporium (roller skating, videos,

space invaders etc.) but on gig nights, bring your life support system—the heat is murderous.

The more traditional theatre-type venue is represented by the **Odeon** (South Clerk Street) and the **Playhouse**. Both exhibit the classic symptoms of large venues—Ticket hassles, inaccessible bars and violent bouncers. The Playhouse doesn't allow smoking (not even tobacco) in the 'auditorium'.

The **Art College** puts on the occasional social with re-cycled tickets available in the Tap O'Lauriston across the road from the guy with the haircut in the leather trousers Packed (natch) with dress to kill poseurs, bad beer in polythene cups the quality of the bands saves the place.

The third division includes **The Fountain Inn**, Barnton (18.41 bus) which makes up in style and character what it lacks in size. The **Netherbow** (High Street) is minute, seated and **George Square Theatre** is good acoustically but facility-wise the pits ie narrow seats, no bar. Obviously the bands are prime consideration but a good venue can save a poor performance.



Those wacky, immature, pathetic Revillos

**Little Red Duffcoats**

L\*\*\* H\*\* S\*\*  
Silly name. A strident Gang of Four style attacking music. Give them time and they could be very good.

**Method for Ladies**

L\* H\*\* S\*\*  
Played one song and then tape machine broke down at only known gig. Is this synthesizer combo talentless or not?

**Neon Barbs**

L\*\*\* H\*\*\* S\*\*\*\*  
A bright young band with great potential. Put on an impressive forward-looking visual performance and are reminiscent of Simple Minds. Definitely a band to watch out for.

**New Apartment**

L\*\*\* H\*\*\* S\*\*\*  
A hard, danceable pop band, renowned for the crassness of their lyrics. Their occasional local socials are usually quite entertaining.

**Orange Juice**

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Postcard's enigmatic, funky coiffured beat combo from Bearsden. A brash, jangly sound complemented perfectly by the crooning of Edwyn Collins (he of the disaffected youthful charm). A lot of feeling in the music (man) makes them the perfect nonpopular pop group. Now headed for the bright lights of London — their debut LP will be out soon on Polydor.



Coverboy Edwyn

**Photographic Memories**

L\*\* H\*\* S\*\*\*  
From Perth. A good band with a resonant and haunting sound. In the same visual and musical mould as the Psychedelic Furs.

**Positive Noise**

L\*\*\* H\*\*\*\* S\*\*\*\*  
Question mark over their future following departure of singer/writer/mentor, the well-read drunk Ross Middleton. Were very impressive live (not so good on record, bar the acclaimed *Charm*) producing an enigmatic "European" type dance music.

**Prats**

L\*\*\* H\*\*\* S\*\*  
A young but serious band. Began career at the age of eleven with dreadful (but funny) contributions to Fast Product's *Earcom one*. Now grown up and produce a dislocated, guitar dominated semi-political powerpop.

**Pre War**

L\*\* H\* S\*\*  
Punk band (not just a thrash)

who sounded similar to older Upstarts material. A better 'n' average populist pogo outfit.

**Random Factor**

L\*\* H\*\*\* S\*\*  
Look interesting — musically in a Martian Dance mould. Inactive of late. But the name, darlings...!

**Restricted Code**

L\*\*\* H\*\*\* S\*\*  
A dance band who had two singles on Pop/Aural and recently broke up due to their lack of success. More popular in the music press than on the streets! (*Who isn't?* — Ed.)



TV21 rocking anti-rockistly

**Revillos**

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Enormous line-up including Fay Fife and Eugene Reynolds (he of the biggest quiff ever) from the Revillos. Produce fast fun pop that really gets to grips with the inequities of the capitalist system (*shome mishtake shurely* — Ed.) Trashy comic-strip characters into silly haircuts and silly songs. Superb.

**Scars**

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Probably Edinburgh's finest. Started in '77 as a punk band and progressed via Fast (for whom they recorded classic *Adultery*) to Pre Records for whom they recorded one of this year's finest albums in *Author! Author!* They vary musically between strident noise and evocative emotion. Excellent live and on record, they are the sound of Young Scotland.

**Horrible Sexy Vampires**

L\*\*\* H\*\* S\*\*  
Term themselves "an alternative to culture" and are basically three drunks with a great musical knowledge. An ohkay band.

**Shaking Pyramids**

L\*\* H\*\* S\*\*  
Glasgow band on Cuba Libre/Virgin complete with stand-up bass. Well known for busking and good energised rockability.

Jim Kerr (Simple Minds) Glaswegian European sensibility



# Top Shops!

You're faced with a great choice of record stores in Edinburgh. Here's the ones to visit... and not to!

Best shop in town is definitely **Gutter Music** (Henderson Row). Its stock of unusual and independent material is second to none and the prices are reasonable, while local indie, Rational Records, is associated. With its friendly and helpful staff this is the place for the obscure.

Up on Frederick Street is **Listen** which is where the local punks hang out on Saturday. The stock is fairly wide-ranging and well priced, but it's a dark, unwelcoming place. Opposite is the smaller and better of the two **Virgins** with excellent stock and

okay prices — but, with its minute size, it gets very crowded.



Edinburgh's Wough Twade!

**Virgin**, Princes Street, is an appalling bastion of hippy capitalism and should be avoided like the plague — you can find a better range and cheaper records elsewhere — usually at **GI** (Cockburn Street). This is very cheap and useful for American and other import records — only LPs though, it has a strangely

**Significant Zeroes**

L\*\* H\*\* S\*\*  
First single released recently. Contemporary dance/bop band with female singer. Interesting

**Sophisticated Boom Boom**

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Named after a Shangri-las song. A happy Glaswegian all-female melee of floppy hats and bright print dresses. Not the most professional of bands but fun fun fun.

**30/- Suits**

L\*\* H\* S\*\*  
Female-led group who perform an enjoyable modern dance music. Good visually and could go somewhere.

**35mm Dreams**

L\*\*\* H\* S\*\*  
Used to be a fine pootype band. Now developing into films and multi-media musical thrills. From Corstorphine (!)

**Those French Girls**

L\*\* H\*\* S\*\*  
Actually five boys from Stirling, much influenced by the mid 70's Cockney Rebel/Roxy Music

lyrically and rhythmically — a worthwhile group.



**Simple Minds**

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
A band of national importance who recently released a fourth superb LP. Their output is truly modern, interposing electronic dancefloor sensibility with hard-hitting imagery. Produce a magnificent grandiose music and imaginative, thoughtful lyrics — a far cry from the dirges and cheap New European cliches of their British contemporaries.

school. Have dropped (perhaps unfortunately) their mock theatrics of late in favour of a more straightforward pop. Recently signed to Safari Records.

**Threats**

LNA H\* S\*\*  
Dalkeith punk outfit who make a reasonable thrashy noise to judge from their cut on the excellent **Backlash EP**.

**Twinsets**

L\*\* H\*\*\*\* S\*\*  
Three fun female "singers" backed by three mellow male "musicians". Perform Shangri-Las covers and the like. Most amateurish band ever and almost endearing.

**Twisted Nerve**

L\*\*\* H\* S\*\*  
A good independent punk band who were vaguely similar to early Buzzcocks last time we saw them. Haven't heard from them recently.

**TV21**

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
A magnificent live band with a truly aggressive powerful sound. Likely to achieve success with this commercial, populist approach on their soon-to-come debut album. The classic anti-rockist rockers.

elitist policy of stocking no singles.

The Royal Mile has two record shops, **Phoenix** and **The Other Record Shop**. The former specialises in heavy metal and the late '60s/early '70s material — for this it is second to none. Meanwhile the ORS has a vast (and often remarkably cheap) stock but in the past has suffered from the (ahem) restricted musical knowledge of some of its staff.

**Sound Centre** (South Bridge) is a highly expensive shop but for stock and staff enthusiasm for independent and interesting material it is one of the best. Upstairs is a useful rarities and bootlegs section.

Not far away is **Ezy Ryder** (Forrest Road), excellent for secondhand records of which it has thousands, and its selection of cheap new LPs and numerous fanzines.

There are other shops around Edinburgh, but the principal emporia have been mentioned. There are those who would say anyone buying records wants their head examined, but if you feel you must, you know where.

**Velvet Underground**

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
Formed Garthamlock early '79, having been inspired by the '77 White Riot tour — they were rapidly discovered by Alan Horne of Postcard Records. Playing a discordant, disjointed pop that can truly move hearts and souls, they are definitely important despite current obscure status.

**Victims of What**

L\*\*\* H\* S\*\*  
An enjoyable band that play a noisy, modern rock. A harsh sound with great guitar and well worth hearing.

**Visitors**

L\*\*\*\* H\*\*\*\* S\*\*\*\*  
The Visitors started out as the classic bleak post-industrialists. Now progressed into a highly versatile powerful group that produce a manic, almost chilling brand of musical aggression. Ignored by almost everyone bar Peel they're amongst the best.

Trendy, tender, teasing, tempting  
Twinsets!

**Zed and the Arbs**

L\*\*\*\* H\* S\*\*  
Not a happy band. A fairly bleak sound that embodies the pessimistic views of contemporary rock.

That of course is that. But, before deluging us with protests that your uncle's milkman's band is not included, remember that space precludes writing-up the literally hundreds of other bands within reach — like HM playing Holocaust or ska band the RBs. That being said, this is the guide to sort the crud from the cream

**Compiled by**  
Colin Macilwain  
Chris Kershaw  
Jim Levi  
**Constructed by**  
Jim Levi

# Film

**ABC** Lothian Road  
**1. Time Bandits (a)** 1.20, 4.20, 7.25.

A bunch of dwarves race through time — from Napoleon to the Titanic — in a frantic, zany concoction from the pens of 'Python' duo Michael Palin and Terry Gilliam. John Cleese and Sean Connery star.

