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IT PAYS TO
SELL
STUDENT

No more places available in Pollock for Freshers.

Accommodation crisis

The Accommodation Committee has not succeeded this session in altering the numbers of first year students admitted to Pollock Halls. Accommodation Convener Fraser Dinnis has strongly supported proposals all year to allow first years self-catering places, but it has not yet proved feasible to arrange this.

Meanwhile, the controversial advertising agency, Homelocators has established an office in Edinburgh — news which has led Dinnis to advise students against using their services.

At the end of 1983/4, the Accommodation Committee gave a long term commitment to housing 100 per cent of first year students in University residences. All the Pollock JCR Presidents were invited to a discussion in order to find a suitable solution. The consensus of this meeting was that the present situation in the two predominantly self-catering houses in Pollock (Brewster and Grant) was unacceptable.

Fraser Dinnis strongly felt there was a lack of communication within these houses, and proposed that a quarter of the self-catering places in Brewster and Grant Houses be reserved for first year students.

"This," he said, "would help integrate the houses by bringing together first year full-board students and the second and subsequent year self-catering students. It would also result in a net increase of around 70 first year students being given a place in University residences."

Self-catering in Pollock is popular with second and subsequent year students, but the outgoing Accommodation Convener felt that the proposal would not significantly affect the provision of self-catering accommodation available to them.

The idea was unanimously favoured by the Pollock SRC Presidents, and had the keen support of University Chaplain Fergus Smith — himself a former sub-warden in Grant House. The Pollock Halls Committee, however, and Senior Warden Dr. Francis Barnes were less keen on the proposals and continually delayed any genuine debate on the matter. The Head Warden of the Out ward Halls and Houses is also opposed to the proposals, despite proven educational and sociological evidence condemning the incidence of first years in lodgings.

Fraser Dinnis is convinced that Pollock Senior Warden Francis Barnes has been "playing for time" by delaying the matter, and a distinct lack of communication within the Student Accommodation Service has further slowed matters.

Nothing further can be achieved this session, but the issue, has clearly been seen to gain support at Pollock Halls and within the SRC. Grant House's outgoing JCR President, Iain Catto, has been instrumental in the discussions and is now standing for Accommodation Convener next week. It is likely the proposals will continue to circulate next session.

Meanwhile Homelocators is an international company, acting as an advertising agency, and charging a minimum fee for a non-guaranteed accommodation search. Outgoing Accommodation Convener, Fraser Dinnis, this week strongly advised students against their services, now that an Edinburgh office has been established.

It is illegal for accommodation agencies to charge unless a property is found. Home locators charge an initial fee of £27, without any guarantee, yet are not legally classified as an accommodation agency. Legal proceedings by Strathclyde University are in operation at the moment, and accordingly few details about Homelocators can be given. The legality of their operations is uncertain, and both the National Union of Students, and the SRC Accommodation Convener strongly advised students against using their services.

Devin Scobie



Senior President in Gallic mood. John Mannix at Saturday's Charities Floats Procession. Full story p. 2. Photo by Dave Yarrow

NUS drugs guidelines

The National Union of Students has called for the introduction of national guidelines to govern the participation by students in drug tests, following the death of Welsh medical student Philip Jones, who contracted aplastic anaemia after taking part in drug trials.

The union has met the Royal College of Physicians to submit proposals for safeguards, though according to NUS President Phil Wodas, the Royal College has said statutory guidelines are not required.

Woolas said that if the Royal College does not come up with adequate safeguards, the NUS will look to Parliament to intervene. He said, "We will not wait for another death before there is firm action."

"Although it took a tragedy to bring the matter to public attention, there may be many lesser incidents of harmful side-effects from such tests. NUS will aid any student or parent wishing to bring legal action in such a case."

According to Woolas, it is not only medical students who are at risk. An arts student in Ireland recently died following experiments similar to those undergone by Philip Jones.

Phil Woolas claims that low grants are forcing more and more students to supplement their income by taking part in drug tests. He said that international drugs companies, who are restricted by law elsewhere, are eager to exploit British leniency in this situation.

He said, "Payments can be paltry compared to the degree of risk or inconvenience involved, but they are important to a student on a meagre grant."

Woolas, and the NUS, advise students not to allow themselves to be bribed into risking their health and studies by wealthy drugs companies or academics "who should know better." Any student participation should be "truly voluntary, free of financial or academic pressure."

Alan Young

Uni validations sound

A report published last week levels criticism at some Universities for apparently applying double standards in their external validation processes for examination.

The Report of the Committee of Enquiry into Academic Validation in Public Sector Higher Education (the Lindop Report) found that certain Universities who examine their affiliated colleges actually require higher standards from the Universities, even after allowing for differences between courses.

However, after noting the extensive use of individual members of academic staff as 'moderators' or 'assessors' for each course or group of courses, the Report concludes that "Universities validation can be a highly effective means of maintaining and improving the academic standards of public sector degree courses."

The Committee also stated its concern for bringing all University practice up to the highest standards so as to ensure fair assessment for all students in higher education.

Three main recommendations emerge for a future validation system: that each individual institution should take the responsibilities for maintaining its own academic standards, that any validation should recognise differences between courses in separate institutions; and that the importance of validation should not be overstated.

Jenny Dunn

Briefly...

More shown the door

UNIVERSITIES are making use of the "good cause" procedures under which tenured academics may be sacked for serious offences, according to the University Lecturers' union. The number of cases each year remains low, but the AUT detects a significant increase and believes that this can be attributed to the ending of the early retirement scheme under which thousands of lecturers have left the service with the costs of their compensation borne by the Government.

Empty chair

BRITAIN'S first professor of parapsychology is unlikely to be in post until January. Edinburgh University, which is establishing the chair with a £700,000 bequest from Arthur Koestler, had hoped to set up a professional unit for the coming session. But a number of the eight candidates on the short list will not be free to take up the post until the New Year.

This week
in

STUDENT

Fini Tribe



The music pages continue a series of features on local bands. This week the spotlight is on Fini Tribe who have just finished their first video single.

—page 11

Brazil

Terry Gilliam's new film *Brazil* had its premiere at the Filmhouse on Monday night. Trevor Johnston went along to review this 'astounding' film.

page 6

The Enemy Within



Naomi Markie and Alastair Dalton took part in the work of the Edinburgh based Film Workshop Trust, whose documentary about Holy Loch is to be screened next Monday.

—page 13

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NEWS

A General non-event

Only 40 people attended the last General Meeting of the academic year held on Monday night. When questioned about the lack of publicity, Honorary Secretary Neil Dalgleish admitted that there had been "a bit of a mix up," in the dispersal of posters around the University.

The only proposal under discussion concerned the alleged malpractice of the pharmaceutical industry in the selling of drugs to developing countries. The need to reconsider the present use of drugs has only recently been realised and both the World Health Organisation and Oxfam are researching the needs of underdeveloped countries.

Proposing the motion Mr Robbie Foy first pointed out that medicine alone cannot cope with illnesses related to poverty and malnutrition. The drugs industry, however, is geared to wards profit-making and are exploiting the basic needs of the poor. "Drugs are expensive and companies often do not warn about possible side effects. However, such are the policies of governments in both developed and undeveloped countries, that few have challenged the power of the pharmaceutical industry," stated Mr Foy.

A petition condemning the situation was recently signed by more

than 160 MPs and the British Government is now trying to introduce international laws to control drug companies. Mr Foy asked the Senior President to write letters of support to organisations researching the problems, and also to Euro MPs, persuading them to vote for "a rational use of drugs" in the European Parliament on June 10th. The matter will now be discussed by the External Affairs Committee.

When asked if a EUSA office would be set up at KB to replace the recently closed shop, Union President Hilary O'Neill replied that the organisation owns no such property that could be utilised for this purpose. She pointed out that the decision to close the shop — and possibly to replace it with a sauna — had been based on a survey amongst science students.

Retaliating against the recent NUS vote that non-affiliated members can no longer participate in collective buying amongst student unions, Ms O'Neill suggested that a similar arrangement may be set up between Scottish Universities and breweries.

John Mannix stated that recycled paper will soon be sold in union shops but that EUSA's commitment to saving paper has been scaled down since their collecting boxes were declared fire risks.

The meeting was completed in half an hour and this only heightened the sense of embarrassment that prevailed throughout.

Jacqueline Brown

£15000 and counting after Rag Week '85

Edinburgh's Rag Week '85 ended with the traditional floats procession livening up a bitterly cold Saturday afternoon. Twenty-one floats — led by the GeogSoc whose tropical entry was judged the best on show by the Lord Provost — made their way along Princes Street and into the Grassmarket accompanied by a band of drum majorettes.

ESCA's (Edinburgh Students' Charities Appeal) deputy convener and organiser of the floats procession, Liz Doig, declared her satisfaction with the end product. "Rag Week as a whole was very well organised, even though there was still a lot of apathy on the part of many students," she said. "Some of the societies put a lot of effort into their floats, and the whole thing has been well worth while."



This year, ESCA have achieved one of their main aims in making a greater number of students aware of what goes on — unlike last year, when few people outside Pollock seemed to realise that Rag Week



Charities Week 1985. Economics lecturer George Hart gets an uneconomic load of gunge (left). A slave kisses someone's feet (above). Who do the feet belong to? Hilary O'Neill? (Bonnie Prince) Charlie Fishburne? Jesse Rae? (Who's Jesse Rae?) Photos by Dave Yarrow.

was even happening, let alone that they were being encouraged to take part.

Although most events were very well supported, the response to two potential big money-spinners (house-to-house and general street collections) was extremely disappointing, with many students apparently deterred by the weather.

On a more positive note, Friday night's slave auction took place in a crowded Chambers St. So many people came to buy, sell or bid that the proceedings had to be temporarily suspended. Students stood on tables and stools in order to obtain a better view, blocking the exits and causing a potential fire risk.

Nevertheless, trade was brisk, with more than twenty slaves — all suitably dressed and in chains —

fetching up to eighteen pounds apiece. Thenight's biggest bargain was the worm-eating John Morrison, who went for £3, his fame apparently worth nothing in terms of hard cash.

So far, ESCA decline to give a total figure for the week as there is still money coming in and expenses have yet to be deducted. It is evident however, that the amount equals last year's overall total of £15,000, and the list of top fund raisers was headed by three Pollock Houses, Fraser, Baird and Cowan.

ESCA would like to extend their thanks to everyone who took part and especially to the staff of the three union houses. The Charities AGM will be held in Chambers St Union on Monday 13th May at 7.30 pm.

Jenny Dunn

Briefly...

Geldof of BA gets an MA

PERHAPS to prove that it is firmly in touch with the 1980s, the University of Kent has announced the award of an honorary degree to Bob Geldof, lead singer of the Boomtown Rats and organiser of the Band Aid charity recording which raised more than £8 million for the relief of the famine in Ethiopia. Geldof will receive an honorary MA for co-writing the chart-topping song *Do They Know It's Christmas?* and helping to promote it round the world.

Better now than never

VICE Chancellors have refused to make an immediate joint approach to the Government on the damage caused by the erosion of lecturers' pay. They have made clear to the Association of University Teachers that although they share the same view of the damage being inflicted on the University system, they are not prepared to make a joint approach through Committee B, the second stage of the negotiating machinery, until this year's pay rise is settled.

It's a deal

UNIVERSITY manual workers this week overwhelmingly accepted a pay offer worth up to 6.71 per cent, but their union leaders say their battle to eradicate low pay will go on. They became the first group to settle in the 1985 pay round with a rise of £4.80 across the board.

Increase in foreign applicants to UCCA

As applications begin to pour in for next year's university places, UCCA are again expecting a record number of candidates. A statement from the Universities Central Council on Admissions forecasts a final total of about 176,000 applicants, some 2,000 more than last year's record figure.

However, the increase is due mainly to more applications from overseas students. By the end of March more than 17,000 people had applied from abroad compared with fewer than 16,000 at the same time last year. Although British applications remained much the same, there was a decline in male candidates, but the numbers were made up by the continuing trend of more applications from females.

The survey carried out by UCCA showed that vocational degrees such as law and medicine attract the most interest, by the end of last month alone there were already 10,000 applicants for both subjects.

The increased number of university applications must, however, take into account that more universities now subscribe to UCCA. Both Glasgow and Strathclyde Universities have joined the UCCA scheme since last year, leaving Buckingham and the Open University as the only two not included. UCCA admits that if these changes had not taken place its volume of applications would probably have dropped slightly this year.

Lorraine Telford

Feed a friend!

If you have lots of money (unlikely, perhaps) and you don't know what to do with it (even less likely, one suspects), Edinburgh Zoo is currently running a scheme that could help you out. Until the end of the month the zoo's "species support scheme" may be joined at reduced rates — a duck, for example, will cost you £5 to adopt for a year.

On the other hand, if you're fond of Arabian camels (as we all should be) you can expect to part with £250. Any animal in the zoo is eligible for sponsorship by individuals or groups, and there has already been considerable interest shown from schools in Glasgow and Edinburgh. In recent

years certain Pollock JCRs have adopted penguins and there's no reason that this practice shouldn't continue. You must know someone who'd go well with a snake.

The money goes towards paying around a third of the food bill for the animals so it's well worth looking into. Zoo general manager Mr Douglas Ritchie has observed that penguins are the most popular amongst the "hundreds of inquiries from various sections of the public".

So go on. Hassle your JCR to do something useful for a change — sponsor an endangered species.

Mark Percival

Enquiry into Edinburgh housing problem

The dispute between Edinburgh District Council and the Government over the Council's spending plans, continues as the Scottish Office have announced that a public enquiry into their Housing Budget will take place on May 20.

To promote its case, the Council is now carrying out its own enquiry, which, they hope, will draw attention to the "major housing crisis" that they believe is facing Edinburgh at present. Massive waiting lists, and widespread dilapidation of council accommodation, are two factors which the Council cites in justifying exceeding the statutory limit of the Rate Fund contribution by £5.7m, and consultation will be taking place with tenants' organisations and community groups, to gain a fuller picture.

The council believes that Edinburgh is not being treated fairly: "If Edinburgh was to receive the average Housing Support Grant, we would expect an additional £2.9m instead of the nothing we receive at the moment. If Edinburgh was to be allowed to spend the average figure per council house from the rates, we would be

allowed £5.5m instead of the £2.8m which we are being allowed.

