UPSTAIRS AT THE PLAYHOUSE

**NITE CLUB**

- **Friday Nov. 6th**
  - **POSITIVE NOISE**
  - **EVEREST THE HARD WAY**

- **Saturday Nov. 7th**
  - **TENPOLE TUDOR**
  - 2 Shows at 6 & 9 p.m.

- **Coming Soon**
  - B-Movie
  - Rip, Rig & Panic
  - Siam
  - Flock of Seagulls
  - TV21
  - Duritti Column

- **Thursday Nov. 5th**
  - **TENPOLE TUDOR**
  - **HENRY CORMAN BAND**
  - **Bitch Records Launching Party**
  - **and Bonfire Night Frolics**

- **Soon Come Scorcher**
  - B-Movie
  - **Rip, Rig & Panic**
  - **Siam**
  - **Flock of Seagulls**
  - **TV21**
  - **Duritti Column**

**ITALCLUB**

- **Thursday Nov. 12th**
  - **REGGAE NIGHT with Aberdeen's PRIVATE I.D.**
  - **+ disco**

**SCOTLAND'S FIRST AND FOREMOST REGGAE CLUB**

- **Featuring**
  - **PAPA SWI HI-FI**
  - Every Friday, Saturday & Sunday 9:30 till late

**ANTICS IN THE ATTIC**

- **Thursday Nov. 5th**
  - **HEAVY ROCK with the HENRY CORMAN BAND**

**THURSDAY NOV. 12th**

- **REGGAE NIGHT with Aberdeen's PRIVATE I.D.**
  - **+ disco**

**SUNDAY NOV. 22TH**

- **THE STRANGLERS**
  - **£3.50**

**THURSDAY DEC. 4TH**

- **POINTER SISTERS**
  - **£5 & £4**

**SUNDAY NOV. 22TH**

- **THIN LIZZY**
  - **£4.50, £4 & £3.50**

**WEDNESDAY JAN. 13TH**

- **U.F.O.**
  - **£4, £3.50 & £3**

**FOTHCOMING CONCERTS**

<table>
<thead>
<tr>
<th>Day</th>
<th>Concert</th>
<th>Price</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRIDAY NOV. 13</td>
<td>RICK WAKEMAN</td>
<td>£4, £3.50 &amp; £3</td>
<td></td>
</tr>
<tr>
<td>SUNDAY NOV. 22</td>
<td>THE STRANGLERS</td>
<td>£3.50</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY NOV. 25</td>
<td>POINTER SISTERS</td>
<td>£5 &amp; £4</td>
<td></td>
</tr>
<tr>
<td>FRIDAY NOV. 27</td>
<td>RALPH McTELL</td>
<td>£3 in adv. £3.50 on day</td>
<td></td>
</tr>
<tr>
<td>SATURDAY NOV. 28</td>
<td>LINX</td>
<td>£4, £3 &amp; £2</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY DEC. 3</td>
<td>THIN LIZZY</td>
<td>4.50, £4 &amp; £3.50</td>
<td></td>
</tr>
<tr>
<td>SATURDAY DEC. 19</td>
<td>DURAN DURAN</td>
<td>£3.50 &amp; £3</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY JAN. 13</td>
<td>U.F.O.</td>
<td>£4, £3.50 &amp; £3</td>
<td></td>
</tr>
</tbody>
</table>