**3. Raiders of the Lost Ark (a)** 1.10, 4.15, 7.30.

Mix up the abundant talents of *Star Wars* creator George Lucas and Steven Spielberg with the heroic antics of Harrison Ford in the improbable tale of locating the Lost Ark and you have the makings for the ultimate in big-spending movie spectaculars. Definitely should be seen!

**3. Tarzan the Apeman (aa)** 2.10, 4.50, 7.45

Jane, the darling of the jungle, meets the incredible hulk of Miles O'Keefe and explodes every myth that may still have shrouded this antique tale. "Bod erotic" has come a long way since the heady days of Maureen O'Sullivan.

**Ritz** Rodney Street

**Flesh Gordon (x)** 2.20, 5.35, 8.45 and **You Must Be Joking** 3.55, 7.10

Prof. Jerk and Flesh take off together in search of the sex ray that is causing such mayhem on Urrth. A spoof on the comic strip of your youth and certainly no comparison with the recent *Flash Gordon*. Give it a miss.

**Caley** Lothian Road

**Snow White and the Seven Dwarves (u)** 1.30, 4.20, 7.30

Either for the kids amongst us, or the film buffs who wish to see Disney's first full-length animated cartoon. 44 years on it still enthralles audiences world wide.



**Dominion** Newbattle Terrace

**1. Gregory's Girl (a)** 1.30, 4.59, 8.30

It seems unthinkable that the source of one and a half hours' "pure magic" should be a teenage football team from East Kilbride. But Bill Forsyth, using only the local talent, has endearingly produced a winner. And **Firepower (a)** 3.00, 6.31.



**2. Snow White and the Seven Dwarfs (u)** 1.30, 4.20, 7.30

(It's not Christmas yet, is it?)

**3. Private Benjamin (aa)** 3.30, 5.20, 8.15

The beat goes "hawn and hawn". Promiscuous Jewess joins rank and file to escape from her over-protected life. Sounds like fun? — not to me.

**Edinburgh Filmhouse**

Lothian Road

**Get Out Your Handkerchiefs (x)**

Thurs-Sat 6 and 8.30

Bertrand Blier directs this recent (1977) French comedy. Gerard Depardieu seizes on the unlikely gamble of arranging his wife's adultery to bring their marriage back together. Her adoption of a young school boy leads the play far astray. Carole Laure has the difficult task of making something of this nonsense.

**Orchestral Rehearsal (aa)**

Mon and Tues at 6 and 8.30

In this first offering of the EFT's Italian season, Federico Fellini's 1978 TV film portrays modern society's built-in discordance in the antics of a rehearsing orchestra.

**Whisky Galore! Wed 21st 6 pm**

As part of the Filmhouse's appeal you can go along to this 1948 Ealing version of Compton Mackenzie's Scottish classic. Whisky and laughs by the boat-load. Proceeds will help name a seat in the new cinema.

**Late Shows**

Calton Fri and Sat at 11 pm

**All That Jazz (x)**

Roy Scheider brilliantly portrays the overexhausted, death-conscious choreographer that could have been director Bob Fosse himself. Music, dance and sharp repartee of the highest mental and physical level.

**EFT**

**Some Like It Hot (a)**

Fri and Sat at 11 pm

Have a late night rendezvous with the immortal Marilyn Monroe in Billy Wilder's priceless comedy with a young Tony Curtis and the lovable Jack Lemmon.

**Playhouse**

**Blue Collar (x)** and **Up In Smoke (x)** Fri and Sat at 11 pm.

**Calton Studios** Calton Road

**Head Over Heels (aa)** 6.00, 8.30

Love, its unpredictability and unreasonableness, is the source for this romantic comedy directed by John Micklin Silver. John Heard has to cope with both his wife (Mary Beth Hurt) and his mother, Gloria Grahame, and does so admirably, by all accounts.

**Odeon** South Clerk Street

**1997 (aa)** 3.20, 5.55, 8.40

Despite the unique idea of actually calling Manhattan Island a maximum security prison (I suspect some residents may feel it already is), this sci-fi thriller set in 1997 hardly seems to surprise at all. As usual the President gets kidnapped and of course a one-eyed, muscle-bound villain has to free him. Donald Pleasance stars.

**Cameo** Tollcross

**Blazing Saddles (aa)** 2.45, 6.30

Mad Mel Brooks's invented smash hit comedy of 1974. First of a Gene Wilder double bill, the action moves from the stages of the Wild West to the Warner Bros. studios sets. Total hilarity and still a great favourite.

**Stir Crazy (aa)** 4.30, 8.25

This time Sidney Poitier tries to control the capers of Wilder and Pryor. But their talents seem to go to waste in a dire prison "comedy" which makes little of a very poor script.

**Playhouse** Leith Walk

**Mean Machine (a)** and

**Death Wish (x)**

Thursday at 7.00 pm

Black leather, black rubber! But no black magic. Predictably awful double bill gratifying that sub-culture so keen on cars and violence — the American public.



# Pop!

**Thursday 15th**

**Hollowmen + Dig For Victory** Astoria, 9.00 (£1.50)

The vacuous Stirling-based Hollowmen make it to the headline spot. Their local origins save them from total dreadfulness. No one has heard of Dig For Victory, so true to natural justice, no comment.

**Friday 16th**

**Significant Zeros** and

**Photographic Memories**

Nite Club, 9.00

The Significant Zeros lead once again in the modern dance, they're becoming as common as t'club as Those French Girls. Good tension-releasing stuff after a hard week's study. Perth's Photographic Memories provide the psychedelic furs style hors d'oeuvre.

**Saturday 17th**

**The Higsons**

Nite Club, 9.00

With their remarkably silly single "I don't want to live with monkeys" receiving late-nite radio-play this lot might be worth the entrance fee.

**Haircut 100**

Valentinos 9.00

If the name was a selling point might consider a band called

# WHA!

## Sport

**Saturday 18th October**

**Tynecastle Park:** Hearts v. Raith Rovers, 3 pm

**Meadowbank Stadium:** Snooker matches between 1981 World Champion Steve Davies and Hurricane Higgins. Sessions at 2.30 and 7.30.

**WE'RE GOING TO THE DOGS**

What's on? Powderhall's on, that's what's on! This week sees the start of a new venture for *Student*, a column which introduces you to greyhound racing.

Gambling and lean wallets may be synonymous, but we hope to dispense with this by selecting each Thursday only two star bets from an eight-race card at Powderhall Stadium. Having no desire to see your grant disappear into some bookmaker's satchel, let's make it clear from the outset that we're talking about a stake equivalent to the price of a pint (or two) which, "with an astute assessment of form", we hope to turn into 5, 6, or 7 pints (or £££s).

The above is by way of an introduction to the column. Next week we'll publish the card and detail the reasons for the star bets (given more space, Ed.).

This Thursday:

\*\*\***DRUMBEG ROSE**  
**\*SMOKEY VALLEY**

## 625 L

As this new term springs into action and before those dreaded tutorial times make their mark on your already over-laden timetable, 625 lines once again puts forward suggestions for those empty hours.

Once again this week all major channels are plugging the repeats (of the repeat, of the repeat) of audience-catching films. Last week you may have suffered 'Jaws' and goggled at 'Women in Love', this week ITV offers you **Raid on Entebbe**. Based on the events in 1976 when terrorists seized a plane from Athens to Paris and starring Peter Finch, this is one way to spend Sunday evening, and then there's always **Winston Churchill — the Wilderness Years** close behind.

# Exhibitions

**Canongate Tolbooth** The Royal Mile — Shelley pottery.

**City Art Centre**, Market St — "James Casie — the Artist at Work. Recommended.

"The Dominican Order in Scotland".

**The French Institute**, Randolph Crescent — "Le Sport et l'Affiche". Art Deco style pushers depicting French sport.

**Fruitmarket Gallery**, Market St., 12 sculptors by Philip King.

**General Register House**, Princes St. — "Honest, Faithful and Approved Physicians, 1681-1981".

**National Gallery**, the Mound — "Poussin: Sacraments and Bacchanis". Well worth the 60p.

**New 57 Gallery**, Market St. — sculpture by Bill Woodrow.



**National Library of Scotland**, George IV Bridge — Thomas Carlyle.

**Royal Scottish Museum**, Chambers St. — "The Bride in Her Time", wedding dresses from 1766-1945.

"Middle Eastern Costume", "Chemistry, Industry and You." Centenary exhibition of the Society of Chemical Industry.

"Making Use of University Science".

**Scottish Gallery**, Castle St — Donald Shamont William Cadenhead.

**Scottish National Portrait Gallery**, Queen St — "Scottish Empire".

See how the Scots helped build the British Empire.  
**Talbot Rice Art Centre**, Chambers St. — Scottish Young Contemporaries.





# Theatre



Those naughty nubile neds, The Nolans!

## The Dresser

**King's Theatre, Leven Street**  
Probably the best show in Edinburgh at the moment. A sad, in places slightly overdone, study of the decline of ham Shakespearean actor, Kenneth Haigh, and Joss Ackland head a very powerful cast and the play is by Ronald Harwood. Runs to the 17th, 7.30 pm.

## The Resistible Rise of Arturo Ui

**Netherbow, 43 High St**  
Glasgow Arts Centre present an interesting production which contains resemblances to Hitler's rise in power in Nazi Germany. 'Equus' was good last week so try this. It's a one-off on October 17th at 7.30 pm.