"We repeat our offer to the Secretary of State that if he is willing to give us the average Housing Support Grant and permit the average Rate Fund contributions we will adjust our budget to meet his statutory limit."

Meanwhile, Conservative members of the council are angry at the proposed rates for the city, which were increased by 79 per cent in the recent revaluation.

Jane Ball, the Conservative Group Secretary describes the move as "totally out of order," and says "The 79 per cent increase will affect everybody in both the domestic and commercial sector and it would undoubtedly mean businesses having to close down. The council is in office for four years, and there would be further increases made each year — it's a completely unrealistic approach."

"Their housing budget should have included local authority rents of 60p a week, but because they chose to go for a rent freeze their illegal spending has to be taken £8m out of the rates rather than £2.9m."

Anne McNaught

Joe Cool

ear cclipse

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They're off and running

The unusual sight this Tuesday lunch-time of a crowd waiting outside the Students' Association office was the first stage of this year's EUSA elections. Following the 12 o'clock deadline a list of confirmed candidates was posted outside the offices in Potterrow.

Of the four sabbatical positions it was the post of President which attracted the largest number of candidates. Amongst the five who decided to run are Graham Carter, last year's President of Court and a committee member of the Conservative Club; and Mike Devlin an ex-Editor of Student! Perhaps less serious candidates are Simon Lazarus — regularly seen guiding his ample hairstyle around the confines of Potterrow, and student 'pop star' Paul Hullah of 'Kitsch and Nite Set'. A surprise candidate is first year William Sumner Buchan, who has taken the Association at their word that the only qualification you need to stand in the election is to be a student of Edinburgh University.

The new post of Deputy President has attracted less enthusiasm, with only three candidates. Carol Ann Foy is the only female to stand for a sabbatical, her past experience includes being Chairman of SCAG and a member of the Teviot Committee. Her opponents are Simon Nicholls ex-entertainments convenor, and Harry Elwin.

The election for this year's Secretary is between three candidates. Mark Malcolmson who has been President of Debates and also a member of the Liberal Club Committee; Robbie Foy who has been involved with Midweek; and John Swinney, a member of the SNP national executive. Student manager Donald Pollock has decided to desert his post and run instead for the position of next year's Treasurer. Other candidates are Chris Mason — House Chairman of Chambers Street, and Stephen Wright — House Chairman of Teviot.

Non sabbatical posts which have attracted a large number of candidates, are membership of the Finance Committee and the four SRC science seats. The latter has at least 12 people standing.

Lorraine Telford

SDC and Liberals never together

The EU Social Democratic Club has denied reports in last week's Student that it has split with the EU Liberal Club because, in the words of SDC President Paul Davies, "The SDP have never been in an alliance with the Scottish Liberal Students, or the Union of Liberal Students, who prefer an alliance with the Communists."

Davies admits, however, that one joint meeting of the SDC and Liberals was arranged before Christmas, but that it collapsed as a result of "technical difficulties". He claims that the Liberals approached the SDC last term "with the suggestion we hold joint meetings and activities."

However, Michael Lytle, Treasurer of the Liberal Club, claims that the Liberals did not ask for joint meetings, but that the SDC was invited to attend one meeting with Liberal MP, Jim Wallace.

Both clubs do agree that the suggestion they share a speaker during Freshers' Week's Pies, Pints, and Politics came from Freshers' Week Director, Colin Hancock. They both objected to the suggestion, but when the objections were turned down, the SDC approached the Liberals with

a view to considering a joint speaker. It was then that the Liberals told Colin Hancock that the SDC would be better "sharing a platform with the Conservatives."

Paul Davies says that the SDC never suggested nominating and supporting candidates with the Liberals for the SRC elections. However, a one-off discussion was held between the Liberals and the SDC last Thursday to discuss, in the words of the Liberal Club newspaper, "the relationship, the selection of candidates for the SRC, and strategy for Freshers' Week."

Davies does admit that some candidates did want help from members of the two clubs, including Secretary candidate Mark Malcolmson, but he stresses that any such candidates will be supported as individuals. Michael Lytle, of the Liberals, claims that "Paul Davies was the only one to suggest an SRC link-up."

Paul Davies hopes that the SDC will expand in the future, regardless of its relationship with the Liberals. He said, "We have done well with our resources, we are politically active, and we have high hopes for the future."

Alan Young

Folk band together to aid Ethiopia

Inspired by Band Aid, Edinburgh University Settlement has recently been working to bring together some of Scotland's best-known folk musicians to produce an album to sell in aid of Ethiopia. On Friday, the result, an LP entitled *Freedom Come All Ye* was launched by Rector Archie MacPherson.

Settlement Director Mr Nick Flavin said "Everyone was impressed with what Band Aid achieved with their record for Ethiopia. We thought people on the Scottish Folk scene might be interested in doing something along the same lines and we were right."

"It was almost unbelievable how quickly people volunteered to help. Everyone wanted to get involved and the LP is the result of that enthusiasm."

The record features eight artists, including the McCalmans and Mirk and Dougie McLean. The title track is sung by Hamish Henderson — 'the prince of Scottish folk singers' — at a cello in the University's School of Scottish Studies, of which is Senior Lecturer.

Everyone who was involved in the compilation of the album, such as musicians, technicians and designers, offered their services free. The money needed for the actual production was donated



"Welcome to the pleasure dome to launch our record."

Photo by Neil Dalgleish

from a variety of sources, including a 'charity' christening of Mr Favin's son, Francis.

As the first copies of *Freedom Come All Ye* went on sale, Mr MacPherson reminisced about the last time he had launched a record, "... Rod Stewart ... 1978 ... World Cup ... basic marketing error in not selling enough copies before we played Peru ...". After some mental calculation he concluded, "I think we managed to get rid of 180 altogether. Er, 100 of them to some supermarket in Timbuctu."

However, he was confident that *Freedom Come All Ye* faced rosier prospects and after a toast to its greatest success proceeded to buy the first copy.

A mail order form will be sent all over the world to post graduates of Edinburgh University. Locally, the record/cassette is available from *Canongate Records* in Blackfriars Street, or by post from *Wilkie House Records*, Guthrie Street, Edinburgh EH1 1JG, price £5 including postage and packing.

Anne Mc Naught

Teachers should unite, says AUT

In the face of continuing education cuts the Association of University Teachers must form a united front with all members of the teaching profession, says Ms Diana Warwick, general secretary of the AUT.

Speaking at a 'day of action' protest meeting on pay at Heriot-Watt University Ms Warwick told AUT members, "We must make sure the AUT itself is not isolated but part of a very much wider battle, fighting with other unions for the education profession as a whole."

Despite teaching as many students and producing more research on fewer resources the AUT claim that academic salaries have fallen by more than 20 per cent behind the retail price index, since 1979. The pay offer this year is 4 per cent.

David Cline

Up your Volta, Mr Tebbit

Education cuts are acceptable if the merely mean that people can no longer study "the pre-nuptial habits of natives in the Upper Volta Valley," declared Norman Tebbit recently. An irate reply to his comments, from the Royal Anthropological Institute has now reached him, and seems to have prompted a more diplomatic approach.

In his reply to the letter, Mr Tebbit attempted to placate the anthropologists whom he had offended by stressing that he had not meant to refer personally to their subject. "I could have instanced scholarship projects in almost every discipline which merit little expenditure."

This extension of his criticisms

came too late and Dr Jonathan Benthall, Director of the RAI, has criticised the way in which Social Anthropology had been singled out. He wrote to Mr Tebbit in defence of the subject, and has subsequently expanded on this justification in "Anthropology Today."

He stated that instead of being as Mr Tebbit put it, "remote from our present difficulties," anthropology does concern such issues as British industry, the economy and society, and cultural problems like racial prejudice.

He added that the 130 social anthropologists in British Universities were "hardly a great drain on the Exchequer."

Anne Mc Naught

Tories facing poverty

The Vice-Chairman of Strathclyde University's Conservative Association is claiming that an abortive visit by the Defence Secretary to the University in February is being used as a weapon to drive the association into bankruptcy.

Mr David Faulds made the claim this week, and said that a demand for a £250 repayment to students who had paid £1 each for tickets to the meeting could not be met from the association's funds.

The University's Students Representative Council has since decided to withhold the full amount from future grants to the University's Conservative Association.

Mr Faulds' claims, however, have been rejected by Mr Bruce Wilson, President of Strathclyde's Students' Association. Mr Wilson was instrumental in organising the protests against Michael Heseltine's visit to the University.

When the Defence Secretary

arrived at the University to speak, the corridor to the debating chamber was barred by about 200 protesting students. He was forced to retreat, and said the scene was "an intolerable example of the manifestation of the Left, who will deny anyone's views but their own being heard."

The Conservative Association protest that funds raised from ticket sales were spent hiring cars to take Mr Heseltine to and from the airport, at a cost of £104, and that only £105 had been raised by ticket sales in the first place.

Bruce Wilson insists that the Defence Secretary "clearly had no intention of speaking anyway" as he arrived almost 1½ hours late — so leaving himself barely 40 minutes before his next appointment at Rosyth. He dismissed the claim that attempts were being made to bankrupt the Conservative Association within the University.

Devin Scobie



The Thing — The Right to Reply

Right bastard — now you're safely out of the way for a week it's time for the truth.

The thin tissue of lies that is published every week is actually written by the kind of person from whom mothers with children cross

the road to avoid. This man is so old that when punk came along in '77 he was excluded because he was so bald. Here are a few fascinating facts about this doyen of gossip columnists everywhere.

1. As an avid comic reader (one of them called Penthouse), Thingy spends endless hours occupying the toilet in his flat.

2. A close personal friend called Mary often rings up to invite him down to the Western General Hospital for a Friday morning donation — all in the course of scientific investigation.

3. This of course relies on Thingy not consuming vast amounts of alcohol the night before. Two pints and he's reeling. I can tell you.

4. A little known fact is that Thingy is the second great Casanova — a veritable sex (washing) machine indeed. His days in

Pollock (many many moons ago) still produce stories of his debonaire charm and wit and the vast numbers of hopelessly romantic female students ... running for their lives. Nowadays, however, he has settled down having seduced some poor innocent by getting her addicted to doctored Smarties. Watch carefully and you might notice he never eats the red ones.

5. One of his close friends, Lawrence "Waster" Williams tells of early games in Pollock called "Pretending you're very very drunk so you can feel young girls up!"

6. This is mild. The vicious stuff we weren't allowed to print.

So till next week when old concave chest will have returned from his nights of fun in Kinlochleven —

Hey, hey the biz.

(Bastards).

GENERAL ELECTIONS

LIST OF HUSTINGS

Thursday 2nd May

- 11.00 a.m.** JCMB Coffee Lounge
 - 1.15 p.m.** KB Union, Potterrow Bar,
Teviot Room, Chambers Street Bar,
Pleasance
 - 3.00 p.m.** Library Coffee Room
-

Friday 3rd May

- 11.00 a.m.** JCMB Coffee Lounge
 - 1.15 p.m.** KB Union, Potterrow Bar,
Teviot Room, Chambers Street Bar,
Pleasance
 - 3.00 p.m.** Library Coffee Room
-

Tuesday 7th May

- 11.00 a.m.** JCMB Coffee Lounge
 - 1.15 p.m.** KB Union, Potterrow Bar,
Teviot Room, Chambers Street Bar,
Pleasance
 - 3.00 p.m.** Library Coffee Room
 - 6.30 p.m.** Pollock Refectory
(Mega-Hustings One)
-

Wednesday 8th May

- 11.00 a.m.** JCMB Coffee Lounge
 - 1.15 p.m.** KB Union, Potterrow Bar,
Teviot Room, Chambers Street Bar,
Pleasance
 - 3.00 p.m.** Library Coffee Room
 - 9.30 p.m.** Teviot Row Debating Hall
(Mega-Hustings Two)
-



STUDENT

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Going through the motions

Monday night's General Meeting took place because EUSA's constitution rules that it must. Apart from that fact there seemed little reason for the meeting; there was one motion and no debate, office-bearers' question time was little more than a formality, and the whole thing was over in 30 minutes.

The main reason for the constitutional rule that one General Meeting a term must take place is to maintain a check on the activities of student representatives. As John Mannix noted at the start of the meeting on Monday, it was nice to see so many prospective candidates for the EUSA elections at the meeting on Monday. Due to a "mix-up" in publicity few "ordinary" students even knew there was a GM. If EUSA is to be little more than a self-perpetuating hacks' paradise, then more students must know about its activities.

Obviously it is not enough to stick up a few posters on the Friday before a meeting and mention it in *Midweek*. Obviously, because if this was all that was needed to to publicise the GM then more than 40 people would have been there. If the EUSA Executive is really serious about its intention to involve more students in the SRC then it must go out and grab their attention; not sit back and wait for students to come to the Accommodation offices, especially students at King's Buildings.

If, on the other hand, no one turned up on Monday because one GM a term is too many, then we should change the constitution. But, of course, we need a quorate General Meeting at which to do so.

Staff

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Music:	Alastair Dalton Peter Carroll Roy Wilkinson Keith Cameron John Lindsay	Advertising:	Neville Muir
		1 Buccleuch Place, Edinburgh 031-667 5718/9278 Meetings Friday 1 pm	

The IRA-bashers of Eire

Dear Editor,

In last week's *Student*, Richard Henderson of the Ulster Unionist Student Organisation wrote an entirely predictable feature on Sinn Féin and the IRA. I am not concerned with the general thrust of his argument — it is all too obvious that he, and those like him, will never change their bitter position — but rather with one particular point.

He states that terrorists "can easily flee across the border to the Irish Republic with no fear of extradition and trial". This is not only untrue, but deeply offensive. As I am from the Republic, I would be grateful if you would allow me to put the record straight.

Firstly, the IRA cannot "easily flee across the border". The Garda and the Irish Army spend a great deal of time, money and manpower on maintaining security along an artificial frontier which has virtually no natural features, and is therefore extremely difficult to police. Scarce resources are also spent on tracking down and catching IRA men within the country; more than once have I been stuck in a traffic jam at a Garda or army checkpoint (yes, it's not only the North that

has checkpoints). All this at a time when the Republic is facing serious economic problems and enduring savage government cut-backs.