**CONFRONT THE DEADLY JAWS OF JAWS!**

**SCOTLANDS FIRST AND FOREMOST REGGAE CLUB**

**FORTHCOMING CONCERTS**

**FRIDAY NOV. 13**

- **RICK WAKEMAN**
  - £4, £3.50 & £3

**SUNDAY NOV. 22**

- **THE STRANGLERS**
  - £3.50

**WEDNESDAY NOV. 25**

- **POINTER SISTERS**
  - £5 & £4

**FRIDAY NOV. 27**

- **RALPH McTELL**
  - £3 in adv. £3.50 on day

**SATURDAY NOV. 28**

- **LINX**
  - £4, £3 & £2

**WEDNESDAY DEC. 3**

- **THIN LIZZY**
  - 4.50, £4 & £3.50

**SATURDAY DEC. 19**

- **DURAN DURAN**
  - £3.50 & £3

**WEDNESDAY JAN. 13**

- **U.F.O.**
  - £4, £3.50 & £3

**BOX OFFICE: 031 557 2590.**

**THE DEERHUNTER (X)**

- **Late-Night Film at 11 p.m.**

**THE PLAYHOUSE THEATRE, 18-11 GREENSIDE PLACE, EDINBURGH EH1 1AA**
In January this year, a referendum took place at Heriot-Watt University on the controversial question of membership of the Scottish university sector. A decision was taken in a poll to pull out of NUS and a general meeting decided to pay the annual affiliation fee of £10,000 - no matter the consequences. This decision was taken in spite of the fact that membership of NUS entails an agreement in respect of the following: the right to vote at all meetings; the right to hold elections; the right to hold campaigns; the right to call meetings; the right to hold strikes; and the right to keep membership of the Association.

Heriot-Watt informed NUS that it would pay the fee but that it would not be paying the fee. NUS continued to forward official notice of six months notice on a membership of NUS entails an agreement in spite of the fact that membership of NUS entails an agreement in respect of the following: the right to vote at all meetings; the right to hold elections; the right to hold campaigns; the right to call meetings; the right to hold strikes; and the right to keep membership of the Association. Nothing, therefore, worries SRC members as much as a decision going against them at a General Meeting. This makes attending tonight's event a good way of keeping those displeased members on their toes.

The El Salvador motion notes the moral and practical support afforded to the Salvadoran Junta by the British and American administrations, and asks the meeting to support the "workers and peasants" and the "struggle of the FDR / FMLN against the ruling junta." This motion is a reaction to the "Workers and Peasants" and the "struggle for the moral and practical support afforded to the Salvadorean Junta by the British and American administrations, and asks the meeting to support the "workers and peasants" and the "struggle of the FDR / FMLN against the ruling junta." This motion is a reaction to the...
We Say...

The Sparks are Falling on the Gunpowder...

When the motion on our front cover was first mooted, we regarded it as pathetic Tory sour grapes. Which of course it is.

However, after a prolonged and, we hear, hilariously ill-informed SRC debate, it was defeated by only two votes. Undoubtedly, like the clowns who always claim to represent the "silent majority" of students will regard Tuesday night's defeat as a moral victory.

If anyone thinks that the insults on this staff contained in that motion negates their student opinion, we challenge them to take it to the next General Meeting.

If anyone's been supporting motions they don't think represents their student opinion, we suggest they resign.

Guy Fawkes Nite

Edinburgh University Students' Association holds its first General Meeting of the year tonight. Last year Phil the Greek, helping the third world, was first mooted, we regarded it as a difficult year lies ahead of us, and to the campaign to preserve our...
Gibbons Gig Flops

The last-minute cancellation of last week's Steve Gibbons concert cost us over £300. David Harvey tells us what went wrong.

No more "Big Bands" will play at EU (haven't we heard this before?)! This was the decision of the SA Finance Committee when they met the morning after the debacle of last Thursday's Steve Gibbons concert — which was cancelled at the last minute. What went wrong, and why?

After last year's series of concerts, the SA decided that the £5,000 it had authorised would be better spent. The decision however did not affect the policies of the Societies Council (SC). The SAC are now presenting an apology to encourage awareness of and use of their facilities at the Pleasance and saw the offer of Steve Gibbons concert — which was cancelled at the last minute. What went wrong, and why?

After last year's series of concerts, the SA decided that the £5,000 it had authorised would be better spent. The decision however did not affect the policies of the Societies Council (SC). The SAC are now presenting an apology to encourage awareness of and use of their facilities at the Pleasance and saw the offer of Steve Gibbons concert — which was cancelled at the last minute. What went wrong, and why?

"Why have a separate bar?" one might ask, and indeed Laurence and Mark have asked. Dissatisfied with the answer they have opted out. O'Donnell and Reeves also object to the idea of a separate bar ticket which, they feel, discriminates against students who want to go without a partner or in a group. Both also feel that to picket the occasion last year and then to attend, dinner suit and dicky bow tie, this year would be somewhat hypocritical.