## The Vampire

**Bedlam**  
Guizer Theatre Company swoop on Edinburgh from Aberdeen and curdle the blood for another two nights (22-24 Oct.). The cast includes some former EUTC stalwarts. Starts at 7.30 pm with tickets at £1.50 and £1.25.

## Scottish Mime Theatre

**Bedlam**  
Following on from their Festival success, the Scottish Mime Theatre return with 'The Edinburgh Mime Revue' which runs from Oct. 15 to 21 (excluding Sunday) and starts at 7.30 pm.

## The System of Doctor Tarr and Professor Fether

**Bedlam**  
The next in the series of Wednesday lunchtime productions and an impressive week at the Bedlam.



## Capital Offence

**Lyceum Theatre, Grindlay St**  
World premiere of a play by Hector Macmillan celebrating the heritage of Nora, the infamous Danube Street brotherkeeper. Savaged by the critics but worth while nonetheless as long as it's not taken too seriously. Runs to 24th.

## Wedding Belles and Green Grasses

**Traverse, West Bow**  
Merella Evaristi tells how Jo, Steph and Rita make their way down the thorny path from adolescence to maturity. Lots of love and pain. Pleasantly non-feminist. Runs to Oct. 24th.

**Economics Society Disco** at Oscar's (Shandwick Place), 8pm-1 am. Members 25p; non-members 50p. Tickets available at AGM on Friday in William Robertson Building. See Econ Soc posters for further details.

**Wednesday 21st October**  
**Ski Club** — Lunchtime meeting at 12.30 in the Pleasance.  
**AISEC** — "How a Traineeship Works" in the Societies Centre Office, The Pleasance, 1-6 pm.  
**EU Theatre Co** — this week's lunchtime play is "Doctor Tarr and Professor Fether", adapted from Edgar Allan Poe. 1.15 pm in the Bedlam.  
**Filmsoc** — "I'm Alright Jack" and "Discreet Charm of the Bourgeoisie" 6.45 pm, George Square Theatre.

Check them out for a double "Favourite Shirt".

## 18th

megastar returns. ers Emerson and otless to prepare the he re-release of his Believe in Father



Two Saxons.

## Monday 19th

**Saxon**  
Playhouse, 7.30  
Woohaargh! Sharpen up your battleaxe, don your breastplate and point your charger in the direction of Leith Walk. Place your head in the bass-bin and as(ex)pire to Valahallah.

## Tuesday 20th

**Nolans**  
Playhouse, 7.30 pm  
Last week Sheena Easton, this week the Nolans — I'm out of clean Y-fronts! The seemingly endless replaceable 'Opportunity Knocks' finalists cross the Irish Sea to bring their brand of family MOR to Edinburgh.

# PERSON

# Univents

**Thursday 15th October**  
**Labour Club** — meeting at 7.30 pm, Faculty Room North, DHT.

**CHV Children's Holiday Venture** pub lunch at Gold Tankard 1-2 East Crosscauseway.

**Swimming on Mondays**, Tuesdays and Wednesdays 6 pm. Meet outside Pharmacy building, George Square.

**Experimental Arts Society** 8 pm 5a Gloucester Place. New Town/Stockbridge. A new society aiming to provide a platform for the experimental arts, formed by a pool of artists and enthusiasts.

**Chambers Street:** Reggae plus Disco with Utopia Stew Roadshow. **Teviot:** Film.

Escape from Alcatraz 6.30 pm. 60p. In Debating Hall (Sunday also at 2.45 pm).

**Friday 16th October**  
**Filmsoc** — remaining memberships will be sold at George Square Theatre, 6.15-6.45 pm on Fridays, Wednesdays and Sundays. Tonight's films are "FM" and "Play Misty for Me". Programme starts at 6.45 pm.

**Saturday 17th October**  
Gordon Campbell; Teviot Room, 7.30 pm.

**Sunday 18th October**  
**Filmsoc** 6.45 pm, George Square Theatre — "Dr Strangelove" and "Twilight's Last Gleaming".

**Tuesday 20th October**  
**Sailing Club** — Lunchtime meeting in the Spartans Club.

**CND** — meeting 7-8 pm in Room 2, New Chaplaincy Centre. All welcome.

**Chambers Street Union:** Folk Night with free live band.

# Music

**Friday 16th October**  
**Usher Hall, Lothian Rd 7.30**

The Scottish National Orchestra conducted by Alexander Gibson with a programme including Stravinski's Symphony in C, Rachmaninov Rhapsody on theme of Paganini, and Mussorgski, Pictures at an exhibition.

**Sunday 18th October**

**Queen's Hall, Clerk Street**  
Edinburgh Quartet, 8.00. A programme including Schubert Quartet in A minor Op. 29, Shostakovich Quartet in F sharp minor, op. 7 and Beethoven Quartet in E flat op. 127.

**Wednesday 21st October**  
**Edinburgh Folk Club**  
Carlton Hotel, North Bridge 8pm

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# Men For All Seasons

Allan Hunter and David Stead catch up with two of the film world's big names, Connery and Zinnemann, at one of the world's less exotic locations — Port Glasgow.

Sean Connery remains one of Britain's busiest and best screen actors; *Outland* has only recently departed the city, *Time Bandits* opened last Sunday and already this year he has made two films with veteran directors Richard Brooks and Fred Zinnemann. The Zinnemann film is called *Maiden*, *Maiden* and it was whilst the latter was filming on the Clyde last weekend that we had an opportunity to talk to both gentlemen.

Connery in person exactly lives up to the film and press image that precedes him; professional and courteous with just an underlying hint that he doesn't suffer fools gladly. When he talks of his work it is with the dedication and commitment which has allowed him to attain the peak of stardom and keep it.

Firstly we enquired into the plot of *Maiden*, *Maiden*: "Well, the story is basically an old-fashioned triangle. I play the older man and Betsy Brantley is the younger woman whose affections are pulled towards another man whose age makes him the more natural choice for her. This takes place on a mountaineering expedition in Switzerland but there are flashbacks, hence the filming here in Scotland, and there is a twist in the plot, which I am not going to tell you, but which I think gives it that slight edge."

The unit had just returned from some gruelling location shooting in the Swiss Alps and even Connery, hale and hearty at 51, admitted to quite strenuous

preparations for the part. "I had done some hill-climbing as a boy but never knew much about it and really had to learn from scratch. I had never understood why the climbers tied themselves together, for instance, just thinking that it was a sign of the camaraderie and that if one went you all went. However, when you see the principles of the thing you realise that there is a science in it. As for the preparation, I saw a film called 'The Challenge' which kind of put everything into perspective and we brought in people like Hamish McInnes and some other top guys to help and teach. There was the added touch of the period — which is the 1930s; meaning different equipment and clothing but the basics are the same and we all had to learn them. Having now done those scenes I can tell you I wouldn't want to do them again."

The physical preparation, whilst exhaustive, is merely part of the process to ensure that Connery the actor appears genuine and authentic up on the screen. Throughout pre-production he worked in close consultation with Fred Zinnemann, with whom we had imagined it a particular pleasure to work. "Definitely," he confirmed, "I've known Fred for many years. Robert Shaw was a good friend of mine and I met Fred when Robert was making 'Man for All Seasons'. We've never been able to find anything we could work on together until this but his reputation is incredible; the number of films which he has made is not numerous but the



spectrum is very wide and quite diverse. On this one I spent a lot of time talking with him because the script is very episodic, just page or page and a half scenes, and what's going to be important, I think, is what lies beneath or between the lines. Fred is an incredible man who loves the mountains, his idea of heaven is to be up the Matterhorn and not know the way down."

Another equally active veteran is director Richard Brooks, make of 'Elmer Gantry', 'Cat on a Hot Tin Roof', 'The Professionals' and, more recently, 'Looking for Mr Godbar' with Diane Keaton. Connery's other 1981 production, 'Wrong is Right', was directed by him on locations all over America as Sean explained: "Richard again was someone I had known for years and never had a chance to work with until now. This one was interesting in that I was involved in stages of production that were new to me. Richard normally only gives actors parts of the script as the shooting goes along but I wanted to see a full script so he had a 280-page treatment which I worked on with him to cut down to 135 pages and then we shot all over America. The other actors only received daily portions of their part but they seemed quite happy to work that way. Also, after filming was over, I was there to help in the cutting together of the finished film. It's set slightly in the future, in American television, when there is not only the existing three networks of ABC, CBS and NBC but a fourth one, satellites



## EDINBURGH UNIVERSITY STUDENTS' ASSOCIATION



### S.R.C. 1st YEAR AND BYE-ELECTIONS 29th October 1981

Nominations are now open for election to the following vacant positions on the Students' Representative Council for the current session:

#### Vice-President (Senate)

#### Welfare Convener

#### Accommodation Convener

#### 1st Year (Undergraduate)

Arts	3 seats	Medicine	1 seat
Law	1 seat	Science	3 seats
	Social Science	2 seats	

#### Other Undergraduates

Arts	1 seat	Divinity	1 seat
Dentistry	1 seat	Medicine	1 seat
	Science	2 seats	

#### Postgraduates

Postgraduates Convener	Arts	1 seat
All 1st Year	Science	1 seat
	Social Science	1 seat

Nomination forms are available from the Association Offices (Student Centre House), Union Houses and Union Shops. Forms must be handed in personally by the candidate to Reception at the Association Offices not later than 1.00 p.m., Thursday, 22nd October 1981.



'Maiden, Maiden' took Connery to the Swiss Alps; a far cry from the Clyde.

and cable and the whole thing is a sharp media satire with the main figure, a kind of exalted Barbara Walters figure, gone wrong. I think it should be good." "Wrong is Right" should be in release early next year and 'Maiden, Maiden' is due out in September 1982, until then we can content ourselves with the knowledge that Connery is always good value and that these sound particularly worthy projects.