Secondly, to say that there is "no fear of extradition" is not quite correct — as the recent handing over of the INLA Chief of Staff proves; though admittedly this is a rare occurrence.

Thirdly, the lack of extradition is more than made up for in the Criminal Jurisdiction Act, 1976 — and I resent Henderson's implied label that IRA men walk free in the Republic, unmolested. In fact, under the 1976 Act, Northern terrorist crimes can be tried in the Special Criminal Court in Dublin. Apart from this, IRA membership is itself a criminal offence and members of Sinn Féin are banned from appearing on radio or TV (unlike the North or Britain). The irony of the Unionist accusation is that Irish authorities are often "tougher" on terrorism than northern ones — at the moment a terrorist is under the death sentence for killing a detective Garda, a punishment Unionists would dearly love to have, no doubt.

Yours faithfully,

Pat Jarman

Let's put a stop to nursing

Dear Editor,

I read every week in *Midweek* about the University's desperate need and struggle to save money. It is forced into cutting corners and is now talking of combining departments/faculties like Arts and Divinity, which should surely be kept separate. I would like to propose that one department we could do without is the Department of Nursing Studies.

Having nursed in two areas of Scotland before coming to university, I feel qualified to state that most of nursing involves practical skills—working efficiently with tubes and bags, dressings, bed clothes and baths—but most of all a nurse must learn and/or practise dealing kindly and tactfully with patients and worried relatives, not to mention being aware of where one fits in the hierarchy of staff and

where one's opinion counts and where it doesn't. The academic side of nursing involves "reading up" till one understands the conditions one is meeting from day to day in the wards. In the application of this knowledge a nurse's skills are first and foremost practical and humane and I think, most hospital-trained nurses would say they did not feel the benefits of their spells of tuition in college "blocks" (4-11 weeks) until they had helped care for patients suffering from these conditions in the wards or the community.

I expect some people would argue that the more academic knowledge a nurse has acquired the better. Maybe, but when the University is trying to save money, and maintain adequate standards of teaching in departments like

English, Maths, Chemistry etc., surely nurse teaching and guidance could be left to the Nursing Colleges and hospitals?

If the Department of Nursing Studies is there to produce nursing administrators, then I suggest those best qualified for these jobs are experienced nurses — a short administrative qualification or general administrators perhaps having made a short optional study of nursing, if the department is there to tend to nursing a higher professional status then, I suggest, this energy is redirected into instilling a healthier respect for nurses in other members of the hospital team.

One argument for saying the responsibility for nurse teaching should be taken away from the University is that, in my experience, "University nurses" were not liked — as academics primarily, on the bandwagon to obtaining their degrees, they were often ill at ease in fast-moving, busy wards where actions of a practical nature had to be executed swiftly. This attitude may be changing.

Arguments, discussions, replies to

Lynn Whitaker,
Dept. of Linguistics.

Vote "Big Beardy"!

Dear Editor,

So, election fever is about to hit Edinburgh University again and the same boring people are going to tell us the same boring reasons why they should be elected Boring President. It's about time real issues were brought into university elections as exemplified by the Nelson Mandela campaign at the last rectorial election.

Right here in our midst, in the heart of Pollock, lives a victim of injustice. He can often be seen slouching about between Baird House and the Ref, his six feet, 14 stone body distinguishable by his red jersey, clogs and black beard. He won't be standing for President this year even though he wants to. His crime? He has the audacity to be a postgraduate! Ironically he

was also a leading member of the Mandela campaign.

It would be unwise to print his name in this letter, but all we are asking (the Big Beardy for President Campaign) is for you, the students of Edinburgh University, to write in "Big Beardy" at the top of your ballot papers on May 9th.

Hopefully this will show the bureaucrats among us that in these days of liberalisation we will not allow people like Nelson Mandela and Big Beardy to be walked upon.

Remember, "Big Beardy on May 9th!"

Yours,

Gerard Flaherty, and
Allan Foulds,
Campaign Secretaries.

Liberals split together

Dear Editor,

Regarding last week's front page article on a "split" between our club and the SDC we would like to point out a few errors that have been made. Firstly, as there has at no time been any form of alliance of the two clubs it is difficult to see how a "split" could have occurred between us. The Liberal Club is an autonomous organisation related only to Scottish Liberal Students — it has no joint practices with the SDC either in selection of candidates, policy or meetings, and such activities are not in our agenda.

We object to the tone of our letter to the Freshers' Week Director being shifted from a demand

for a separate political meeting towards the suggestion that there is an ongoing argument between our club and the SDC. As our relations with the SDC differ in no way from our relations with any other political organisation within the University, we do not see why our refusal to share a political meeting with them should raise such comment.

The Liberal Club has a separate identity, ideology and political affiliation and our members demand a separate Freshers' Week slot. Our feelings for the SDC and its junior wing do not come into the argument in our view!

Yours sincerely,

Liberal Club Executive

Having fun in bed

Dear Editor,

We would like to take this opportunity to thank all the people who participated in our Charities Bed Push on Sunday 21st April, especially all the teams who took part.

Judging by the somewhat rowdy enthusiasm it certainly seemed that everyone had a good time — and equally as important — a lot of money was raised for charity.

Brewster House team gained the fastest time and Grant House, dressed as carrots, won the fancy dress prize.

Thanks again and see you next year.

Kirsty Bowman
Christine Shaw
Lynne Farquharson

Dear Editor,

In the anonymous "Liberal Club" letter to Colin Hancock which received prominent coverage in the April 25 *Student*, the author apparently alleges that the Social Democratic Club is not vigorous enough. Actually the Liberal Club is no more prominent in university politics than the SDC is, and if the letter is a typical example of LC "vigour", then it is less so.

The article titled "Liberals and SDC split" is misleading. The two societies have only occasionally collaborated (notably over the election of David Steel as Rector). More often their paths have been separate, with the SDC concentrating on liaison with the Alliance parties in the city, while the Liberal Club concentrates on radical posturing and "out-Labouring Labour". It's as well that older Liberals have a higher mental age as well as a higher biological one.

Stephen Kaczynski

Thanks a miner

Dear Students,

On behalf of the Miners' Support Group I would like to thank you for the magnificent contribution you made to us during the past year.

There were many weeks when we would have been unable to give a food parcel if it hadn't been for you. In fact, there were weeks when we ordered the food with no money to pay for it in the hope that your collections would cover the bill, and you never let us down.

As you know, the miners' families suffered terrible hardship during the strike (e.g. the supplementary benefit payment for a couple with one child was £9 per week) but the financial and moral support they received from you probably helped more than anything else to lift their spirits when they felt particularly downhearted.

We are still continuing as a support group because we have 16 sacked miners in our area, four from Fauldhouse who will continue to need support until they are reinstated.

From the bottom of our hearts we thank you again and wish you every success in your chosen careers when you finish your studies.

With deep gratitude and affection,

Mary Boyce,
Organiser of the Fauldhouse
Support Group.

This letter was given to us last week and we felt it was important that as many students as possible got a chance to see it. We in the Miners' Support Group would also like to take this opportunity to thank everyone who helped and supported the miners in any way, whether that support was expressed through visiting Fauldhouse, giving to the collections, or merely wearing a sticker. The letter, from Mary Boyce, means more than any rhetoric and we seek only to add her thanks to our own.

Yours in gratitude,
EU Miners' Support Group

We apologise if your letter has not appeared this week but due to lack of space we have had to hold over some letters until next week.

FILM

OOMPH!!

Terry Gilliam's BRAZIL
and the imaginative punch

Brazil

Dir: Terry Gilliam
Odeon

Wow!
Really, I mean WOW!
This is really a pointless review. Nothing I can say about Terry Gilliam's new film *Brazil* can prepare you for it. It is quite the damndest thing you'll ever see. The only point in writing this is to get you into a cinema to see it — because if you don't, then you will be missing out on something very special.

And even if you do go, then you must learn to dream.

Yes, there is a plot. Jonathan Pryce is Sam Lowry, a clerk in the Ministry of Information. The time is somewhere in the 20th century. The bureaucrats are in control of a totalitarian metropolis in technological ruins. Pryce's Sam Lowry is the Little Man with dreams; a non-person with no ambition who finds that his knight-in-shining-armor and damsel-in-distress fantasies come to life when he fights for the heart of a woman (Kim Cattrall) and joins forces with gung-ho heating engineer Harry Tuttle (Robert De Niro) to fight back against the State. One of the working titles was *1984 1/2*, so imagine *1984* played as ultrablack comic fantasy and you have some idea of the quality of *Brazil*.

Ah, there's that title again. Intriguing, yes. But no mention of the country; not set there; not even much coffee or many nuts — so why *Brazil*? Well, what you probably don't know is that there's an old song from the '40s, real slushier stuff, called (yep, you guessed it) *Brazil*. Throughout the film it is constantly in Sam's dreams, always running through his head — it is his romantic spirit, the one thing they can never take away from him. . . .

Now when twilight beams the sky above,

Recalling thrills of our love,
There's one thing I'm certain of,
Return, I will,
To old Brazil.

Such wistfulness is reflected in Sam's dreams, where he sees himself as a winged knight flying through the air with a white-robed lady in his arms. This vision of himself as a romantic hero is carried through into the images of combat with a huge Samurai warrior. Retreat into a bygone age of personal valour is set against the dehumanisation and isolation of a computer-controlled consumer society, where millions huddle round TV screens and eat plastic food. Gilliam's future looks like 1980s technology put into a 1940 setting — again we have *1984* as 1948. Just as the look of the Mike Redford version of Orwell was the most successful element in the film, here too the tubular message



senders, ubiquitous heating ducts, and enchanting bubble cars are part of a memorable production design.

However, whereas 1984 took itself deadly seriously, *Brazil* is suffused with a demoniac, blacker than black humour. Some of the time you wonder who the sick minds really are; those people around you who are laughing at the jokes, or the film-makers from whose depraved imagination they first crawled out to see the light of day. You thought the exploding Mr Creosote in *Meaning of Life* was gross? There's a sequence in *Brazil* which combines excrement with explosion to make that look like *Crystalline* and *Astair* in comparison! And there's the oedipal joke to cap 'em all as well! Very often *Brazil* will make you wince. We are talking visceral film-making here,

chaps and chapeses.

Terry Gilliam's *Brazil* is without doubt the most astonishing film to come along for a very long time. It is unquestionably the work of a genius — a mad genius. In a year when fools are falling over themselves to lavish praise on the moribund *Passage to India*, or the catatonic *Amadeus*, *Brazil*'s sheer fecundity of imagination and verve mean that it towers above these so-called "classics". Its imaginative punch will knock you out.

OK, so what does it matter when the plot development is slow, and the characters one-dimensional cartoons — *Brazil* is a treasury of unforgettable images. And images are what the cinema is all about — not the pompous wordplay of E. M. Forster or Peter Shaffer that we in Britain mistake for cinema. The

last five minutes of *Brazil* are perhaps the most thrilling you will ever experience in a cinema, as the viewer is whirled headlong through a maelstrom of emotions. The ending is . . . you must see it yourself.

See *Brazil* twice. Once to be amazed; a second time to enjoy — for it is too much to take in at one sitting, like watching three good films at once. You won't believe it. I'm telling you, you simply won't believe it.

Terry Gilliam's *Brazil* is an experience. There aren't many of them around.

Any film that has a gung-ho heating engineer played by Robert De Niro in a balaclava helmet is fine by me.

"Call me Harry."
Yes. Yes.

Trevor Johnston

Bored stiff in LA

Into the Night

Dir: John Landis
ABC

Even the most arid David Bowie fans should be advised to give this one a miss; the moustachioed

"Blue Jean" would probably rather forget his ten-minute stint and for the *Ghostbusters* fans bored after their umpteenth visit. Dan Ackroyd leaves the screen very early on probably happy never to return. *Into The Night* puts John Landis's hitherto virtually untarnished reputation (Ani-

mal House, Trading Places, American Werewolf in London) very much on the line with direction sorely lacking in any flair or imagination; and Jeff Goldblum (*The Big Chill*) really hasn't the ability to hold your attention for two hours. The film tries to be funny from the start but soon hits a failure point from which it never recovers. There's a predictable amount of blood-spilling though of course we feel nothing toward the victims; we have no empathy when they get it and no memory of them afterwards. The whole thing is excruciatingly boring although for a while you are conned into believing that this film is actually "going somewhere" for your money's worth.

"What's your name?" says Ed Oke to the pretty girl he's just rescued from four Iranian hit-men. "Diana," she replies. "Like Princess Diana." So begins Eddie's two-day bout of escapism from his dead-end job as he, Di and the six precious jewels she has smuggled into the country are chased round LA by assorted Arabs and the very English David Bowie. The baddies are bad joke material; they fire at anything that moves from people to parrots and inevitably argue with each other about who to kill and who to spare. Despite their incompetence they still manage to get to the right place at the right time whilst Bowie always tries to be one step ahead of them in capturing the jewels but even he isn't quite smart enough to stay alive. As the final denouement approaches, goodies make unlikely deals with baddies before the inevitable airport shoot-out.

Into The Night is a real Monday-night-after-the-News TV special; certainly not a Christmas-time blockbuster anyhow. The music by B. B. King is a fairly accurate reflection of the film which boils down to an undemanding romp round LA. Enough's been said; take it or leave it.

Anthony Harwood

Petits Forum

The Best New Short Films From France

Filmhouse; 2nd May

These days in television and cinema it seems to pay to think big. The mini-series is increasingly replacing the one-off drama and even commercial films tend to be longer than in days of yore, providing an excuse for many cinemas to cost-cut by scything their supporting programme down to just adverts and trailers.

Where does such an economically dominated programming policy leave short films? With a steadily decreasing number of slots available for their cinematic release and the high cost of production relative to screen time discouraging television companies from making any themselves, what chance do short films have of continuing to be made and seen — and does anyone really care?

Within Britain, it's all too easy to conclude that no one does care; which is a tragedy, for as well as being an important training ground for the feature film-makers of tomorrow, short films are an art form in themselves, quite distinct from full-length films and the other so-called training areas of commercials and videos, they have an important place in cinema's history and, if properly appreciated, its future.