How then does Mark Kennedy, fellow picketer last year and SA President this year, view the situation. Mr Kennedy "personally objects to the delegates' bar but will attend the Ball. He points out that he and the Honorary Secretary did in fact object to the idea of a double ticket and that the SAC can use any rocket to encourage awareness of and use of their facilities at the Pleasance.

The reasons for this failure can be said to be:

(a) The inexperience of the Societies Council in handling "big bands" and their failure to take account of the recent history of "Universities" at EU — a history which should have influenced them. Whereas "Universities" at EU — a history which should have influenced them.

(b) Lack of effective publicity although posters were printed, did you see any?

The Crossy

The assurance trap

In recent years increasing numbers of students have fallen prey to the scavenging hordes of home assurance salesmen with delight in selling long-term policies unsuitable to most students' needs. Most students require cash within relatively few years and find they cannot withdraw their money. Up to 30 per cent of students with such policies have cancelled in the first few months.

The majority of students regard a deposit for home ownership as their savings priority and many believe, mistakenly, that a common "convertible whole-life" policy will help them with a deposit for a mortgage. By obtaining a mortgage. The majority of students regard a deposit for home ownership as their savings priority and many believe, mistakenly, that a common "convertible whole-life" policy will help them with a deposit for a mortgage. By obtaining a mortgage.
A nuclear deterrent is necessary, argues Robert Jenkins

The defence policies of NATO and Britain are facing probably their most serious challenge ever. The arguments put forward and the protests organised by the Peace Movement have undoubtedly captured a large support, particularly among young people.

A necessarily brief and general discussion on what is an extremely complex subject may be broken down into two main areas. The arguments concern the nuclear weapons in Europe under the auspices of NATO. The opponents of NATO's nuclear strategy have highlighted the first-use of nuclear weapons and the American strategic nuclear guarantee. However, before these points are considered, there are various fundamental reasons for NATO's existence and its maintenance.

That is to prevent its member countries being dominated by the forces of fascism and its satellites. In that role it has been outstandingly successful. No one in Western Europe has been killed by direct Warsaw Pact aggression; Eastern Europe for opposing to oppose that imperialism is not to match the Soviet bloc's force but forced to rely on battlefield first-use of nuclear weapons. If the will of America would, De prepared to use the American deterrent would be vital. Would the Americans have to assume greater capability by the use of nuclear weapons if the Japanese had possessed the ability to inflict similar damage on Europe?

The Peace Movement has its apologists. They contend that the use of nuclear war is inevitable but the evidence shows it to be highly unlikely in the absence of political stress. They put forward a number of reasons, as a feasible option, but this would be dominated by the bulk of the Soviet Union. Is the Soviet navy respecting the neutrality of Sweden? Neither of the super powers can afford to let Europe drift in armless neutrality.

It remains a mystery as to whether we may see a nuclear war on the right and on the left who support NATO and the Soviet nuclear deterrent are not less interested in peace than members of the CND, despite the obvious need of nuclear weapons we have peace at the moment. We are equally liable to uncertainties on the Guilty Archipelago. Red peace might be negotiated by an enforceable multilateral treaty not a policy of neutralism and the inevitable collapse of free Europe which would result.

Armageddon Revisited

The Art of Survival

Well, the French beau monde really got in a state of hysteria these last two weeks, snatching the remnants of their Rembrandts in the back rooms of Alliance until Mittornd sold out and reneged on the bulk of his wealth tax, but if they'd had any respect for the preservation of fine art they might have sent their treasures over here, where they're assured to survive a holocaust of more than just a political nature because in a country where the government spends the mind-bending sum of nearly £10m a year per person for (gang) on providing Civil Defence (we can only hope every family has its own sandbag) there's no such petty memo nor a feeling of any consideration threatening the possible wrangle of the haughty and canvases of our great masters. A reasonable standard of safety is no more than one bunker per region?) may be dismissed as impractical for the commun-or-garden aesthetically unattractive populace, but the preservation of culture, now that's something else.