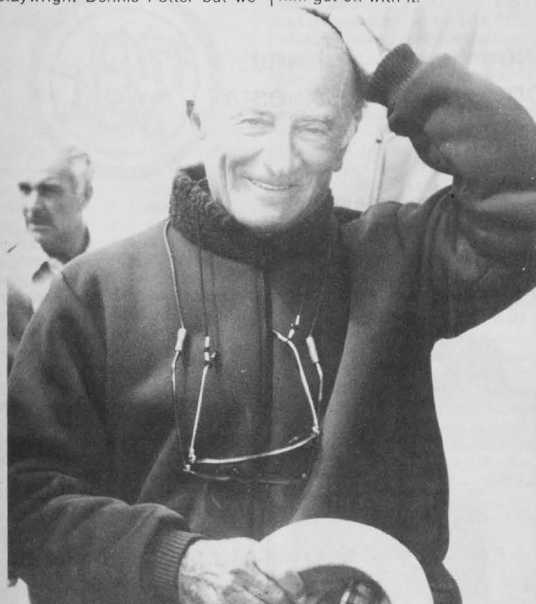
We were extremely fortunate to be able to speak to Fred Zinnemann, one of the industry's most distinguished craftsmen and maker of some of the most durable cinematic greats including 'Julia', 'High Noon', 'From Here to Eternity', 'A Man for All Seasons' and a host of others. He is very selective in what he chooses to film, making this his fifth film in 20 years, what then attracted him to 'Maiden, Maiden'? "Well, it's a fairly personal thing. When I was young I did a lot of mountain climbing and always wanted to film a story about it but could never find the right material. 'Maiden, Maiden' was originally a short story by Kay Boyle in which the characters were a little under-developed but which I found interesting as a situation. I mean because of the age difference, there are many young girls attracted to older men; take the Grace Kelly-Gary Cooper pair in 'High Noon'. I think the screenplay is excellent and in many ways this is a total departure from quite a few films I've made, you could call it an exercise in self-indulgence." With a reputation like his that is hardly imaginable. He is noted for filming only when inspired by the material and admits to being quite happy not making films: "I don't sit at home biting my nails when not filming."

Projects which have fallen by the wayside include a version of John Fowles' 'French Lieutenant's Woman': "I worked on a screenplay with the excellent playwright Dennis Potter but we

just couldn't reconcile the two different dimensions and two endings and there were casting difficulties." An adaptation of Andre Malraux's 'A Man's Fate' with David Niven was cancelled just before shooting began, a casualty of new cost-effective management at MGM. "I think they were wrong," he reflects. "The book was one of the great ones for my generation, telling us about events in China and I think it would have made a very interesting film."

Even with an assailable record for quality an occasional non-hit is not something to phase him. "I remember a picture called 'Behold the Pale Horse' (1964 with Gregory Peck) on which I made the mistake of thinking people knew all about the Civil War in Spain and would care, but they didn't and so it became confusing for them. Yet, I think its very salutary to have a flop because it makes you stop, think and learn something for the future. The film I made after that was 'Man for All Seasons' and I realised that in this case it could be confusing for an American audience and tried to avoid that."

When he arrived in Hollywood he appeared as an extra in 'All Quiet on the Western Front', later acquiring a discipline and economy of style from working in the short film department of MGM. Throughout his long career he has shown a remarkable facility for both discovering talented actors and utilising stars in some memorable roles: in 'Maiden, Maiden' newcomer Betsy Brantley makes her debut. "I go by instinct, which seems to have served me very well, the camera either loves someone or it doesn't. I like actors to play a scene as they see it, I don't like to tell actors how to walk or open a door. John Huston was once asked by an actor whether he should sit down in the middle of a scene and Huston said if you feel tired then sit down. I think that sums up my approach; if you respect an actor then you just let him get on with it."



Fred Zinnemann takes a break from filming.

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# ARTS

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## Theatre



# Dora's Defence



**Capital Offence**  
**Royal Lyceum**

By David P. Stead

"That was a rubbish presentation of Dora Noyce's life," screamed a passionate woman in the audience as the curtain dropped for the interval. Her programme had not been studied closely enough. "Capital Offence" is not supposed to be a documentary about the Danube Street brothelkeeper but a more lighthearted look at events following her death.

The critics and observers who

have received this new Hector Macmillan work so badly have fallen into the trap of taking it all too seriously, not surprisingly when the author describes his subject as "our continuing attitudes towards such places (brothels) in general and our attitudes to prostitution". Yet as a serious study of Edinburgh whoring this play falls sadly short of its aim. It is a hotch-potch of scenes and ideas with stereotyped characters — "Morningside lady", "sympathetic policeman", "moral councillor" — which demand stereotyped acting. Such a technique immediately removes any kind of profundity, especially as both the prostitutes and their opponents are such unlikeable portrayals. There are moments of

seriousness and some of the comedy becomes positively "black" but, in the main, the play's breeziness blows aside all signs of aggression and sordidness.

Nevertheless the play is not quite as gloomy as some would have one imagine. There is much to be enjoyed, particularly the choreography, the singing and the music of a folk-rock band who entrench themselves in a corner of the stage and play at regular intervals. The costumes are imaginative and there is an exciting scene when the girls, trying to impress the man from the Arts Council, don shimmering, skin-tight suits and dance under the flashing lights. The set design was good but when of when will the Lyceum stop using backdrops that wobble with every touch?

# 57 Horse Power



**Equus**

**Netherbow**

By Vicky Taylor

On a mammoth venture of 57 performances in 39 venues, the Interim Theatre Company arrived in Edinburgh on Saturday at the Netherbow Theatre with their production of "Equus".

"Equus", by Peter Shaffer, already a success following John Dexter's National Theatre production, takes on a new light in this tour being performed by professional actors in sign-language as their special presentation for the 1981 International Year of the Disabled.

In this play Shaffer lays claim to be one of the most influential and provocative playwrights of the 20th century. Banality and normality being such focal points of modern playwrights, Shaffer too delves into these controversial concepts. In light of this "Equus" is a difficult play to review, as responses to this play are unique and a response of pity, disgust or revulsion depends on the quality and clarity of the acting.

The action in "Equus" takes place in the room of a psychiatrist, Martin Dysart, where Alan Strang, the so-called "mad" patient, in a series of flashbacks recounts the events in his disturbed life. His "cure" to normality is achieved by the end, but in so doing Strang is denuded

of any passion. What then, Shaffer asks, is the use of normality?

Aided by a "truth drug" Strang is able to enact how he was unable to make love in the stables where he worked, being more attracted by naked horse flesh than naked female flesh. The normal reactions of a 17-year-old first encountering sex are overpowered by a feeling of inadequacy and revulsion for humans when compared to the god-like form of "Equus". Ultimately so tortured by the constant presence of "the horse", Strang in a frenzied, well-acted scene, gorges their eyes out with a spike. It is only in admitting the reasons for his mania to Dysart can he come to terms with his obsession and cure his feelings of sexual inadequacy.

In a powerful presentation of Strang, Lewis Merkin gives an exhausting and convincing performance, unfortunately contrasted to this the other acting appeared less dynamic and too often forced.

Props for such a play need not be lavish and the simple symbolic representations of the horses and voices behind the deaf actors did in this production work, although as the setting of this drama is timeless, it would have been easier to grasp the symbolism if the costumes of the main actors had been less obviously 1981.

If the aim of this production is to ask with Lear "Which is the wise man, which is the fool?" the Interim Theatre Company with this production of "Equus" have proved their point.

# Feminine Wiles

**Wedding Belles and Green Grasses**

**Traverse**

By Leigh Biagi

The themes of Marcella Evaristi's new play are familiar — so familiar that, these days, they could almost qualify as clichés. The play charts the development of three girls, two of them sisters, as they grow from childhood to adulthood, facing such obstacles as love, sex, marriage and babies as they go. These themes have been well exploited by the increasing number of women's theatre groups around, but Marcella Evaristi manages to avoid a strident feminism by applying her own distinctive brand of humour to these subjects. Hers is a highly entertaining, very accurately observed wit. The three characters in the play, Jo, Steph and Rita, are written with an amused but indulgent knowledge of the female psyche, and are brought to life with equal



Capital Offence

understanding by Valerie Fyfer, Sarah Collier and, in particular, Janice Laurie who is especially good as the rather stupid Rita. The subtlety of the writing and performances is matched by an unobtrusive set and discrete direction



"Wedding Belles and Green Grasses" is performed as part of the Showcase season and provides an amusing evening's entertainment.

# Behind the Scenes

**The Dresser**  
**King's Theatre**

By David P. Stead

Joss Ackland and Kenneth Haigh give a thoroughly professional performance in this sad Ronald Harwood play about theatre life backstage. Haigh is Norman, the dresser of a moderately successful actor manager with delusions of greatness who calls himself 'Sir'. 'Sir' (Joss Ackland) collapses before playing King Lear to a full house and can only perform after considerable exertion by his aides.

Much of the play explores the relationship between actor and dresser and Haigh and Ackland play off one another with all the style to be expected from two such distinguished performers. Norman is an effeminate, rather fidgety man who's music-hall type patter and quick ripostes turn his masters theatrical histrionics into mere anti-climax. 'Sir' is a broken dishevelled character reminiscent of Osborne's Entertainer. His mind is in "chaos and confusion" and he cannot remember what play he is performing on the night. Ackland's studied control and magnificent bass voice are used to full effect as

'Sir' becomes more and more full of self-pity. He stumbles through his last every show and Norman's epitaph is painfully deflating: "not much of a death scene, unremarkable and ever so short



for him."