Fortunately in some countries they think a little differently, and remember a little longer. In France, pioneer film-makers like the Lumiere brothers and Georges Melies gave the cinema much of the vocabulary it enjoys today when shorts were still the only kind of films made and seen, and

two years ago the French acknowledged the continued role of short films by setting up the Court-Metrag Francais, effectively a short film institute, to promote interest in and production of such films.

It is as an adjunct to this that the French Institute, in conjunction with our own university Film Society, Filmsoc, has organised *Jeunesse De Cinema*, a special day event on French short films to take place this Saturday, April 4th. Its aim is to bring together some of the best recent products, most of the made with assistance from the Court-Metrag including award-winners from this year's Clermont-Ferrand International Short Film Festival, and to provide an opportunity for them to be seen and appreciated by a British audience — don't worry; they're all subtitled.

Court-Metrag Francais's director, Philip Pilard has been brought over from Paris for the event, and will talk about how he and his organisation view the future for short films in France, and Scottish film-maker and writer, Murray Grigor, will be on hand to consider the wider implications of the arguments.

As well as the screenings and talks, there will be a series of seminars on the techniques and logistics — subsidies, production, distribution — of short film-making, and an open discussion to try and establish what we in Britain can learn from the French short film-makers and the Court-Metrag. Tickets, price £4.75 (£2.50 for Filmsoc members), are available from the French Institute, at 13 Randolph Crescent, and cover entry to all events and a French style lunch with wine.

Archie Tuttle



THEATRE

Pinter's Happy Birthday



The Birthday Party

Theatre Workshop
26th-27th April

The *Birthday Party* is a marvellous play. It is a modern masterpiece from the pen of Harold Pinter, and as such I think I would enjoy any production of it.

The Mercury Theatre Company gave a competent production of it, although the performance was marred by a certain inconsistency running throughout the play. Some actors were obviously twice as good as others and some turned in a performance that actually varied before our very eyes.

The opening of the play seemed to augur badly for the rest of the evening. Pat Harkins' portrayal of Peter Bowles, the aged deck-chair attendant, although earnest was not convincing; his wife (Joanna Angelis) was a lot better as the maternal, totally naive landlady. But the first scene featuring these two was painfully slow, as were various other moments in the play. Although Pinter's plays are not renowned for their pace, this performance seemed to drag even Pinter out.

With the appearance of Eugene Kelly, playing Stanley Webber, things improved considerably. His was an excellent portrayal of one of the most intriguing figures in modern drama. The scenes in which he appeared were tremendously captivating.

Gerard McCabe as Goldberg and Michael Lewis as McCann were adequate, although the former fluctuated between good and bad acting from scene to scene; he tended to perform better as the mysterious, sinister man when he was being mysterious and sinister — not when he was reminiscing about his childhood. Lewis coped well with his role, although he sometimes tended to overact.

However, all were performing to their best to produce a great performance of the central scene: the occasion of Stan's birthday party. It was a riveting few minutes when Goldberg and McCann were interrogating Stan, and showed just how effective live theatre can be.

All in all, it was an enjoyable performance; but it also showed how a good play can sometimes perform itself.

Martin McHugh



Exhibs

Italians

Photos by Mario Nunes Vais
Italian Institute,
2a Melville Crescent

The exhibition is a small selection of the work of the prolific Italian photographer Mario Nunes Vais (1856-1932). As Nunes Vais worked mainly as portraitist to the statesmen and literary figures of Italy at the turn of the century, understandably the pictures tend more towards a view of the intellectual elite. Yet we are also given glimpses of other walks of life with a bodybuilder of the day, soldiers bathing in the Arno and the odd peasant.

The exhibition is not merely of interest for its period detail and historical fascination, but also for its remarkable display of Nunes

Vais's photographic skill. Technically and artistically he uses the new medium innovatively and with the strikingly "modern" effects of action and stylisation. Having laboured under the delusion that before around 1930 photographs were rather dry social records, with figures posing in family groups in a dark blur in the middle distance, I was surprised to find such satisfying detail, clarity and contrast let alone such character and humour. Admittedly the exhibition is essentially a minor one and I'm afraid only those with a positive interest in either the period or photography will drag themselves along; a pity, as it is worth a visit and could turn out to be an entertaining half-hour or so.

Stella Collier



Monumental Monstrosities

Paintings from the Alba and Oceania Series

John Walker
Fruitmarket Gallery
Until 1st June

John Walker has long been considered one of the major British painters of his generation. Why? I hoped this exhibition would answer that most intriguing of questions.

The paintings were stately, imposing, on the grand scale of the major historic works one associates with long-dead genius, they were . . . monumental monstrosities. I hear that Mr Walker is better known for his large scale charcoal "constructions" and that these works are "an exciting departure into colour. Alas, the poor man is still chained within the boundaries of an atmospheric, and brutal, gloom. Admittedly, he is influenced by the black-

biased works of Goya (his repeated vertical "form" comes, he claims, from Goya's "Duchess of Alba" — one pities the unfortunate woman), and his recent appointment as Dean of the College of Arts in Melbourne has awakened a fascination in aboriginal culture, oceanic masks and totems, yet one can't help musing on what prevented the man from surrendering his dowdy past for the bright, brilliant colour of antipodean light.

His inclusion of the written word throughout his paintings is a gross presumption; not only does it reduce the purity of fine art expression to mediocrity but confines the works to the intellect of an English-speaking Judaeo-Christian minority. "In truth, in very truth, I tell you, I am the door": the Biblical quotation festoons virtually every work with the most tiresome repetition: I felt brain-washed, sated. Undecided as to whether the compositions were demonic, disturbing and forcefully callous, or flippant, flights of fancy, my torment ceased when I read in my suitably black and white brochure that they "reconcile varying approaches, for example, between illusionism and the frontality and

directness of cubist collage, or between the gestural freedom of abstract expressionism and the attractions of decorative figuration." Hmmm. The generous quantities of Johnnie Walker (who else?) whisky did little to win my affections for the works on display. I left, unsettled, perturbed; if this was, as the critics had hailed, "Great Art", a little quickening of the aesthetic pulse was needed on my part; if this "Art" was meant to entertain, yea, amuse, it succeeded (though surely the greatest entertainment is gained through a thorough observation of the spectators as opposed to the canvases); if, however, it was a serious onslaught into the world of the Greats, a self proclamation of greatness, I must despair. Even though I concede that John Walker is an admirable figure, he stirs within me at least reproach, at most violent anguish that he dares to, and succeeds in, "getting away with it." Why? now, at last, I know. Art's grtest aim is to create an intense reaction within the spectator, regardless of just what that reaction may be, favourable or otherwise. John Walker, I fear, is an artist.

Susan Coulthard

Escogriffes go to hell

Huis Clos

Jean-Paul Sartre
Les Escogriffes; Adam House

Three people condemned to an existence in Hell constitutes the theme of the latest Escogriffes production, directed by Tina Wyatt. You may have seen the film version of Sartre's *Huis Clos* but the drama is better adapted to the stage. Garcin, Inès and Estelle are shown into a room by a Garçon

(Richard Metcalf). The door is closed and the "dead" people are forced into a recollection of their past. Garcin, a deserter, faced the firing-squad, Inès killed her husband and died with her lesbian lover, Estelle drowned her lover's baby. In each character exists an element of the devil and hell is in their torment of each other.

The performance is intense, relying entirely on the actors to create the ambience of a mental hell against the white background of the set. Jane Wright powerfully

acts our Inès, the femme clâmée, occasionally making Penny Williams (Estelle) and Brian Davison (Garcin) seem weak in their reactions towards her. Penny Williams, however, reconciles this when her character becomes involved in the unfurling of her past and Brian Davison when he beats on the door of Hell. The production was impressive but nothing out of the ordinary. It was staged, I would imagine, as the author intended it. "Eh bien, continuons."

Kathryn Gibson

Dead Socialists

Dead Men

Traverse Theatre
25th April-18th May

This play is essentially an historical account of Bakunin, the Russian anarchist living in Switzerland in the early 19th century, plotting the downfall of the Tsarist regime. The characters around him personally rather than differences in left-wing thought, but it is more than shallow historical repetition. Hence, possibly, the reason why Stott chose to call his play *Dead Men*, and not *Bakunin*.

The characters of Bakunin, the young and poor Sergei Nachaev who begins the play as his disciple, the young and rich Natalya Herzen, for example, are of interest, but the play only really takes off with the climax in the second half. It is here that Stott seems to be inserting himself upon this mass of historical evidence with most energy.

Here again the idea is not necessarily amazingly original. A great vacuum is opened up at the core of their existence, a general pointlessness, idealism, love, writing . . . are all attempts to hide this essential fact. Coming to terms with this drives Anna Tystinova to

her death, Ogræv to alcohol, and reminds us all that we are . . . "dead men".

There is a strong determinist tone to this climax also. The sense that effort is somehow futile: we are anarchists by nature and because of our past, not because we are "right". We are young and rich but socialist because we admired and respected our socialist father so much.

The play is tragic then. The revolution couldn't be further from this world. So much hope, shouting, love, hatred evaporates into nothing. It is only the humour that runs throughout that survives.

Ben Simms

FILMHOUSE

PATRON: BELL'S SCOTCH WHISKY 88 LOTHIAN ROAD

Cinema 1
Until Sat 4: 6.45/8.45 (Also 4 pm Sat 4)
Jonathan Demme's sensational Talking Heads film
STOP MAKING SENSE (PG)
"Truly a great concert movie" — the Student

Cinema 2
Thu 2-Sat 4: 6.15/8.35 (Also 3.35 Sat 4)
LA BALANCE (18)
French police set up a pimp to become an informer ('balance') by leaning on the whore he loves. Starring Nathalie Baye.

Cinema 1
Sun 5-Sat 11: 6.20/8.35 (Also 3 pm Wed 8)
BLOOD SIMPLE (18)
A Texas barman spends the night with his boss' wife and sets in motion a chain of killings and duplicity. Not for the squeamish!

Cinema 2
Sun 5-Mon 7: 6.30/8.15 (Also 6.30 Tue 7)
George Orwell's
ANIMAL FARM (U)
Based on George Orwell's novel published in 1950, this celebrated film was the first full-length animated film made in Britain. It was also the first feature-length animated film to be made on an adult theme.

Coming soon:
ONCE UPON A TIME IN AMERICA, **STREETS OF FIRE**, **UNDER FIRE**, **CATCH 22**, and **BREATHLESS + BODY HEAT** GAL.

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FILMS



A Private Function

ABC

(229 3030)
Tickets £2.70, £2.30

Into the Night

(from Fri) 2.10, 5.10, 8
Ed Olin (Jeff Goldblum) is bored out of his mind when he suddenly finds himself caught in a web of international intrigue, murder, kidnapping, smuggling and beautiful women (lucky for him his wife's having an affair). Also stars Dan Ackroyd and David Bowie.

A Passage to India

2.10, 7.40 (Sun 4, 7.30)
David Lean exhibits his finest skills of direction in this classic Forster tale of tension, racial prejudice, mystery and scandal, in an India of exquisite beauty and aged dignity. Superb acting from all concerned, especially Peggy Ashcroft, and the elephant.

Morons From Outer Space

2.40, 6.40, 8.55
(Sun 4.10, 6.20, 8.45)
Starring Mel Smith and Griff Rhys Jones as two aliens who crash-land on Earth, unfortunately on different continents, so if you're looking for some sign of their ace *Smith and Jones* repartee you'll be sorely disappointed. Still, a must for all their fans.

ODEON

(667 7331)
Tickets £2.40, £1.50 conc.

Amadeus

2.30, 7.30
Peter Shaffer's celebrated play becomes a lavish screen spectacular, and wins eight Oscars. It is wonderful to behold with its superb costumes and sets; although the portrayal of Mozart as an uncouth slob may not be to everyone's taste, it's fun, escapist, and the music is heavenly...

A Private Function

2, 5, 8.00
Betty the sow steals the show in this very British film which co-stars Michael Palin as a henpecked chiropodist with a live-in mother-in-law.

Brazil

(Check cinema for times)
A 67-year-old Viennese film critic said of this "From now on, all cinema will be seen in terms of pre-Brazil and post-Brazil." Terry Gilliam's monumental blitzkrieg upon the senses is the cinema event of the eighties, with Jonathan Pryce, Robert de Niro and Ian Holm caught up in a roller-coaster ride surpassing anything Spielberg has ever done.

DOMINION

(447 2660)
Tickets £1.20 conc.

A Passage to India

1.30, 4.30, 7.45
Handsomely photographed version of the novel about the fateful clash of cultures during the Raj. Tense trial trauma, tears, trains and terrific scenery.

The Killing Fields

2, 5, 8.00
Ten years on from the war, it's interesting to reflect on what was an Eden in the East. The film covers the destruction of Cambodia with the realism of a documentary; a sharp contrast to the unbreakable bond between a US journalist and his local guide, as victims and survivors of the horrors. A British blockbuster.

Beverly Hill Cop

2.15, 5.15, 8.15
Thought you'd seen the last of Eddie Murphy did you? Well, he's on again, but it is a good film. On vacation from his job as a policeman he sets out in search of the killers of his best friend.

FILM SOCIETY

(557 0436)

Dial Rat For Terror

Fri 3rd, 6.45 pm
GST
Just when life seemed stagnant and dull for Mr and Mrs Seemingly-wealthy-suburban-couple, a black thug leaps into their life with shocking consequences.

Young Frankenstein

Fri 3rd, 8.10 pm
GST
Mel (Brooks not Gibson) dashes off to Transylvania and pores over his Grandpa's infamous notebooks. What a ruse! "The gleamingly reminiscent photography reminds one not just of the cinema screen but is also typical of Brooks' eagerness to place all parts of his experience in the centre of his art."

The Goalkeeper's Fear of the Penalty

Sun 5th, 6.45 pm
GST
Wim Wenders' classic concerning the exploits of a former footballer who, having turned his tactics to murder, is on the run from the pigs. A mystery thriller combined with a powerful story of alienation. "The animated children's fantasy of the decade."

Chinatown

Sun 5th, 6.30 pm
GST
Junkies among the Junks in this exciting film starring the inimitable Jack "Axeman" Nicholson as an LAPD and Roman "Rise and Fall" Polanski. Romance combined with a crime caper.