Something else in North Wales, to be exact. With the onslaught of Barbarism (a la Mafia, a la Oriental) the government have vainly remade the post of the public and poverty strikes alike to provide an Arts Treasure Bunker, cost no object, in a discreet vast (probably Manod Quarry), in North Wales. The Office of Arts and Libraries say that to raise the exact site is "not in the public interest". I'd vote you tried to sneer at it in anyway. Naturally not all the nation's objects would be reserved a place in this exclusive rabbit-hole, but don't let this worry you because each of the 30 regional cultural departments currently in existence will have their own local works dispensed to their noticeably provincial sites in times of nuclear stress. Sharing the bunker with them will be around 20,000 civil servants and administrators, and of course lots and lots of military personnel, who incidentally will have to resist dictatorship: but the power of life and death is not in the hands of their enemies.

Ostensibly there are Civilian Regional Commissioners one for each region, but they will 'no part of Government chain of command during the last phase of the outbreak of war" (that's the lie)

Time to deliver their opening statement, but more time for serious discussion. There had been little preparatory work. And the large team of officials which usually accompany Ministers to discussions of this sort was missing this time, an ominous sign. The fact that the government is continuing its work of negotiating the agreements which will enable them to make peace with their signatures under the television lights.

The 30 of the countries attending the conference wanted a better deal for themselves. France, Germany, Italy, and Mexico, were perhaps the most vociferous. But the conference should yield a positive answer for the United Nations, the new Socialist Government, and West Germany under its willing Social Democratic Government were ready to demonstrate a commitment to international development. But the Third World countries were right to be sceptical. For many Western governments stood determined in the way of progress - the United States and the United Kingdom.

It was, indeed, something of a triumph that President Reagan and Mrs Thatcher attended the summit meeting at all. The Brandt Report's proposals represented a restatement in the international arena of the Keynesian policies which both governments had rejected so emphatically in the domestic sphere - President Reagan agreed to go to Cancun to counteract some of the criticisms provoked by US policies in Southern Africa, El Salvador and arms expenditure. Margaret Thatcher had initially cold-shouldered the Brandt Report. She decided to afford Cancun on recognising the degree of public interest in the Brandt Report in the United Kingdom, measured by effective lobbies of MPs, at Westminster and in Scotland and by sales in the UK of 50,000 copies of the Brand Report.

So, even an agreement to attend the summit did not mean that the either Reagan or Thatcher had changed his or her mind. Just three weeks before Cancun Reagan in a well-publicised speech celebrated the "magic" of the market as the most effective catalyst of Third World development. And while the UK Government had been brought itself to the stage of welcoming Brandt's contribution to international debate and of speaking hopefully of a World Energy Bank to help Third World countries with their energy needs, the US President held that a resolute policy to deal with the "gloom" in domestic affairs offered little aid for the sake of his own re-election campaign.

It is the failure to make progress towards an energy affliate of the World Bank that represents the steepest disappointment. Lord Carrington had seemed to go out of his way prior to the Cancum summit to offer British support. The issue was one of desperate importance for the poorest countries of the world.

Yet even here old problems prevailed over new hope. The oil-producing countries suspected an attempt by the West to evade its responsibility for the problems of the poorest countries. They feared that they would end up carrying the main part of the financial burden of the new fund. Other Third World countries feared that if the energy affiliate depended on Western dollars, they would close them to lower their defences against the multinational oil companies.

Against a background of worrisome news of increasing chances of progress at Cancum, the conclusion of the Brandt Report is to survive this disappointment it will have to build on in firmer foundations.
Peter Lyall goes West in search of the Hollywood Dream and returns lost and confused from Universal City to the local flea-pit.

Climbing on to a bus bound for "Hollywood" is perhaps an ambition of anyone keen on the film business. The word doesn't conjure up a place so much as a way of life and those great memories that clutter and obscure true movie history. Not unexpectedly there was little chat. A sense of expectation pervaded throughout; there was a mutual feeling that a place familiar to all but known by no-one was about to lay itself bare. Scouting and close examination were imminent and the prospects were to be savoured.