The play brings out the sordidness of the acting profession. Rivals are attacked and the strain of wartime touring is made obvious. There are also some strange backstage relationships. 'Sir' never divorced his wife because he wanted a knighthood that he was never awarded. Nevertheless, his mistress becomes 'her Ladyship' (Doreen Mantle) and a backstage fantasy is acted out.

The set is superb and the King Lear costumes that adorn the stage make it all that bit more theatrical. 'The Dresser' is a fascinating play and highly amusing in places but somehow the characters seem that little bit too distant and the themes just too exaggerated to draw out every ounce of audience sympathy.

# Ladies and Gentlemen



**The Ruffian on the Stairs**

**Bedlam**

By Vicky Taylor

Set in the midst of criminals and prostitutes "The Ruffian on the Stairs" by Joe Orton delves into the hilarious and often too-true aspects of life in down-and-out London, the gent's at King's Cross being a focal point of this.

Within this web of vice and intrigue move three characters who, as the programme informs us

are each seeking his/her identity. Trying to cover up an infamous past Joicey, played well by Antonia Giovanazzi, tries, unsuccessfully, to avoid the valium and encourage a rapist (unfortunately for her he being more inclined to incest). As counterpart to her, Orton creates in the character of the Irishman Mike (played by Simon Bell) an outlet for amusement. Irish intelligence as usual receiving the lash of the author's pen. Between these two gullible people "prances" (and full credit to Dick Godden for a hilarious accurate

presentation!) a homosexual "gent's hairdresser" who sets up a murder scene with himself as the murdered victim.

As proof of the Bedlam's claim to nurture future stars of the stage, the acting by all main characters was of a high standard, considering the added difficulties of assumed accents (Irish,

Scottish and queer!).

Despite the fact this play intends to focus on grim social facts, "the good laugh" did come at the end in the untimely death of Joicey's goldfish, shot dead in the set-up murder scene.

Even in the face of a dead queer and goldfish, Mike is able to look on the bright side. Crime de poisson ne c'est pas



Simon Bell and Antonia Giovanazzi



# ARTS

THEATRE • DANCE • EXHIBITIONS • BALLET • MIME

## Tame Bandits

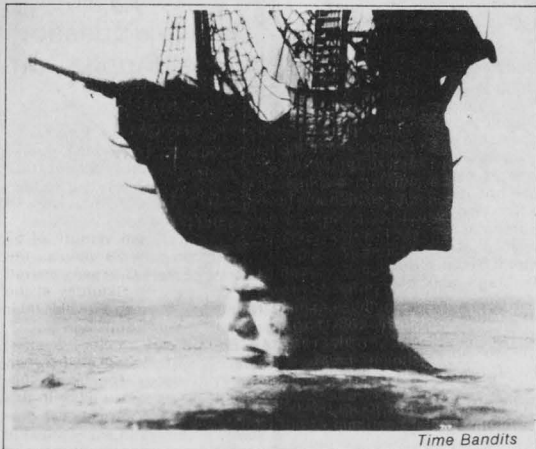
### Time Bandits

ABC 1

Roddy McDougall

Begin with a 'Wizard of Oz'-type fantasy. Update it and add a sprinkling of the Brothers Grimm and just a slight touch of Monty Python absurdity. For full flavour, garnish with a few well-known names — John Cleese, Sean Connery and Michael Palin are just perfect. Simmer gently and wait for it to boil . . . and wait.

Yes, somehow, just somehow, 'Time Bandits' fails to fulfil the potential which it continually hints at. The basic idea sounds fine: a band of dwarfs accompanied by a young boy, Kevin, attempt to use a map which they have stolen to line their own pockets by robbing some of the famous names of history including Napoleon, Robin Hood and Agememnon. Proving hopelessly incompetent at this, they then face Good and Evil



Time Bandits

personified in a visually stunning but rather mysterious climax.

With Terry Gilliam of 'Monty Python' artwork fame both

producing and directing, almost nothing should be taken for granted. Even so, there's a slight aroma of self-indulgence in parts

which tends to hide the fact that the film is, primarily, an historical fantasy.

This isn't to say that it is without merit. A Napoleon who only wanted to invade Italy because he thought that the Italians were smaller than him can't really fail and, in the one genuinely funny role, John Cleese's Robin Hood, a benevolent Prince Philip figure if ever there was one, is a real gem. Perhaps, it's these characters' success which, inadvertently, bring about the film's ultimate failure. For, no matter how hard one tries to forget 'Monty Python' and all that, and I tried, believe me, the little Pythonesque touches of humour leave an audience expecting more and being disappointed.

It's the final half-hour which exposes the missing ingredients from the list above: for full enjoyment, treat as pure fantasy and not, repeat not, as another Monty Python film. It's the only way, but it's not easy!

## artyfacts

### Radio Active

Things are picking up at the King's Theatre after a fairly unimaginative year. Following Ronald Harwood's 'The Dresser' the highly successful Radio Active revue group from Oxford return to Edinburgh where they were last seen during the Festival. The act is based around Britain's first and only national local radio station and the team currently have a series on Radio Four. These are the people, by the way, who gave you The Hee Bee Gee Bees' 'Meaningless Songs' and Status Quid's 'Boring Songs'.

### Ayckbourn the judge

Alan Ayckbourn will be the final judge of this year's International Student Playscript Competition, the closing date of which is 31st October. This is the only script competition for students in every country writing in English and it offers the chances of production as well as a cash prize donated by the World Drama Trust. Details from Clive Wolfe, 20 Lansdowne Road, Muswell Hill, London N10 2AU.

### Gloria Dies

Sad to report the death of sultry American actress Gloria Grahame (57), winner of the Best Supporting Actress Oscar in 1952 for the film 'The Bad and the Beautiful'. In a variable stage and screen career her best films numbered 'Crossfire' (47), 'A Lonely Place' (50) with Bogart, 'The Greatest Show on Earth' (52) and 'The Big Heat' (53). Among her last screen appearances was 'Head Over Heels' (79) which can be seen this week at the Calton Studios.

### Italian Feast

Two Scottish premieres at the Edinburgh Film Theatre as part of the Festival of Italian Cinema are Bernardo Bertolucci's 'Tragedy of a Ridiculous Man', starring Ugo Tognazzi, and a prizewinner at this year's Cannes Film Festival from November 23rd, and Franco Rosi's 'Three Brothers' which plays from December 7th. Other films featured include works by Fellini, Pasolini and Luchino Visconti.

## Where Does It Hurt?

### Head Over Heels

### Calton Studios

Eileen Ford

This is basically the oft-repeated story of the eternal love-triangle; male human loves married female human, married female human

returns to husband, male human finally gets back female human . . . and goes a bit bananas during the bits in between. Only by Laura's pledge of love (and marriage if she feels like it) can Charles' life and sanity be prevented from complete disintegration.

But don't let any of that turn you away from the cinema door frantically clutching your throat; it's actually very enjoyable and, would you believe it, funny. This script is intelligent and unpretentiously witty (ie it doesn't yell at you). "Laugh here, you Dummkopf,

or everybody will think you have no sense of humour" and Charles' tale is deftly directed.

Among his various problems are a lunatic, hypochondriac mother with an obsession for laxatives and the bathtub, and an unemployed flat-mate who spends his life loafing around in his pyjamas and throwing matches into the lampshade.

Mary Beth Hurt as Laura is a blessed relief to watch (she helped add a little more substance to my revolutionary theory that modern American actresses are not after

all ventriloquists dummies from a factory in Dallas), but John Heard as Charles is amazingly human — awkward, not always terribly logical and you just know that sooner or later he's going to scratch his arse in public.

Having said all those awfully nice things about the film, you shouldn't, however go expecting anything brilliant, mainly because there's not much more anybody can say about love. But it has a good few laughs and (thankfully) absolutely no connections with Mills and Boon!



## Child's Play

### Gum and Goo

### Bedlam

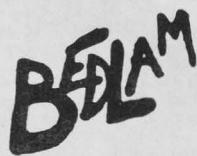
By David P. Stead

Andy Beale, Peter Kravitz and Jane Scott teamed up to present this strange play by Howard Brenton which plotted the life of Mary, a young girl, and her two gremlin-like companions, Gum and Goo. These two figures seemed to guide Mary towards an end that found her unable to escape from a deep hole. Such surrealism was augmented by the plain white backdrop and an effective use of lighting.

Jane Scott played the miserable Mary with a revolting childishness but allowed us glimpses of the lonely, innocent anguish that lay beneath her character's obsession with death and violence. As Mary's fantasy life haunted her with "rotten eyes and the dead rising up" Beale and Kravitz acted out scenes from the world around her.

Kravitz's main asset is a well-controlled powerful voice and this which gives him an immediate presence. His "dirty old man" portrayal was horribly lecherous. Meanwhile Andy Beale leapt about the stage energetically, shaking his golden locks and providing touches of comic brilliance, most memorably as Mary's intolerant mother.

The play was best in its active moments; the more tender scenes lacked a controlled sensitivity. The direction was forceful and the short piece never flagged as it drove on from the opening ball game to Gum and Goo's last desire and Jane Scott's final, painful, pointless cry.



## Cooke Book

### Talk About America, 1951-1968 Alastair Cooke

Allan Hunter

For over 30 years British-born Alastair Cooke has been an incipient and urbane observer of the American scene, regularly informing British listeners from the inside out in his broadcasts of a Letter from America.