Kuroneko

Wed 8th, 6.45 pm
Pleasance
Japanese pin-up Shindo Kichiemon stars in this powerful film of terror, violence and eroticism; a ghoulish grim fantasy of ghastly proportions. Two women, raped and murdered by a band of marauding Samurai, pledge their souls to the devil in order to have their revenge. "Who'll get the gold? The mysterious stranger or the bandits?"

The Man From Snowy River

Wed 8th, 8.35 pm
Pleasance
Based on the world renowned Banjo Paterson poem, the film tells the moving tale of an Australian man and his dog... no lie — his faithful "brumby" colt, as they ride off into countless Australian sunsets together. "Kirk Douglas in his first animal role."

FILMHOUSE

(228 2688)
Tickets £1.50 conc.

Stop Making Sense

Thurs 2nd-Sat 4th
Thurs 6.00, Fri-Sat 6.45, 8.45
(also Sat 4.00)
David Byrne and Talking Heads in concert. Great songs. Great show. Great suit.

The Best New Short Films

From France
Thurs 2nd, 8.00
A programme of seven films highlighting the diversity and talent in recent French short films. A co-presentation with the Institut Français d'Ecosse.

La Balance

Thurs 2nd-Sat 4th
6.15, 8.30
(also Sat 3.30)
French homage to the American cop movie. The Parisian filth set up a pimp to act as a grass ("balance") on the whore he adores. Clint Eastwood with subtitles, more or less.

Tales of Beatrix Potter

Sat 4th, 2.00
The adorable furry creatures are danced by the Royal Ballet in this charming adaptation. Sam Raimi was so inspired he made *The Evil Dead* soon afterwards.

Blood simple

Sun 5th-Wed 8th
6.20, 8.30
(also Wed 3.00)
A Texas barman spends the night with his boss's wife and unwittingly sets in motion a chain of killing and duplicity. Joel and Ethan Cohen's debut has black humour in abundance, and a convoluted plot like a nastier version of James M. Cain. Has attracted a cult following elsewhere.

Animal Farm

Sun 5th-Tues 7th
6.30, 8.15
(Tues 6.30 only)
Based on Orwell's political satire, in 1954 this film was the first full-length animated feature film to be made in Britain. A dramatic and forceful version which avoids Disneyesque sentimentality.

Gate of Hell

Tues 7th, 8.15;
Wed 8th, 6.00
Another masterpiece from Japan. Set in the 12th century, a young warrior tries to win over a young wife, who finally sacrifices herself to save her husband. Ornate and beautiful character study by Kinugasa.

Under the Volcano

Wed 5th, 8.15
Veteran John Huston's long-awaited attempt to film Malcolm Lowry's brilliant, pessimistic novel of the final day in the life of an alcoholic ex-consul in Mexico. A brave stab by all concerned, especially Albert Finney in the leading role.

EXHIBITIONS

City Art Centre

Market Street
Mon-Sat 10 am-6 pm

Munch and the Workers

Continues till 18th May.

Art for Africa

The Band Aid of the Art world. A selection of Scottish Art, brought together by young artist Charlotte Cheverton all on sale towards the famine in Ethiopia. Till 11th May.

369 Gallery

369 High Street
Mon-Sat 12 noon-5.30 pm

The Anatomy Lesson

New work by Ian Hughes. Runs till the 18th May.

WHAT'S ON



UNIVERSITY

Thurs 2nd May

Jumble Sale
Pentland Room, Pleasance,
10 am

The Development of the Pop Video Promo

An interesting talk, and videos from Hungary, Sweden, Holland, UK and USA.
Music Department,
Ailsa House, Nicolson Square,
3 pm.

Opera Today: A Look at the Current State of Opera, its Problems, its Achievements, and its Future

by Derek Watson, broadcaster and composer. KB, Sixth Level Common Room, JCMB, 1.10 pm.

Poetry reading

By Tom Hubbard (leading Scots poet) and Tessa Ransford (leading feminist poet). Free Poetry Society.
7 pm.

Jazz at the Pleasance

9 pm.
Happy Hour
Drown your sorrows at Chambers Street, 8-9 pm.

Fri 3rd May

Sexual Temptation in a Permissive Society
A talk by Peter Maiden, Chaplaincy Centre, 8 pm. EUCU.

Sunday 5th May

University Service
At St Giles. Preacher: Rev. Prof. Hugh Anderson, New Testament, Faculty of Divinity.

Odeon Film Centre

CLERK STREET
667 7331

ODEON 1

MICHAEL PALIN MAGGIE SMITH
in the smash hit comedy**A PRIVATE FUNCTION** (15)Separate programmes at 2.15, 5.30, 8.15.
Sunday 5.30, 8.15.

ODEON 2

Winner of Eight Oscars

THE MAN — THE MUSIC — THE MADNESS — THE MURDER

AMADEUS (PG)

Separate programmes at 2.30, 7.30, Sunday 7.30.

ODEON 3

From Friday

Separate programmes at 1.50, 4.50, 7.50.
Sunday 4.50, 7.50.**Late Night Movie this Saturday at 11.15 p.m.**
(Doors open 10.45 p.m.)**BRAZIL** (15)

Reduced prices for Students/UB40s.

Start Looking Forward To:

From Friday 10th May

Richard Gere **The Cotton Club** (15)

From Friday 24th May

Revenge of the Nerds (18) and **Bachelor Party** (18)

From Friday 31st May

The Falcon and the Snowman (15)

MUSIC

Thurs. 2nd May

Fri. 3rd May

The Colourfield

Coasters (West Tollcross)
An evening of ex-pop stars and ex-sung heroes, as Terry Halls latest venture play, surprisingly, their very first ever date, ably supported, no doubt by **Grab Grab The Haddock**, a combination of **Ex-Beat** and **Marine Owls** members.

Longer at the Front

Moray House (Holvrood Rd)
As part of *The Fan Club* with tonight, guest DJ Colin Somerville of Radio Forth. Our Local Music Hero.

Two Canoes

La Sorbonne (Cowgate)
Second time around.

Classical

Reid Concert Hall

Neil Mackie tenor
Rhona McKay clarinet
Anne Evans flute
Suite in B minor JS Bach
Cantata 189 JS Bach
Ballads of Unve Raymond Mondelle
7.30 pm

Dr and the Medics

Wilkie House

A London Band of whom marvellous things have been heard even as far away as Edinburgh. Support is **Btoc** veterans of Potterrow and re-christened **Buttock** by Jods Holland.

Napalm Stars

La Sorbonne

You've seen them at the Potterrow you've seen their name on bus shelters. Now see them in the comparative luxury of the Sorbonne.

Reality Control

Moray House

Anarchist benefit (?) with this Geordie band and the charmingly named **Volunteer Slavery** as support. Sounds like a fun night.

Dave Newton Trio

Edinburgh Youth Jazz Orchestra

Queen's Hall
Another Platform Jazz Show.

New York Pig Funkers

Hoochie Coochie Club (West Tollcross)

Open 10.30-3.

Sat. 4th May

Last Chance Dance

Chambers St

And in the Ballroom for your delight we have **Blues 'n' Trouble**, **Dead on Arrival**, **Charlie McNair** and **Seannachie**, all for the princely sum of £1.60.

Stresa Front

La Sorbonne

Who can tell? Why not? Go on, there's a nice big bar too.

George Roy Jazzmen

Preservation Hall

Saturday afternoon jazz from 2-4 pm lovely, lovely, lovely.

Classical

Reid Concert Hall

Edinburgh University Singers
Directed by John Grundy. A programme of English and French songs. 1.10 pm.

Sun. 5th May

The Alarm

Playhouse

What, again? Why don't they just move in? Anyway, support is the **Faith Brothers** which may make it more than just another Alarm concert.

Tam White and the Dexters

Preservation Hall (Victoria St)

Jazz, in the evening this time, New Orleans style.



The Colourfield

Syndicate

Hoochie Coochie (Coasters)

New local band signed to **Alan Campbell's** (local club runner and general inspired genius) new Edinburgh record label, **Supreme International Editions**.

Just Us

La Sorbonne

Well I sincerely hope, more than that, this lot are well worth the late licence and your liver to go and see.

Mon. 6th May

West Side Blues Band

La Sorbonne

First Chance.

Rose is Home

Preservation Hall.

The Untouchables

The Screaming Nobodies

Coasters, 9 pm

Latest LA boogie: a kind of US 2-tone. Their single, *Free Yourself*, is currently about to burst into the charts. Supported by those local somebodies...

Classical

Reid Concert Hall

Gregory Davies piano
Short Group of pieces Alexander
Renaigle
Sonata in B minor Op. 58 Chopin
Three movements from Petrushka
Stravinsky
Admission free. 1.10 pm

Wed. 8th May

Greens Benefit Gig

The Place (Victoria St)

Bands are **Ink of Infidels**, **Political Asylum** and **The Horsemen** its £1.75 or £1 concession and all in a Very good cause so please go. 8 pm-3 am.

Edinburgh Folk Club

Pleasance

At 8, Eddie Walker

Rough Mix

La Sorbonne

Charlie McNair
Preservation Hall

Tues. 7th May

Styngrites

Rococo (Annabells, Temple St)

If you like your evening lively to say the least, hop down to Annabells (avoiding the awful wallpaper) and see this 'psycho-billy' band.

West Side Blues Band

Preservation Hall

Well, well, who's a busy little blues band then. Double the chance to see this great band.

PLAYHOUSE

SUNDAY, 5th MAY

THE ALARM

TICKETS: £4.00 £3.00

THURSDAY, 9th MAY

MAZE

featuring **FRANK BEVERLEY**
TICKETS: £7.50 £6.50 £5.50

THURSDAY, 23rd MAY

RICKY SKAGGS

TICKETS: £8.00 £5.00

WED.-SAT. 15th-18th MAY

SCOTTISH BALLET

(SWAN LAKE)
TICKETS: £10.00 £8.00 £6.00 £4.00

FRIDAY, 24th MAY

SPEAR OF DESTINY

TICKETS: £4.00 £3.50

MONDAY, 20th MAY

THE FIRM

TICKETS: £7.50 £6.50

MONDAY, 27th MAY

MAGNUM

(IN CONCERT)
TICKETS: £3.50 £3.00

Postal applications with S.A.E. to:
18/22 GREENSIDE PLACE, EDINBURGH
BOX OFFICE—031-557 2590
Open Monday to Saturday 10 a.m. to 6 p.m.

Adam House Theatre

(225 3744)

Tickets £1.25

1st-4th May, 7.30 pm

Huis Clos

A modern Jean-Paul Sartre classic in one act. Dramatic, tense, and highly entertaining, it deals with the build-up of relationship between three characters trapped for eternity in Hell.

Bedlam Theatre

(225 9873)

Tickets £1.75 conc.

Members £1.25

May 8th 1 pm

The Obscene Machine

Black comedy about two men who can't cope with women, and channel their frustrations via British Telecom.

Royal Lyceum Theatre

(229 9677)

Tickets £1.80-£3.20

Ends 4th May; 7.45 pm

The Weavers

Once in a lifetime chance to experience this masterpiece of European theatre. In 1844, a group of weavers in Silesia rebel against the injustice and oppression imposed upon them.

Netherbow Arts Centre

(556 9579)

Tickets £2.50, £1.50 conc.

8th-25th May 8 pm

A Doll's House

The Netherbow Actors Company in a production of Ibsen's classic.

THEATRE

Herse Theatre

40, £3 members

terland before the Rus-
tution. A powerful yet
ay which compares
and Real images of

he Leaves
written Franz Xavier
y concerning a small
an love affair. Terribly

MUSIC



Photo: Robert Raynor

Hello Bongos

Talking Drums

Rococo Club

Talking who? That's what I thought a year ago when I saw this lot at Teviot. They were excellent then, are even better now and must truly be poised on the brink of fame, stardom and big money.

My first visit to the Rococo Club too and I was very impressed. Considering it's part of Annabel's, the decor is surprisingly bearable and any disco that plays Wilson Pickett alongside Orange Juice has got to be worth its weight in decibels. Finally, Talking Drums appear late into the night and gasp through eleven songs, each crammed so full of tunes, energy and hooks that one always doubts the next one will be as good, only to be proved wrong again and again. They are blessed with a vibrantly attractive singer, somewhat in the Clare Grogan mould but with a stronger voice and indeed, they could well fit into the vacated by Altered Images. She could do worse than dropping all the various between-song clichés—"it's

always good to play in Edinburgh, blah blah..."—but it would take a lot more than this to detract from such outstanding numbers as *Wide-Eyed Girl* & *Why Won't You Stay*.

In fact, my only misgiving is that Talking Drums may be just too perfect: an LP's worth of faultless songs, superb musicians, good to look at, etc. Come on, there's just got to be a weakness somewhere but offhand I can't think of one, and that's a little worrying.

Nevertheless, here we have currently the best pop band in Scotland and I'd like to know why the hell it's taken so long for a record company bigwig—namely Miles Copeland of IRS—to get his stinking rich hands on them. The first Talking Drums hit is long overdue.

Keith Cameron

● Were you one of those who wowed to the Talking Drums at the Rococo Club last week? Rather miffed about not being able to buy any records by this rather wonderful ensemble? Well perhaps we can help! You can obtain a compilation cassette containing nine of Talking Drums best songs. It costs only £3.50 (incl p&p) and is obtainable by post from: Talking Drums Merchandising, c/o P. Irvine, 18 Lochend Drive, Bearsden, Glasgow G61 1ED. The band's next appearance here is on May 10th at Wilkie House, Cowgate.

Hot Chile

Libertad-Freedom

Tribute to Pablo Neruda

Moray House

This wonderful Scottish-Latin American evening, organised as a tribute to Chile's Nobel Prize winning poet **Pablo Neruda**, was a sensuous feast of poetry and song with plenty of energy, excitement, wit and indirectly of course politics. **Ruben Romero**, who gave the opening tribute and brief, but sensitive tour through Neruda's extraordinary life and work, placed us firmly at the point where life, poetry and song meet. During the rest of the evening members of the two organising groups, **Left Turns** and **Chile Democratico Youth** read a fine selection of Neruda's poetry, delivering them in the spirit he himself advised when he likened the poet to the baker, delivering up his work like daily bread, calmly and simply. Most impressive was of course the Spanish Civil War *Come and see the blood in the streets*, stirring and beautifully read.

Scotland's own Nerudas dominated with their own unassuming presence and superb poetry. The magnificent **Sorley MacLean** carressed us in English and Gaelic—what a face he has, what presence, what humbleness. He was equalled by the great **Norman MacCaig**

with his wit, brevity and shyness. **Aly Bain** sat and smiled as the poet read his *Shetland Reels*, inspired by Bain's fiddle playing: "four fingers capering... merrie dancers". We also had **Jim Saunders**, the "People's Poet" and his *Delusions of Grandeur*!

Left Turns offered us two women singers. **Christine Kidd** with her mainstream North American influenced material, nice enough although I'm not sure that her characteristic guitar technique of a glancing strum doesn't detract from her voice. Later **Mae Shaw** gave us the lovely *Adrian Mitchell-Ario Guthrie Victor Jara of Chile* and a romantic interpretation of Jara's own *I remember you Amanda*. She has an unusual mellow toned voice—was it style or timidity that gave an impression of restraint?

The focus of the evening belonged to Neruda's heirs. Following hot in the steps of his elders, **MacLean**, **MacCaig** and **Neruda**, full of energy and passion and lacking none of their wisdom is the young and talented Chilean poet **Mauricio Redoles**.

His love and politics are intimately one, grounded in an unequivocal ideological position. He started us all, bounding into his amusing declaimed poem, the title of which I have never managed to catch but which has the unforgettable funny lines "condor, symbol of Chilean-ness, Chilean-ness symbol of condors". His equivocal



Photo: Hugh Godsal

Cyclones reel from a broadside from 'Hurricane' Hugh Godsal. See right.

play on words and phrases, his constant exploitation of his own exile and bilingualism is very assured. The audience loved his erotic witty "is it lip, no tongue, ah tongue, yes, lip (sic) [labio, lengua, — doesn't work quite as well in translation] and his tenderly ironic *Cancion pa' la mas chiquitita de todas*, (Song for the smallest one of all) with which he ended—I remember well how this should have won the 1980 Victor Jara Festival. He likened what he imagines will be the end of exile to "pure and militant love/roaring/love/love of biting teeth and scintillating orgasm."

Finally **Capri**. This was her first trip outside Chile where she tries to earn some kind of a living singing in the cafe concertantes, hindered by the dangers of direct expression and the practical difficulties of a midnight curfew. It was great at last to have a woman representative of Chile's *canto nuevo* (new song). With her deeply resonant and mobile Latin voice

she gave powerful performances of some of the best songs of the singers of Latin America's new song movement, her overall message in the titles and lyrics, and all the nuances of musical expression. Accompanied by a guitarist from the salsa group *Barrio Latino* she gave us *Brazilian Chico Baraque de Holanda's Inspite of you*, written for all dictators, *Serrat's This could have been a great day* and much more. With guts and passion she also gave an impression of strength and resistance. Rarely did the emotion that powers her creep through, checked by years of wariness, of the need to maintain defences, to speak cryptically.

True to the cultural spirit that is Latin America there was no going to your bed at midnight but a swift change to the best of soca, salsa, cumbia and jazz. As members of *Chile Democratico* also run *Camalache* they took us late into the night dancing—superb.

Jan Fairley



Cor! Tina? No. Eh? Afford Capri? I couldn't afford an Escort.

GREYFRIARS BOBBY



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The Cyclones

Moray House

As time passes by, pop terminology grows at an ever increasing rate. This time the tag is *Psychobilly*, which, if *The Cyclones* live up to categorisation allocated to them by our labelling—possessed rockabilly could be described as an adulterated up-beat rockabilly with a style vocals. A delicate mixture, be sure, but this time to little avail and less response.

For myself, Rockabilly can be alive in concert, but in this case adulterated has to be the key word for *The Cyclones'* demolition job on all that shone from that music form. The bass was conservative, preserving the link to the sound's origins, reminding the subdued audience of the immense surging danceability of rockabilly though latent here. Meanwhile, the guitarist grated along innocently enough. However, any effect was destroyed by the thrashing drum and screaming lyrics (if it is permissible to use that word with any conceivable pretence at comprehension) stemming from the bands drummer-come-vocalist-come-spokesman.

They were attempting to rejuvenate an out of date, and out of fashion, musical style and fit it into the acceptable contemporary musical bracket, by creating a faster, harsher, more aggressive element. Sadly, they failed in their attempt, and a small audience was never stimulated to budge from their bar-propping stance, or to rise from the lethargy induced comfort thankfully available at Moray House. An encore was neither asked for nor received, and the resumption of the discotheque stimulated an eager rush to the dancefloor.

Cover versions were recognisable under the smothering thrash: the set opened with an instrumental of vexing familiarity, as well as some classic Elvis; short, sharp and one could say, to the point. The Clash's *Brand New Cadillac* was disposed of in similar fashion, "sung" by a female companion of the band, who incidentally constituted 50 per cent of the dancing throng. The remaining 50 per cent turned out to be another Cyclone friend.

The Cyclones lived, but didn't quite succeed, in tying up to their name. Loud and fast maybe, but without reaching an end in itself, without commanding that zeitgeist of power implied and required: a destruction of an old sound, but without the creation of an effective new one.

Hugh Godsal

letter.

Dear Student Music Pages,

Last week I was fortunate enough to get to the *Tai Fairley* gig. I was immediately enraptured by his incongruously hunky country boy looks. Please, please could you print a photo. I would be grateful for ever more.

Darlene 'I Love Tai' Bain

Well we're always glad to provide a service and here is a photo we dug up showing Tai in his zippy period.





TRIBAL FINESSE

Spotlight our series of profiles of local bands, returns with Clare Scrivener taking a look at Fini Tribe.

The next few months will be exciting times for Edinburgh band **Fini Tribe**. With the prospect of a John Peel session ahead — generally regarded as the first rung on the ladder to national rather than local status — there lies the chance of transcending the somewhat stagnant and enclosed Edinburgh music scene. (Or not — but let's be positive about this.)

So who are Fini Tribe? The band members have been playing together for four or five years under various guises, but it was only at the end of 1983 that the group was newly baptised as Fini Tribe and the wheels were set in motion for something they hoped would be new and revolutionary.

Six months later they had a set. The Tribe describe themselves as "voice, percussion, guitars, noise and keyboard". Individually they are Chris Connelly (vocals), David McMillar (vocals, guitar), Philip Pinsky (bass), Simon McGlynn (drummer), Thomas McGregor (guitar) and John Vick (electric piano). Live, they have a challenging sound based on strident rhythms, the "noise" consisting of anything they like the sound of, such as a fire extinguisher used when supporting Nick Cave recently — incidentally considered by them as their best performance. They also use slides — keying to "stimulate lots of senses". To date they have mostly played in



Photo: Blake Smith

vast quantities — "or they've made 1,000 arty ashtrays out of them" quoth Chris. They would also be interested in the whereabouts of the royalty cheque.

The newest venture from the Fini Tribe cradle is a 15-minute long video single of *Cathedral and Splash Care*. This has been released under the banner of *Finiflex Films* in conjunction with the *Naked Film Foundation*. This is their first release and after selling the initial video cassette they hope to operate a system whereby the

buyer can return it and have the tape updated with new films, videos etc. at small cost. As you can see Fini Tribe like to do everything in the best independent spirit — which nowadays has more to do with professional principles than the xeroxed record sleeves of old.

Of course, all this stands or falls by their music. So go and see them and decide yourself. And also listen out for the session, which will be recorded mid-May and could be broadcast anytime after that.



Edinburgh, apart from one foray in London.

And so, down to business. The music business.

The first release from *Finiflex* records — as might be imagined, it's their own label — was the 12-inch single *Curling and Stretching* featuring three songs: *Cathedral*, *Backwards and Forwards We Lean* and *Curling Theme*. It was quite frustrating for the Finis (you do call them . . .), as inept distribution caused the record to be available in America, while you were unable to buy it at home in Edinburgh at one point. It received a respectable amount of airplay, but the band don't know whether it has sold in



LATEST!

● Television Latest

Studio One tonight (STV, 7.0) sees **Muriel Gray** talking to independent video maker **Paul Blyth** (the subject of last week's *On the Home Front* feature) about his latest project, *H20* play live, and the editor of *Jamming* magazine talking about Scottish rock. And maybe a clip from **Jesse Rae's** new video single, *Chainsaw*, too.

Mirror Image, later tonight (Ch 4, 8.0) features **Tom Robinson**.



Max Headroom on Saturday (Ch 4, 6.0) features some of the latest videos; and some others . . . Innovative format, though!

Whistle Test on Tuesday (BBC 2, 7.0) has live music from **Marc Almond**, **Richard Thompson** (in Edinburgh, May 9), and **The Bangles** (the TV hyped variety). Also featured: new videos from **The Style Council** and **Phil Lynott**, and a look at the role of the support band on a major tour.

● Radio Latest

Radio Forth (90.8 FM and 194m MW) features the best of local music, gig news and information on **Scottish Waveband** (Mondays, 11 pm-2 am) and **Forth Street** (Tuesday 10-11 pm), both hosted by **Colin Somerville**. Worth a listen!

● Jailhouse Rock

A new pub featuring live music has recently opened in Carlton Road, opposite the Leith Walk entrance to Waverley Station called **The Jailhouse**. It has a sizeable split-level floor space, with an area for dancing. Owner **Jamie Stewart** is looking for Funk/Blues/Rock bands to play there, so prospective groups should phone 557 3073 or turn up at the pub with demo-tape. When the late licence is granted in June, things should really start swinging, as this is a venue with potential . . .

● Gigs Latest

May

19 **Jesse Rae** (HC)

21 **James King & the Lone Wolves** (Rococo, Annabel's)

James King



● Don't do that, do this!

As ever, there's always lots to do on *The Music Pages*. We still need new people to come on down to cover local music, help with features and collect information about new records, clubs and gigs. In particular, we need somebody to come and organise **Classical Music**.

Get yourself down to *Music Pages* meetings at 1 pm on Wednesdays in the basement, 1 Buccleuch Place, or phone 667 5718.



record reviews

Al Campbell

Forward Natty (Move)

This is the first LP from Edinburgh-based *Move Records* and it features the smooth Lovers Rock croon of ex-Motown star **Al Campbell** (not the one who runs *Supreme International Records* and the *Hoochie Coochie Club*). There are ten self-penned tracks here, though one could just as well be *Guess Who's coming To Dinner* by *Black Uhuru* so similar to it does it sound, and all the songs were recorded in Jamaica with the ubiquitous **Roots Radics** providing the riddims on two of the numbers.

This is a very strong, commercial reggae album with a "high crossover potential" — as they say in the music biz. However, will it get the vital airplay? There are at least two outstanding singles on side one alone: *Bring Back the Love* and the title track *Forward Natty*. Let's Move it.

Peter Carroll

Al Campbell



Forward Natty

Dead Neighbours

Strangedays: Strangeways (Sharko 2)

Given the choice, I think I'd rather listen to a downright bad record than a boring record; which is probably why I prefer *Russ Abbott's Atmosphere* to this LP by *Dead Neighbours*.

These four cheery souls have undoubtedly listened to *Joy Division* at some time and have thus joined the plentiful ranks of serious young men with a lot on their minds who set off and churn out tedious tenth-rate angst like *Strangedays: Strangeways*.

Dead Neighbours' cardinal error has been to include a lyric sheet. Without this, I would simply have dubbed them "boring" and fallen asleep before reading the words calls for a reappraisal. How about: *You'll be in my wildest dreams/Where roses blue do grow/But I will surely die with grief/If your answer should be no. Sheer poetry, huh? Or there's: And from the outside lookin' in/Stood a stranger with a grin/Watchin' us just drift apart/Then you went away with him. Moving stuff, lads. I've got the noose all ready.*

Really, what it all amounts to is that singer **Craig Lorentson** is rather pissed off because he can't get it on with the girls; they're just not as sensitive as he is, you see. A surely, macho view of life, then, couched in nursery rhyme lyrics as clichéd as the music.

Interesting but useless fact: bassist **Will Heggle** used to play with the *Cocoteau Twins*, and he must wish he still did.

Keith Cameron

Snakes of Shake

Southern Cross

(Tense but Confident)

If you've lost hope of Scottish music ever being seen as more than *Big Country*, *The Simps* (as I prefer to call them) or — God forbid — *Jesse Rae*; *The Snakes of Shake* could snatch your head from the toilet bowl.

Southern Cross is this band's debut LP, yet it oozes with confidence — and the occasional excellent song. Drawing from the same *Velvet 60s* jangle jungle as the *Lloyd Cole's* of this world, the *Snakes* slither into the 80s with great tunes like *Indispensable*, with its dangerous hook and strained vocals.

Much of the keyboard work could have been usefully replaced by guitar — too many songs start slow and break into the right speed. *Catch That Breeze* has that so irritating playschool-like piano sound and a "Johnny Reggae" back beat, and fails.

On the other skin, *Southern Cross*, pt II gets it just right from the ringing acoustic guitar intro verse to the *Seori Brunett's* tortured fade out screams.

So this is pop. Just turn up the guitars next time for a really good album. Oh yeah. Where is *Lloyd Cole*?

Mark Percival



THE LAIRD'S LARDER

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FEATURES

No particular place to go

Keith Davidson examines the government's latest "Bed and Breakfast" legislation coming into effect this week.

First, the facts. In November 1983, against all the available informed opinion on the matter, the government removed the limit to charges on Board & Lodging Accommodation. In 1982 DHSS expenditure on claimants who required money to pay the type of landlord who would accept an unemployed "guest" amounted to something like £205m. By 1984 this had increased to £570m, with most of the increase going from taxpayer to B&B landlord via the DHSS and the homeless unemployed.