The new paperback Cooke book, *Talk About America 1951-1968* (Penguin 1.50) puts into print the choicest items from the frenzied grip of McCarthy, Joe, to the liberalism of McCarthy, Eugene. Cooke's written word is every bit as incisive and pleasurable to read as his spoken word was to listen to. He always finds the right word, most revealing phrase or descriptive passage when examining even the most troublesome of periods in the country's modern history like, for instance, the Kennedy assassinations. As he himself says: "I am picking my words as carefully as a cat picking the fish from the bones."

The collection here is rich and varied in both anecdote and incident, reflecting not only his personality but also his incessant curiosity about how other people



live. Thus whilst we have appraisals of politicians and leaders, he never omits the ordinary people, customs, festivals and heroes of a nation. He displays a refreshing eye for the historical incident which illuminates an idealised myth and a tolerant nature for a not always tolerable, political and social climate.

Cooke presents a kaleidoscope of stories and comments, distilling the essence of a people at work and play; on the world stage and in their own back yard. Told with compassion and dry wit this is social history at its most personal level — civilised and readable.

### No "Chicago"

The Royal Lyceum have been forced to produce only one musical this season and they have chosen 'Capital Offence' rather than a revival of 'Chicago'. The decision follows the cuts made by Lothian Regional Council and the musical should appear in the new financial year. This Christmas, therefore, see the return of 'You're a good man Charlie Brown' and Alan Ayckbourn's 'Absurd Person Singular'.

### Sorry!

The sharp-eyed inhabitants of Bedlam have spent most of last week reminding me that Poliakov's 'Hitting Town' is not on in the George Square Theatre but at the Bedlam itself between 10th and 14th November (7.30 pm). Profuse apologies to those still in shock.

### Brooke Biog

Brooke Shields, whom you may have seen interviewed on Film '81 last Monday, is the subject of a new biography to be published before the end of the year. Brooke is 16 past last May.

## Theatre

## Books

# Pop? Pop!



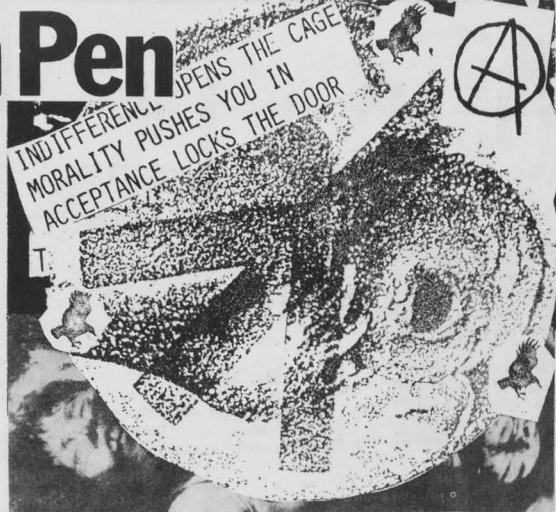
## Poison Pen

A shocked Jim Levi enjoys Grindlay Street Union . . . with help from the Poison Girls.

Amongst God-forsaken places to avoid, Grindlay Street must rank highly indeed, yet it was here that NNM put on the Poison Girls Total Exposure tour, amongst Tory propaganda and stag-night adverts. A hint of promise on the door with cheap admission and free handouts — a whiff of hippiedom in the smoke-filled hall; bodies slumped and backdrops looming in the gloom.

On come *Alternative* with a very heavy brand of punk — an incessant powerful thrash where Crass meets Discharge. This is the healthy face of punk — rebels with a cause of anti-war/violence and pro-individuality/activity. The songs are sympathetic yet aggressive, an exhilarating onrush of dissent appreciated by all.

The sound's good too, with songs like the rabble-rousing *Fight the System*, forceful *Social Bondage* or *Cage* being as good as any punk songs this year. I'd given up punk totally; *Alternative* show it can still be magnificent and relevant protest music.



Next up was London comedian **Tony Allan**, whose act combined crude irreverence with anti-nuclear preaching and remained funny, putting Atkinson, Stevenson *et al* to shame.

A short interlude and a film, 'Total Product', is shown, interlinking supermarket, war and death imagery with muzack and bursts of Poison Girls statement. Its effect lay in linking everyday life with modern warfare.

Such was the theme of much of the Poison Girls material that followed. *Vi Subversa* is a uniquely impressive singer and the whole band ooze conviction as they blast forth their musical violence. Many

of their songs are effectively feminist, anarchist or pacifist preaching — but the forceful individuality of performance and the energy of such songs as the superb *Take the Toys from the Boys* save the show.

In darkness the event ended, one that I consider a great success for No Nukes in getting such a mixed yet united audience. Of course the problem with such events is that there's a feeling of making a political action by attending — this of course is not the case. This gig was merely a superior agent provocateur — the action is up to ourselves.

## Glasgow Calling

Where are The Clash going in the 80's? Kenny Young asked this question at the Apollo on Thursday.

*London Calling* wasn't really the change of direction (or betrayal) it was made out to be. That album gave them a larger, less narrow-minded audience. Live, however, the songs were fitted into the punk framework and lost a lot of their style and soul in the process. *Sandinista* was merely quantity without quality. They were scared to follow one direction and entered many new avenues, most of which were dead ends. The Clash should be too cool to calypso.

After a year and a half they could have gone through many changes, stories from the USA told of sets of club meanderings.

Unfortunately the atmosphere in the three-quarters full circle wasn't exactly tense. There was some half-hearted clapping and shouting between the rockabilly numbers coming over the PA.

Their arrival onstage was very undramatic even with the flashing lights, barricades and barbed-wire of the stage set. They eased into a reggae groove and the show had begun. For occasional songs, slides were projected onto the backdrop, but they were only really effective during *Charlie Don't Surf* and *Washington Bullets* for which Joe had donned his guerrilla outfit.

The songs they played were drawn from all four LPs (mainly *Sandinista*) plus some singles. They also played four new ones, a couple of which sounded quite promising.

At ten-thirty they left the stage as casually as they had arrived. I thought the show was almost over, a couple of favourites for an encore and that would be it. They actually came back three times, before the third time the roadies had started to put the gear away.



Joe Strummer — "where did I put that sodding guitar"

After playing stuff like *Complete Control*, *London's Burning*, *Career Opportunities* however, they had seemed to come alive along with the audience. Mick Jones was going crazy, and there was only one song left for them to play. Strummer seemed reluctant to play it but after a few words from Simon we got it *White Riot!* Half way through it however, Joe had had enough. He was either totally exhausted (well he is 29), or he had realised that they were just reliving former glories. The Clash playing their greatest hits, shameless nostalgia. After this tour they will have to come up with something good, because we still don't know where they are going and these days we still need The Clash.

## Barbed!

Caroline Binnie reports on an only moderately grim evening at the Nite Club.

Significant night for Edinburgh's **Neon Barbs** and Glasgow's **Dreamboys**, contenders for promotion to the First Division of Scottish songsters.

The Neon Barbs' electronic dance pop is first to be unveiled. Despite having the handicap of a single of the week in *Melody Maker*, they impress but with reservations; at the moment they're not poised to set the music biz on fire. However, they're enjoyable enough, especially *Break Your Chains*, a dramatic improvement on the turgid, tedious vinyl version, where the static rhythm section endeavours to kill the whole song. This band's major problem is that they just don't have an identity. Imagine a dour version of *Those French Girls*, with a complete lack of visual presence and you've got the Neon Barbs — they are simply boring to watch, taking themselves seriously to the point of pomposity.

The material they've got is interesting, and they've got potential enough to develop, but they're not distinctive enough, as yet, to make any lasting impression.

What was the name of that band I saw on Friday?

The Dreamboys are another tube of smarties. Till Friday I thought only the Ramones persevered with one two free four in '81. If it's thrash you're after, they're for you, frantically racing through a set of fast, furious, uninspired and unmitigated RUBBISH. Only a special kind of band can get away with this four years on (*The Cramps?*) and the only pluses I can give this rabble are for energy, nerve and humour. Their *Symphony and Melody of Life* would probably get Mozart pogoing out of the grave but they've nothing to say that's not been said better. (Who needs another cover of *Louie Louie?*) Good response from retrogressive crowd and they're back with an exhilarating (but dreadful) medley of glitter and Rolf songs. Enough said?

Despite defects, on tonight's form, I'd put my money on the Neon Barbs — the Dreamboys are stuck in the '77 starting gate, rank outsiders.

## Gal!

Hello, Hello, Gary's back again. Chris Kershaw dons the Baco-foil and heads for the front row.

Really, what can I say? An orgy of camp nostalgia? An absurd parody of rock 'n' roll? A ridiculous spectacle of old men re-living past glories? Yes, the Glitter Show was all that — and didn't the kids just love it?

Crushed down the front (for the first time in how long?) in the middle of a sea of well-kent faces — most of the audience seemed to be non-freshers — all thoughts of cool objectivity or rational criticism gone right out the window, here was a chance for me to re-live my youth. A chance to catch up on the teenybop hysteria, the adulation that I missed out on first time round, 'cos I was too young (Mummy said) to go to pop concerts (I got my thrill in '77, but that's another story).



The Leader — our fat Gary!

Everything was in its place: the spectacular entrance, the pouncing about; the original Glitter Band (Gerry Sheppard is a neglected genius); the baco-foil gladiator outfit; *Rock 'n' Roll part 1*; the chanting, the swaying, the arm-waving; the sweat; the star-guitar; *Leader of the Gang*; the twin drummers; the roses thrown to the crowd; the touching of outstretched hands (including mine!); *Angel Face*; the spotlights; the costume changes; *Rock 'n' Roll Part 2*. What more could you want?

Our Gal may not be 'relevant' may not 'have anything to say', but who the hell cares?

## Reality Asylum

news

Bits 'n' pieces

I'm called **Gal** (hah!) and the lot that run this lousy paper have given me a column to tell you "what's going on" — not that you wacky student types give a toss anyway. Still, on with the news.