The regulations that the government introduced to replace the Board & Lodging limits was a measure to empower local DHSS adjudication officers to set ceiling levels for B&B payments which would "... represent the highest reasonable charge for board and lodging suitable for claimants in the particular type of accommodation in the area". In Edinburgh this figure was £73 per week, but the actual breakdown of the giro

"In effect, the government have thrown away £365 million in the last two or three years."

cheque for an unemployed person in a B&B is as follows:

The £73 limit is set to cover all meals and accommodation for a week. Assuming the claimant gets breakfast s/he is entitled to £1.55 for each lunch and dinner "eaten out" so to speak. In a week this amounts to £21.70 — leaving £51.30 out of the £73 for the actual B&B charge.

Now £21.70 may seem like a large amount to spend on food for a week, but B&B residents can't buy food to take home and cook — all their meals come necessarily from cafes and carry-outs. With a simple baked tattlet costing £1 these days, £1.55 isn't very much at all. However, on top of the £73 meals/accommodation component of the giro, a single person can expect £9.25 per week "personal expenses" — for clothes, bus fares to and from the job centre, entertainment (hal hall) and the like.

Now once the DHSS officer responsible in Edinburgh had set the "highest reasonable charge", B&B landlords started to demand £45 to £50 per week for the privilege of living in places that were often insanitary, depressing, inconvenient ("guests" being thrown out between the hours of 10 am and 6 pm), insecure (no tenant's rights) and badly overcrowded. Four to a room is not uncommon and in Edinburgh this could net a landlord up to £200 every week — payment courtesy of the DHSS, and the government's public spending ineptitude. In effect, the Conservative Government have thrown away £365m — the last two or three years and the grateful recipients have been property owners quite prepared to "pack 'em in" to make a fast and lucrative profit.

So why does anyone go to these B&Bs? Why not declare yourself homeless to the council? The simple answers to these questions are that they have nowhere else to go, and that the council has no legal obligation to house them.

Council waiting lists are long. Council housing stock is in need of repair. Private landlords (the ones who let flats to students for example) are not so willing to let houses and flats to young unemployed people, or old unemployed people, or indeed any unemployed people. And if you are unemployed, then it's obvious that buying your own house is about as likely as a member of the

Royal Family being in the SS. (Well, perhaps not...) In addition, the government's policy of selling off council houses at generous discounts to their occupants is depleting stocks of housing for councils to allocate at a time when hardly any new council houses have been built for years.

The fact is that no one would be living in a crowded B&B with £9.25 per week personal expenses and 60-70% of their giro going straight to the landlord if there was anywhere else for them to live and/or a job for them to go to. This indeed gives lie to the Costa del Dole myth gleefully portrayed in the popular press not so long ago (seaside frolics on the dole etc. etc.). The fact of the matter is that B&B owners in seaside resorts take advantage of the DHSS regulations, out of season, to keep their income up. The alleged Costa del Dole scroungers still have only £9.25 per week to live it up on, at the seaside, out of season (imagine what you would do on £9.25 per week in Blackpool in February).

So, the councils can't help. Currently, under the Homeless Persons Act they are only legally obliged to house certain priority cases — people with children, disabled people, pregnant women etc. Even if the law was changed they wouldn't have the money or the houses to cope. It's estimated that there are 1,200-2,000 people under the age of 26 in Lothian B&Bs, and more over 26. Most are there because they don't fall into priority categories.

So, if this is the situation with respect to B&Bs, what is the government doing? Organising a task force of civil servants to deal with these parasitic landlords — this "enemy within"? Building houses, perhaps? No. What they have decided to do is cut back on DHSS payments to claimants in B&Bs.

What's going to happen is that a new national ceiling rate (see the £73 figure above) is going to be set at £60 (£70 for London). Straight away this means a £13 cut for everyone in the Edinburgh area



"Out, out damned spotty!"

Graphic by Helen Edgar

whose landlords are charging the top rates. What's worse is that the DHSS will no longer pay any money for B&B costs to any claimant under the age of 26 in a particular area after they surpass the local time limit.

What all this means is that if you're 26 or over, and after a buffer period of 13 weeks as from April 29, your B&B money could be cut by £13 per week depending on what you're already being charged; only those paying £38.30 per week, or less, for B&B alone, will remain unaffected (and remember, the top rate is currently around £50 for most landlords with their eye on fast money). If you're under 26 years of age and

£45 to £50 per week for the privilege of living in places that were often insanitary, depressing... inconvenient...

living in the Edinburgh "zone" (which includes Falkirk and parts of Motherwell according to the DHSS) you'll only be paid B&B money for four weeks after the April 29 date. In Glasgow, London and Birmingham the limit is eight weeks, in seaside resorts two weeks, in most places four weeks. After that, if you stay in the same DHSS "zone" you'll only be able to claim Supplementary Benefit at the "Non-Householder" rate of up to £22.45 per week.

Basically, if you're under 26 and living in a B&B in Edinburgh, the

happening? Oh yes it is...

In conclusion, the radical departure from the past contained in the new B&B regulations is the government's active participation in kicking people out of their accommodation. Up until now, the lack of spending on housing, the confrontations with local councils over spending and so on have all passively contributed to homelessness and the B&B phenomenon. The government has been creating homeless persons through the back door so to speak.

The events since November 1983, however, have been leading to a cut in spending which would make a positive contribution to misery. The government bears responsibility because it was their decision that board and lodging charge limits should be abolished, their responsibility that an additional £365m was thrown away out of the DHSS budget and their decision to cut claimants' money rather than do anything else. The consequences of their actions

"The government's active participation in kicking people out of their accommodation."

remain to be seen, but up to 2,000 people under the age of 26 in Lothian living in B&Bs will find themselves either sleeping rough, or vulnerable B&B gypsies by the end of May. They'll either be on the Meadows or living in unfamiliar new towns with no more hope of a job more than they had here and four weeks they'll move again, and again, and keep moving indefinitely. With a full three-quarters of Lothian school leavers facing either unemployment or the YTS, the availability of jobs is obviously minuscule. The council can't provide houses because they don't have a chance and now the government is even throwing them out of this type of accommodation. To envisage a shanty town on the Meadows by the end of the summer is perhaps somewhat extreme, but some of London's homeless already live in cardboard boxes. The regulations which come into effect this week can only make the situation worse.

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American presence in Holy Loch

The enemy within

Next Monday, Channel Four will screen a documentary voicing the worries and concerns of one particular community. It focuses on the unease of people living close to the US Navy submarine base at Holy Loch, on the West Coast of Scotland. However, the film represents just one of many projects for the Edinburgh Film Workshop Trust. Naomi Marks and Alastair Dalton talked to Sarah Noble and Phil Shingler of the Workshop with regard to the film and the Workshop's other activities.

Film Workshop is a charitable trust that was set up in 1977, with the aim of encouraging others to gain the skills necessary in video and film production to promote their own interests and causes. Three main areas can be discerned through which these aims are realised, namely access, training and co-production.

"Access" comes in the form of providing equipment, advice and support; "Training" in running video courses primarily for community groups on special request;

The project originated from the filming of a women's vigil at the base last January. By observing this single incident, the depth of feeling in the local area became apparent and the full programme potential of the issues involved was realised.

During the early stages of production, the film was intended only for independent distribution. However, as work continued, Channel Four expressed interest. The film was eventually bought by them, and is now to form part of

accidents have been covered up and questions remained unanswered.

Two incidents in particular have raised concern and been the focus of attempts to gain accurate information from the US Navy about the base's activities and their effect on the local environment and population.

The first of these occurred in 1965 with the leakage of radioactive material into the loch from the nuclear power plant of one of the submarines. However, the precise danger to the community remains unknown

film
workshop
trust

because the radiation level is classified and unavailable. Fears are also expressed in the film about a possible correlation between one of the radioactive pollutants involved and the incidence of leukaemia.

The second incident, more recently, involved the accidental dropping of a nuclear missile by a crane. Conflicting reports have increased local unease, and despite the fact that the event was witnessed by others outside the base, the official response was unsatisfactory. As one resident put it, "that is where we have no confidence in the authorities, where we know that they are not telling the truth".

The film-makers intentionally limited the scope of the programme. The dangers of falling back on insubstantial and possibly incorrect factual analysis and playing on anti-American feeling were obvious, but this was not what the film was intended to convey. Rather, emphasis was deliberately placed on the opinions and views that the local community wished to put forward. The film voices the desire of those interviewed for an independent inquiry into radiation levels in Holy Loch, to expose the dangers if they exist or otherwise give the reassurance that the community needs: "If there is a problem we should know about it."

Site One can be seen to fit in with the general aims and ethos of the Film Workshop Trust. It is an example of the film-makers wish to reflect the views of a community or group rather than impose their own views and prejudices on the programme they are making.

Film Workshop will, of course, be continuing its normal activities — as a centre aimed at encouraging people to make greater use of visual media both as an educational tool and to promote their own interests.

● Site One: Holy Loch goes out on Channel Four next Monday, 6 May, at 10.30 pm.



Opinion

Grants: new strategy

Iain Cameron outlines a radically different style of grants campaign for the years ahead.

This might seem like a strange moment to discuss grants campaigns. After all, it's five months since the heady days of the biggest spate of student protest seen in recent years. But if we ask ourselves what all the rallies, marches and letter-writing onslaughts really achieved, then it becomes apparent that this is exactly the time for students to formulate a plan of attack for next year.

For in the end, the massive wave of resentment that followed Chancellor Lawson's autumn economic statement, with its shock package for students, won only half the battle. All our pre-Christmas efforts forced the government to revoke tuition fees, certainly, but with the end of term the momentum was lost, and with it the rest of the student movement's demands. The minimum grant has still been abolished, and we remain open to not only further derisory grant increases but also to the threat of a loans scheme.

So while the government continues to pursue its present education policy, students must find the most effective voice they can — and if we have to look for a model of the type of campaign which persuades this government, then there can have been few better than that which comprehensively defeated the idea of VAT on books.

The great strengths of the anti-VAT campaign were two-fold. Firstly, it took seriously the whispered leaks about book taxation,

heard on every platform which presents itself, or which we can construct ourselves.

But more than that, we must approach the task single-mindedly and together. There must be no dissent, no slacking, and to that end we must organise our resistance. As soon as it is feasible, the incoming representatives of every unaffiliated students association in Scotland should meet with those of the NUS, and begin to thrash out the details, not only of what we must say, but also where, when, and to whom we must say it. Press campaigns must be planned, unremitting pressure must be placed upon MPs — particularly education ministers and Tories in marginal seats. We must enlist the unequivocal support of every university administration, and link up with other branches of the education sector who are under attack, such as teachers, technical colleges, university lecturers. We must absorb the reports on education being prepared by political parties this summer, and take from them what is valuable.

All this must be done, and then we must prepare contingency plans. If the worst comes to the worst, if the government ignores us entirely and imposes further radical changes on the already strained student grant, then we have to be able to resort to last year's tactics, within days, in the same numbers, and according to an agreed plan.



Cartoon by John Henderson and consequently sought to preempt any final decision. Secondly, it was characterised by complete and organised unity in the trades involved, to push a single, coherent line. It is from those two essential features that we must learn.

To begin with, then, we must prepare to state our case before the government makes its decision. Admittedly, there have been no leaks of specific threats, such as stirred the print lobby — what there has been, however, is a steady deterioration of the student grant which has been imposed with complete indifference to its results, and which is almost certain to continue under this government. We must begin, as soon as possible, to construct the arguments against loans schemes, tuition fees, and any other salvos which Sir Keith Joseph and the Treasury might unleash against the already frail student grant. And we must make those arguments

Such a wide-ranging strategy cannot be devised at one or two meetings, attended by a handful of well-meaning activists from far-flung outposts. It can only come about through regular discussion and action at local, regional and national levels. It must seek the widest possible spectrum of support (is there no room for an Education Charter, along the lines of the admittedly wet Charter for Jobs launched so recently?), it is to have maximum effect — that can only come about through regular consultation with the EJS, NUT, and university vice-chancellors.

Do we want a truly effective grants campaign, one which does not cripple us financially and rely upon the whim of large numbers of frequently apathetic students? If we do then we have to begin somewhere, sometime. As this paper so rightly put it last November, 'the fight starts here' — and it has to start now.



A film in the making—

and "co-production" in the making of non-broadcast training and educational material. Examples of such work include a project in conjunction with the Nature Conservancy Council about crofting on South Uist, and *Geez a Brek*, a film made by and for single parents.

In all these activities, securing a sufficient financial resources is a continuing problem. Thus a large

the current Nuclear Season in "The Eleventh Hour" slot on Monday nights.

The programme title, *Site One: Holy Loch*, refers to the central issue of the film, the unique status of this submarine base as a US Forward Site in Britain completely outside UK and NATO control. The problem of accountability compounds the anxiety that the local population feels about the environmental hazards associated with the nuclear installation. The film combines interviews with local residents and old Movietone News footage to present current fears about the base in the context of its history.

Established in 1961 for strategic reasons, the base now appears to serve more of a psychological function. It was the result of a personal deal between Macmillan and Eisenhower, designed to create conditions of mutual trust between the two nations. The issue was hardly discussed in the House of Commons, nor was the local community consulted.

Due to the sensitive nature of the base's presence, there is particular secrecy surrounding its activities. Local people have been especially worried by the way in which

part of the day-to-day running of the Workshop is inevitably devoted to fund-raising.