At the Nite Club bar for the pathetic **Dreamboys** and who should come up but my mate **Suggs of Madness**. "Alright, son," I enquired "Yeah, Gal, can't complain. Pint of bitter mate." *Bitter!*? Almost as good a feeling as signing in 14 underage punks to the **Poison Girls** Grindlay Street bash!

And then I saw my hip friend Alan Campbell on Sunday who informed me the fabby **Delmontes** are broke (*no justice is there!*). He was also disappointed at JJ's low attendance for an (ahem) *alternative* magician — 'fraid you need bands for the Tap o' Lauriston rockists mate.

**Gal's Useful Fact No. 1** Exploited's **Wattie Buchan** uses egg for his mohican and not sugar water like us normal people. Fascinating innit?

Meanwhile **TV21** are in Poland, playing to raise funds for **Solidarity** (or so it's said). Didn't anyone tell them that Poland has **beer shortages!** This Eastern Extravaganza precedes release of debut LP *The Thin Red Line* in mid-November — I've heard it

(perk of the job you know) and it's superb.

Yet more signings **Everest the Hard Way** are at last signed to **Do-It** (who are signed to everyone's faves **Virgin**) and the **Visitors to 4AD** (said posey label needed another decent band). And, what are the whispers I hear about **The Freeze**?

Ah yes, **APF** are now **The Noise** **The Jazz** and signed to **Ensign** *Graduation Day* is their next (12") single. God, Edinburgh pop can be so exciting. See ya kids. . .

### Gal's Reality Asylum Playlist

Yeah, there are some decent records about . . .

1. The **Birthday Party** Catalogue
2. Wild Things by **The Creatures**
3. Happy Birthday **Altered Images**
4. Der Mussolini **D.A.F.**
5. Nobody's Scared **Subway Sect** **oldie**

### 'Gig' of t'week

Very little worth seeing this week, but why not try the **Significant Zeroes** and **Photographic Memories** at the Nite Club, Friday. Both are Scottish and worth a second glance — see guide.

# Sporting Chronicle

## A Summer Of Sport

The first of an occasional series in which Neil Drysdale recalls the most significant events from this summer's sporting calendar.

The plain and simple truth about the 1981 Sun Alliance Ryder Cup is that we were beaten by a better team. Although the British and European players often rose above themselves, and some played quite incredible golf, they were basically out-gunned by a squad of experienced professionals who displayed golfing skills the like of which have rarely, if ever, been seen before.

When you consider that Sandy Lyle, on the final day, in his match against Tom Kite, was actually seven under par around a wind-swept, water-logged Walton Heath and still lost 3 and 2, it's fair to say that Kite was unbeatable; with 10 birdies in his 16 holes, he was an amazing 10 under par when the match finished. On the 15th, when he holed a 35-foot putt to go three up, he turned round and apologised to the luckless Lyle and, afterwards, said: "This was the best round of golf I have ever played. I did not dream that I could putt like that. Everything just went right into the hole."

That statement really sums up the difference between the two sides. Almost every putt seemed to drop for the Americans while so many just missed or lipped out for the Europeans. The old adage "you drive for show and putt for dough" was never more true and, unquestionably, the match was won and lost on the greens where the Americans were the supreme masters.

Before the match started, it had generally been agreed that this was the strongest-ever American side and few people gave Europe any chance at all. However, the home players performed well on the first day, particularly Sandy Lyle, Mark James and Bernard Gallacher, and Europe gained a slender one-point lead — 4½ to 3½ after the opening set of foursomes and four-balls.

Although team captain John Jacobs said afterwards, "All Europeans can be proud of the team that did duty at Walton Heath



Sam Torrance contemplates a watery grave as he crashes to defeat against Lee Trevino.

on their behalf", the selection system is quite wrong and even before the match started, there was a majority of professional opinion that we were fielding some "weak links". My personal feeling is that Eamonn Darcy and Sam Torrance were both out of their depth and that Peter Oosterhuis was not 100 per cent fit. If this trio had been replaced by Tony Jacklin, Brian Barnes and Severiano Ballesteros (witness his performance at Wentworth last weekend in winning the Suntory World Match-Play Championship), the final result of 18½ to 9½ incidentally the biggest-ever winning margin for America in this country, may not have been quite as comprehensive.

But I must confess to having doubts about whether the Ryder Cup will ever leave America again, no matter who the opposition is. Let's hope I'm proved wrong!

Sadly, the second day proved disastrous for the Europeans as the opposition piled on the pressure and stepped up its game several gears. In the morning, only the pairing of Bernhard Langer and Manuel Pinero was successful in the four-balls, and in the four-somes Europe won only nine holes altogether, as the United States triumphed in all four matches. Thus, the final day's 12 singles became a formality for the Americans who only required four victories. These were soon attained as Lee Trevino, Tom Kite, Larry Nelson and Ben Crenshaw, with varying degrees of comfort, disposed of Sam Torrance, Sandy Lyle, Mark James and Des Smyth.

On the credit side, Nick Faldo came shining through with a great victory over Johnny Miller after earlier disappointments and Howard Clark, with six birdies and an eagle, completed a magnificent 4 and 3 win over the mighty Tom Watson. Manuel Pinero comfortably defeated Jerry Pate and both Langer and Gallacher had fighting halves with Bruce Lietzke and Bill Rogers.

## Campus Report

### EU Boat Club

First date this term is the Northern Universities Regatta at Durham. The club hope to retain the Ladies Fours and Eights titles, and to improve on the narrow defeats suffered by the Men last year. Traditionally our novice crews have always done well at Durham.

The following week we take a rest and pay our annual visit to Firbush; this enjoyable weekend is usually marked by treating Loch Tay, and the local residents, to a display of rowing skills(?) — often in the form of mixed Eights.

Looking further ahead — discos, balls, and parties litter our Winter diary, with several races thrown in for good measure. The third term is our busiest time with regattas nearly every weekend for the first six weeks. Major wins at Scottish Championships, and the possibility of international representation, are amongst the goals of the club this year.

If rowing appeals to you, or if you would like to find out more, come along any Wednesday

afternoon to the Boathouse at Canal Fields (Colinton Road — 27 or 45 bus from Royal Infirmary). Whether you are complete Novice, or an Elite oarsperson, we will be happy to see you.

For further details etc. contact Peter Robson 556 7671, or Dawn Kennedy 332 3809.

Paul Hally

### Rambling Club

**Forthcoming Trips — Sun 18th Oct:** Day trip to Dollar Glen and the Ochil Hills. Cost £2.50 Special booking lunch 1-2 pm on Thursday 15th Oct at Spartans Club.

**Fri 30th Oct-Sun 1st Nov:** Glen Nevis weekend. Cost £8 including accommodation at Glen Nevis Youth Hostel.

**Sun 15th Nov:** Day trip to Loch Lomond. Cost £2.50

**Fri 20th Nov-Sun 22nd Nov:** Firbush weekend. Cost approx £16.

**Sun 6th Dec:** Day trip to Lammermuir Hills. Cost £2.50.

Check availability of places before turning up; booking meetings are held on the Thursday of the week before each trip. For further information, contact the President at 557 3442 or the Secretary at 668 2663.

### Intra-Mural Rugby

NOTICE TO PLAYERS—Intra-Mural Rugby is **BACK** for another season of hard but fair competition on Wednesday afternoons at Peffermill and various other venues. If you are capable of putting one foot in front of the other(s), then let your sports convener know that you are willing to represent your house/halls/department / club / society / faculty on the sporting field. (If you can't find a sports convener, why not become one of these famous, influential people by contacting the Sports Union Executive.)

The first games will be on 28th October and I would appreciate all entries by the 21st October. To save the impoverished Sports Union some money, there will be a returnable **DEPOSIT** to cover the hire of pitches in the event of teams not turning up.

The following restrictions apply:

- (1) All players must be members of the Sports Union, i.e. matriculated students or staff

- (2) Only **one** member of the EURFC 1st XV per team.
- (3) No regular member of the 1st XV of any club in divisions 1-3 of the National League.

If you are too intelligent to play rugby, but possess the requisite two legs, one (or more) arm(s) and two eyes, then you would be most welcome as a referee.

Further information is available from me at 441 4172 (6-11) or at the Pleasance.

Iain McIntosh

### Athletes Face Chop

Scotland's team for next year's Commonwealth Games may have to be cut because of lack of sponsorship. Although it had originally been planned to send a 125-strong contingent to Brisbane, a meeting of the Commonwealth Games Council for Scotland is to be asked next month to accept a team of 80-100 athletes and 20 officials — 25 less than the full team sent to Edmonton in 1978.

This would be a serious blow to Scotland's prestige, for Edinburgh has already been chosen to host the 1986 games. But a bigger team will travel down under only if more sponsorship is available.

£100,000 has been raised so far, with another £3,000 promised. But it will cost £1,000 to send just one athlete to these games, double the 1978 figure.

Mr George Hunter, secretary of the Games Council, has said: "We are really struggling to raise the cash because so many of our usual sponsors just haven't got any money because of the recession." Mr Hunter added: "Last time one firm gave us £2,500. This year they could only give £1,000. In real terms, to stay the same, it would have had to have been £3,000. We are desperate to raise funds, but with firms having to make redundancies, how would they justify then giving us donations?"

Mr Hunter admits he is "pessimistic" about the situation, but hopefully Scots should still be competing in all ten sports in Brisbane — and organisers are keen to continue "the high standards that sees Scots' teams normally winning about 20 medals.

Jim Petrie



Jack Nicklaus, "The Golden Bear" who once again proved unbeatable.

For the Americans, Larry Nelson, who had never played match-play golf before the 1979 Ryder Cup, extended his record to nine games, nine wins. Lee Trevino, Tom Kite and Jack Nicklaus also remained unbeaten throughout, but sadly, this Ryder Cup is probably the last over here in which Jack will appear—he will be 45 by the time the next one comes around.

### CALTON Films and Jazz

24 Calton Road, Edinburgh  
Tel: 031-556 7066/557 2179

Progs. 6 and 8.30 pm

Joan Micklin Silver's

#### HEAD OVER HEELS (AA)

with John Heard and Mary Beth Hurt

Fri./Sat. 11 pm

Roy Scheider in

#### ALL THAT JAZZ (X)

From Mon. 19th October

#### MY AMERICAN UNCLE (A)

Director Alain Resnais



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Till Oct 24 at 8 pm

The Traverse Theatre Co. presents

### WEDDING BELLES AND GREEN GRASSES

by Marcella Evaristi

Special £4.00 Student Annual Membership available. Details from Box Office.

# Player Profile



Pic: Rod Taylor

## No. 2 Mark Reeves

'Plastic' Mark walked the election for Honorary Treasurer last May without using any of the leaflets which normally swamp the campus at that time - relying instead on his personal reputation (?!?). He's one of the most radical-minded sabbaticals we've ever had, displaying at times healthy anarchistic tendencies. If he can't plough through the quagmire of University bureaucracy, then who can?

**Full Name:** Mark Richard Reeves  
**Birthplace:** Surrey  
**Date of Birth:** 23.3.59  
**School:** Dunfermline High  
**Lives at:** West End  
**Course:** Environmental Chemistry  
**Fave Colour:** Bright Green  
**Fave Food:** Cheesecake

**Fave Drink:** Guinness a Cointreau (not in the same glass)  
**Pubs:** English Country Pubs  
**Fave Films:** Rocky Horror Picture Show, Being There, Secret Policeman's Ball  
**Fave Bands:** Misty, Steel Pulse, TRB, UB40  
**Fave TV Programmes:** TISWAS, Who  
**Likes:** Travelling, Making people happy, Tripping  
**Dislikes:** Social Democrats, Royal Family, Plastic  
**Hobbies:** Skiing, Politics  
**When Mark grows up he wants to be:** A Fireman

## Wee Frees Wee Frees

**Bicycle for sale:** 23" frame; hand-built with Reynolds 531; reasonable nick. £110 o.n.o. Phone 332 7385.

**For sale:** stereo record player complete with speakers. £70 o.n.o. Phone 225 5625. Ask for R. Inglese, Room 508, or call in at Patrick Geddes Hall.

**Special Offer:** Open only to "Student" cinema editors. Buy a ticket to Glasgow, Queen Street, and arrive at Kirkcaldy. Apply platform 16, Waverley Station.

**Television,** black and white, all channels, push-button change; indoor aerial. £15 or offers. Roderick Taylor, 225 6297.

**Car wanted** in exchange for Motorbancan Club bicycle. 557 0616.

If music be the food of love — turn up the bass volume. Book Black Vinyl to scunge the night away Tel. Taft 225 9689 or Jools 229 8520.

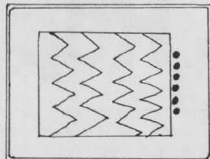
**Wanted:** flat or room for desperate but charming 22 year old 3rd year student. Please ring Patrick at 332 7856.

**Wanted:** A spare single mattress you want to get rid of? I will give you some flowers and collect it. Phone 556 1653: ask for Steve.

**Wanted:** Any reader (whether student or not) interested in umpring on a regular basis for the University Men's Hockey Club. Please contact Peter Lyall, 556 9041.

"Georgie knows his stuff. He's being doing a lot of research since he got busted."

## Vertical



## Hold

Last Thursday, the BBC presented two very different, but in their own ways, equally unacceptable faces of pop music.

**Top of the Pops** turns up, with an awful inevitability every week (it'll probably still be going in exactly the same format in 20 years time), and every week, something like ten million people watch it. This can only be because there is no alternative — an example of "the public wants what the public gets" syndrome.

The whole format of the programme is so ridiculous — the appalling Dave Lee Travis, wearing one of his usual absurd outfits smarmed and patronised and patted pretty girls with white teeth and no brains on the head while cracking inane jokes and introducing (with a few exceptions) the safest, blandest most boring groups in the world, who still *mime* to their latest million-selling record in front of Rent-a-Crowd's 'happy WASP teenagers' set.

TOTP is pop music as big business — it has, without doubt, more influence on the charts than the whole of Radio 1 put together. Check *Altered Images* if you seriously doubt me. The cult of popularity has always seemed a slightly dodgy concept to me —

why show records that are already selling? There is no way anyone can do anything about this programme — it'd be like trying to abolish the Royal Family.

Later, on BBC2, we witnessed the sorry spectacle of **Futurama Rock 80** this time the unacceptable face of the rock festival. Admittedly, this one was indoors, but Leeds Queens Hall is a vast pillared void, which looks for all the world like a disused slaughterhouse. The sight of small knots of wrecked-looking punks staggering dazedly around was not an edifying sight. How can two (or was it three?) days of unrelenting tedious noise in those conditions be anything to do with entertainment?

As for the bands on show, they were for the most part worse than those on TOTP — at least there, there is some attempt at style from people like the Human League. The independent labels were set up as an alternative to the big companies, but what is the point if the bands they drag up are so unreservedly dreadful?

This, it has been suggested is a result of the unemployment situation — now any talentless jerk with time on his hands can make a record and get on TV, where he'd actually be better suited to a career in banking.

Call me biased if you like, but only the excellent **Boots for Dancing**, and the much-missed **Flowers** dragged themselves out of the relentless sludge. **Spizz** was dreadful, and **Teardrop** and the **Bunnymen's** (Mersy's answer to the Grateful Dead) wanky, drawn out versions of their songs were pitiful to behold. The rest were the standard Indie-label hacks — I read my book.

If you can stomach it, the whole exercise is repeated tonight, when the *third* (and final, I hope) episode of *Futurama* is screened

Chris K.

## Name Your Poison

University? Drugs! Makes sense, don't it? This is the first of **George Square's** weekly scribblings on the subject.

### High Drug Users.

This is the first of a new column on drugs — no minority subject this, you all take some drug and you're kidding yourself if you think you don't. Recreational drugs fill a legitimate role in our society, same as religion or the media. The fact that they are largely ignored by serious research is criminal. And the general level of ignorance involved is obvious. Just go to any psychiatric hospital and ask for the alcoholics ward(s).

People have always taken drugs and they always will. Accepting this, we must look deeper into the whole issue and try to find out how to cope with it rather than simply being dismissive.

Read the EUSA welfare handbook and you'll find a short article on drugs. It briefly describes various drugs and their effects. Unfortunately it leaves out any analysis of the relationship between drug and user. In fact since no two people have an identical psychic make-up, there will always be a broad range of reactions to a given drug over a

sample of people.

Similarly, the actual motivation for drug use will cover a broad spectrum. Alcohol is used by some to start fights, or to remove one's trousers in public or even to facilitate sexual advances at Pollock disco. This leads me to suggest that different drugs are used by different people for different reasons (pretty obvious if this is true then moralising about drugs and how much to take is rather less-than-positive way forward. Moralising involves too many generalisations to take account of the variables involved).

Any drug is harmless on its own. It takes a human to swallow it, shoot, smoke or snort it. It is not the drugs that are harmful so much as the people who take them. You hear occasionally of someone having a "bad trip" on LSD, now can't be the LSD that is bad — others have "good trips" from the same batch. It is the person who is inadequately prepared for the experience who is at fault — hard but true.

The study of drugs is largely a study of people. Looking at them in scientifically controlled situations is highly unenlightening. We must look to the people, not the drugs and ask why, not what?

Next week — Why?  
 P.S.: No drug is good for you. And certainly taking them is not a laughing matter though it can be quite amusing. If you do have problems phone Nightline.

## Meet the staff at your local Student Newspaper



Colin Macilwain, top left, is the man in charge. Chris Kershaw, on the right, is the assistant, with Jim, Mary, Christine and Norma helping to make up the side. They know about abusing press freedom to embarrass political and personal opponents. If you've any mud to throw, give it to us and we'll throw it for you.

The staff at 'Student' are there to help you.

**Hours of Business:**  
 Monday to Friday 9.00-5.00  
 1 Buccleuch Place  
 031-667 5718  
 Tuesday nights at Proctor's  
 Saturdays at Tynecastle  
 Sunday nites at JJ's

Pic: Rod Taylor

## Betting Forecast

The by-election for **Vice-President (Senate)** of EUSA — to be held on Thursday 29th has attracted considerable attention amongst the hacks and we recommend the following odds to

any interested bookies — **Imogen Foulkes** (Leftie Candidate) evens fav. **Kenneth Murray** (Avid Tory) 6-4 **Richard Newman** (Wet Union Man) 5-2 **8-1 bar.** Nominations closed Thursday 22nd.

## Last Week's Crossy

- Across**
- Habitat
  - Columns
  - Phosphorescence
  - Edda
  - Sive
  - Disc
  - Sprying
  - Dowager
  - Taproom
  - Cronner
  - Adam
  - Unlit
  - Isnt
  - Driving a bargain
  - Engaged
  - Repress

- Down**
- Hapless
  - Broadly speaking
  - Type
  - Tooting
  - Cleaved
  - Lace
  - Mending ones pace
  - Spencer
  - Bison
  - Swoop
  - Twaddle
  - Managed
  - Climber
  - Ratings
  - King
  - Trip