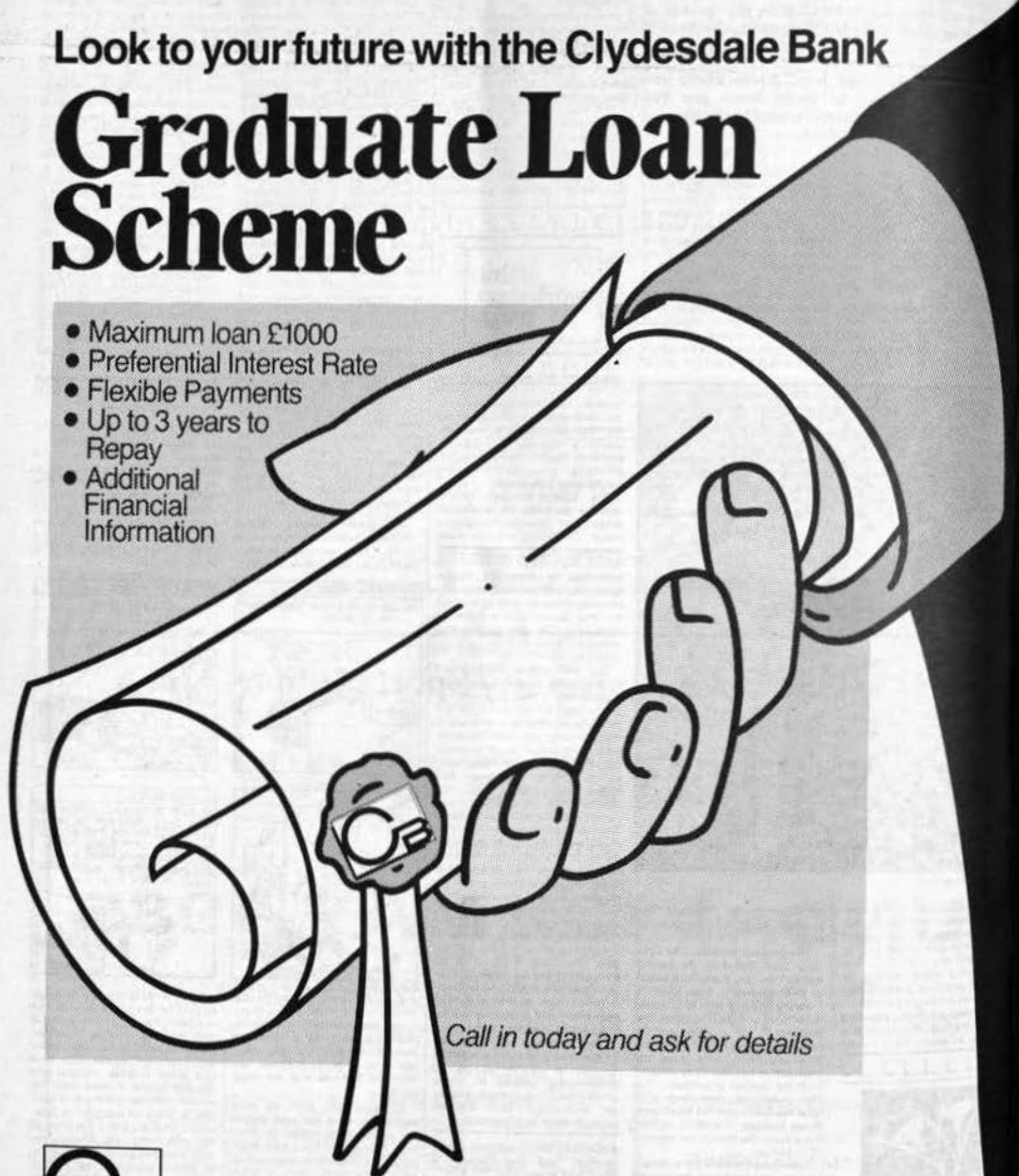
The Workshop relies on local interest and concerns providing the basis for forthcoming projects. It was just such interest and concern voiced by local residents in the Holy Loch area that sparked off their documentary about the US Navy submarine base there.

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ENDPIECE

So we thought we might revive the old Endpiece column, and since it's going to be nestling alongside the sports pages, what better subject for the first column? To be precise, the particular subject which sprang to my mind was sporting characters. This idea isn't entirely surprising, since the particular sport which has enthralled, infuriated and rocked many of us to sleep over the past fortnight has been snooker, a sport dominated, of course, by Steve Davis. "Interesting" Davis, who turns out to be an automaton worthy of the all-time classic line from a cinematic robot, uttered in that film: "Our-att-ack-has-failed!" "Fool! Didn't you say we would surprise them?" "Evi-dent-ly-the-sur-prise-was-not-as-big-as-we-ex-pect-ed." But I digress.) But shortly after Davis's defeat by Dennis Taylor, just into Monday morning, I daresay I was not alone in finally comprehending why I so thoroughly despised the Londoner. It was not his clinical efficiency at the table. That is sheer skill, and many a man would be admired. Tom Bjorg, for example, was never so widely disliked. No,

Davis's problem is that though he is a master of his art, as a person, a lump of humanity, he lacks the common touch.

So often his character seems rehearsed — as he stays down at the empty table after winning a crucial frame; as he sips a drink, little finger extended, in readiness to make the crucial pot; as he makes a calculated witticism on *A Question of Sport*. The man is totally lacking in spontaneity.

Thus he was at a loss to converse with David Vine in the aftermath of the final. Often over-weeningly smug in victory, in defeat he was a disgrace. There was no humour intended in his tight-lipped responses. And shattering though the experience must have been, would any other player have been so barren of words in performing the last rites?

No, Davis had not rehearsed such an ending, and without a script he had no real feeling of communion with Taylor which could produce an ad lib.

Which will make it all the more pleasurable to see, time and time again I hope, the beaming face, owl eyes, and paunch of Dennis Taylor, scything the air with his cue as the white travelled back up the table alone.

It was a cracker.

Iain Cameron



T. Baker 1985

POETRY

Eye-mirror.

In the window
a light
that is blue, but
I see it
split
ting
into different colours
of itself.

It is this damn eye,
I am crying.

And in the middle
(of course) a black shape,
you
walking away.

And I have to look
through this window
until my eye
is emptied
of you.

KATHRYN GIBBON

Edinburgh University Sports Union

SPORTS DAY

will be held on

SUNDAY 5th MAY, 1985

from 12 pm to 6.00 p.m. at the University Playing Fields
PEFFERMILL

EVENTS INCLUDE:

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and Individuals from:

THE SPORTS UNION OFFICE

OR TURN UP ON THE DAY

The Hot Air Balloon Club
will be offering trips
in the University
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STUDENT SPORT

Fast Few Run

The Breakers Dozen left Edinburgh at some ungodly hour on Friday morning for an athletics meeting with the invincible Trinity College and the mighty QUB.

After a nauseating boat journey and a lack of BR whistles, we nearly arrived in Belfast. Mean-time, we stopped at a licensed taxi service, not far from there, before finally arriving at our accommodation. We went into an immediate warm-up session in an Italian restaurant, but unfortunately afterwards, the Queens Union was not as obliging at late hours as Tevot.

We had many highlights on the Saturday afternoon. Chris had a smashing day, breaking his shoulder and glasses in his low-jump attempt. Andy "give me a bottle of Beaujolais and I'll run to Dublin" Gow had a magnificent second place in the 1500m and amazingly went on to complete the 5000m. Willie "what's a baton?" McDonald produced a 50.7 sec win in the 400 m. Peter Cunningham notched up a personal best in the 800m. Robin Strang would have won the high jump if the board had been further away but did successfully win the triple jump. Thanks must be given to Dave Farrow for an unexpected appearance in the 1500m.

In the women's match Sarah

Booth won two of her events, the long jump and the hurdles. Claire Reid did well in the 100m. Susan Garwood completed the 800m and the 3000m in good times. The non-event of the day was the women's discus in which Linda "down the road and round the corner" Keers was disappointed not to compete.

At the end of the day Trinity won with the biggest team and points difference but our 12-strong team beat the big team Queens. We felt justified in having a victory dinner, during which "Pizza Paul the Cutthroat" entertained us all, especially Linda, with his eating contortions. Gael "I don't really like Italian food" Wilson discovered that she did like Italian wine. Queen's laid on a disco for everybody in one of Belfast's top night-spots later on. Only two people did not like it and left early to go somewhere else. We serenaded a Chinese restaurant on the way back to our lodgings, after being thrown out of two others. Sunday was our cool-down day, when we returned to Edinburgh.

Everyone really enjoyed the weekend and performed well in their events. However, we must give a special mention to our soup of the day, John Scott. Despite doing a detailed examination of the weeds on the side of the boat on the way over, he achieved the University blue standard in the javelin with a great throw of 58.64m. Well done Little Boy Blue!

Linda Keers

Athletics

Lindsay Macdonald, after winning both the 100 meters and 200 meters titles at the Edinburgh University Athletic Club Championships the week before, could not compete in Saturday's Scottish Universities Knock-Out Cup Finals at Grangemouth. In her absence Fiona Hargreaves also from Edinburgh won both the women's sprints. There were also victories for Ewan McAslan in the 400 m hurdles and triple jump and Ben Thomson in the high hurdles, high jump. Overall Edinburgh won easily from St. Andrews.

Uni Cricket

Wednesday saw the opening game in the Cricket Club's bid to regain the Scottish Universities Championship which eluded us last year by a fraction of a point.

The challenge of Heriot-Watt was soon to disappear with a fine opening partnership of 123 between G. McGurk (83) and B. Lockie (42). It was then left to the rest of the Edinburgh batsmen to score some quick runs which they did successfully, particularly through M. Gamet (53 n.o.). The consequence of the early declaration at 222 for four was that it was just a matter of time before the Heriot-Watt resistance was ended. This was also a direct result of some tight batting (D. Cosgrave 4-16, M. Gamet 3-34) and some excellent fielding and catching.

Result: Edinburgh (222 for four decl.) beat Heriot-Watt (112 all out) by 110 runs.

The jubilation of Wednesday was to turn to frustration against St. Andrews. After an excellent start, St. Andrews were reeling at 65 for five due to fine bowling by M. Henderson (4-63) and a fiery opening spell by S. Wyatt. From then on a succession of dropped catches and appalling fielding meant that they could complete their allotted overs at 190 for 8, a total which always seemed out of our reach. The trail of disasters continued as our batting showed a great deal of lack of application. At 51 for five all looked lost. However, the situation was helped by a match-saving partnership between T. Sale (55) and R. Hoare (49 n.o.) and the game finished in a tame draw.

Result: St. Andrews (190 for eight); Edinburgh (158 for seven).



Last Saturday saw Portobello entertain Hamilton in the 1st round of the British Water Polo Cup. University swimmer Alan Anderson scored four goals as the Edinburgh side swept to a 13-10 win, and now they will face either Scunthorpe or Bradford in the next round. Dave Yarrow

Sport in Brief

Boat Club

Last weekend the EUBC took part in the Clyde Rowing Weekend. This resulted in a disappointing two wins, but quite encouraging performances on many counts, considering that at one time last November it looked like we would never be ready to race this season, with no boats. Many in the Scottish rowing world had written EUBC off as finished for this season, but were able to show them that we were back in full strength. This could not have been possible without the marvellous co-operation of the Sports Union in providing the finance to re-equip us at such short notice, and we would like to take this opportunity to thank them for all their help, without which we would now be in the doldrums.

The annual intra-mural rowing event called the Irish Cup, will take place on Wednesday 15th May at Canalfields, Colinton Road. Entry fee £2 per crew, payable at Sports Union office. Entries limited to 32, so hurry!

Canoe-Polo

As snow fell gently onto the streets of Edinburgh, it seemed like a good idea to canoe in a warm pool, more congenial for disappointed paddlers. With this in mind our intrepid four-person team set forth for the SUSF canoe-polo championship.

Canoe-polo is similar to water-polo, but one can push one's opponents in, and the not have to rescue them.

Once again the ladies put on a strong effort. With bared teeth they fought their way into the final, to go down before a strong St. Andrews team. The men's teams were not so lucky. The 'a' team, after a defeat by finalists Dundee University rallied for 3-1 win over Glasgow 'B' (despite having one purple-faced member spending 1 minute and a half swimming after his paddles. The 'B' team was also not to be disgraced, but after a fine win in their first match, met a stronger Glasgow side.

Next year, after our new, warm indoor scheme, there may be a different story to tell, while snow falls softly on the streets of Edinburgh.

Edinburgh — British Universities Ski Champions!

This year's British Universities Ski Championships were sponsored by Kenneth Ryden and Partners and held on Cairngorm during the second week of the Easter holidays. We were blessed with snow, skiable weather and the excellent organisational talents of Aberdeen University. Perhaps they were too busy organising this year, for Edinburgh managed to sweep up the medals in most events.

Edinburgh's first team, comprising Roddy Langmuir, Doug Cairns, Bill Manson, Duncan Macdonald and Tania Adams, came 2nd to Cambridge in the Team Slalom event but won the Team

Giant Slalom quite convincingly enabling them to take the combined title along with several dozen cans of lager, very kindly donated by Tennants for the occasion — no wonder we lost the bottle after the prize giving!

Edinburgh "wifies" also turned up trumps beating Aberdeen and Cambridge; Tania Adams was second and Morag Siesser, Mimi Beresford-West and Gail Hallyburton all put up highly respectable times (champagne, no later for them).

The individual combined event was won by Roddy Langmuir, (Edinburgh of course); Jim Garland on top form was a surprising 3rd and Tania Adams was first lady.

Many thanks must go to Aberdeen for the organisation and of course to all our dedicated skiers who help keep up the Edinburgh supremacy!

Morag Siesser



The Club With The Blues

TENNIS

Both the Men's and somewhat surprisingly the Ladies teams have started this season well.

Our Ladies team had a miraculous victory over Stirling University last Wednesday and then proceeded to an equally sensational triumph over Dundee on Sunday...

we have had an unconfirmed report that against Dundee Sophie Buchanan and Barbara Rae both won their matches! Team trainer Sarah Grundo was overheard expressing

doubt over the nature of their nocturnal engagements, but nevertheless paid tribute to a greatly improved attitude of mind.

Last Wednesday the men put in a gritty performance in difficult conditions against Strathclyde, winning 5-4 thanks primarily to a stalwart performance by Piers Heagarty better known for his heroic performances during Sportstars competitions, who was playing his last game for the University. The team went on to thump St. Andrews 9-0 on Saturday, and Stirling 6-3 on Sunday. The only tough game that now remains is the match against Dundee. The team is confident of retaining the Scottish Universities team cup.

This weekend the club is hosting the Scottish University individual championship at Kings Buildings. Alasdair Lumsden is seeded one in the singles, and in the doubles Alasdair is joining forces with Dave Knowles to defend their doubles title.

From Sunday 12th May KB courts will be available every Sunday morning for anyone interested in getting in some practice.

Captain Jimbo Campbell informs me that Club Secretary Craig Stewart is standing for a place on the Executive at the Sports Union AGM next Wednesday.

And finally, congratulations to Alasdair Lumsden and Dave Knowles on being awarded Blues and Ian Gilles, Jim Campbell and Craig Stewart on their Half Blues.

Wilfred Tennisball