How wrong (and naive) could one examination were imminent and the prospects were to be savoured. Since 1915 these 420 parched Southern Californian acres have been producing films. Now, with television as the big market, TV shows and films take the upper hand, but 16 feature films have been produced here this year. Trying to give some idea of the techniques involved Universal have set up an 'Entertainment Centre'. Situated here are four half hour shows in separate amphitheatres. Castle Dracula is a brave but unconvincing attempt to reproduce the chilling sets of Lugosi and the rest. To organ music bats swoop, thunder grows and lightning cracks. Egor, Frankenstein, Dracula and the crew play out a little routine more reminiscent of Rowan and Martin's Laugh in than that old Transylvanian night spot. Next door stuntmen leap from the Saloon roof to the hollow whisper of a Cow 45; so much for the stuntman. A few marshalled steps later amidst a mass of fellow onlookers we are herded into the Animal show. Rats, cats, birds and dogs respond to that "walky cry with startling obedience and lamentable futility. Various star struck hounds are parcels, whilst the breathless compete trips over their well worn ideas for the umpteenth time of the day.

Walter Matthaus

Perhaps the most enjoyable performance (and one that is hard to be cynical about as so many people seemed to be enjoying themselves) was The Screen Test. Thirty-five budding Walter Matthaus's assembled from the audience are to reenact the death of the Jumbo in Airport. Video camera's record everything as director, cameraman and crew go to work to recreate yet another version of the movie. It was generally funny as frog persons divided into a 10 foot square ocean and as the guillotines assaulted the cardboard mock up. The replayed version, interplayed with original footage was perhaps, the comic highlight of the day.

Marauding Big Fish

Following the yellow brick road we arrive at the "train". Lined by numbers on to a vast wagon tram we're off to the Land of Oz still eager to find out how they make moves. During the next couple of hours, Rick, our chatty UCLA guide let's us have it! On the left is the window that featured in The Sting. "This is the set from Battleship Galactica". That petrol pump is briefly visible at the start of Friday the 13th. "Okay, folks everybody off" in to Robert Wagner's dressing room, a quick pause for an then a fifteen minute potted history of the special effects business. No time for comments— off again! Down New York Street, across the Red Sea, parking before us without the help of Burt Lancaster, through a Mexican Village, across a collapsing bridge, noting that the 1,000,000 trees are replayed at regular monthly intervals. Finally via European Street home of the Hunchback of Notre Dame and All Quiet on the Western Front to Amityville and Jaws. That marauding big fish devours a fishing boat before your eyes and continues to attack the train (See Whizz — just managed to escape, but will we survive the avalanche? "No?" you say. Well, yes and no, but "this is the magic of movies."

Breathless and thirsty the marathon is over.

Telly S

"Well, did you enjoy it?" asks the anxious mother to Lil' Johnnie hyperactively engrossed in his popstick! The trouble with guided tours is, of course, you don't see anything. How wonderful it is to know that the props, dept, has more books than the average city library and the whole of Central Park can, by the wonders of microchip condense into a small backyard? We didn't see anyone; nobody was working! Apparently they were filming The Best Little Whorehouse in Texas, but where were they and better still who are they? The whole show was a cop. But for a business that survives on illusion to trade its secrets to Joe Public would be commercial suicide.

Quickly sipping a large Bloody Mary beside the pool of the Universal Sheraton, I noticed a gleaming Rolls parked casually in the Tow Away Zone. "Telly S" was emblazoned on the rear end on those startling California plates. So he does exist! They all exist somewhere. Unfortunately if it is move making and fashionable you're after avoid the Universal City town; avoid Hollywood. There remains just one place to catch the movie madness; your local fleapit — where else!
As the Ballet Rambert arrive in Edinburgh, David Stead and Leic Biagi meet Michael Popper and Mary Evelyn — two of the company’s newest dancers.

Michael Popper and Mary Evelyn may be two of the newest dancers in Rambert but they are certainly playing a major part in the success of the company’s current tour. Both of them are currently working after entering the profession. Were people not looked like. It was strange, ballet school in Richmond at the age of eight and when was young. Before I went to the Royal Ballet School I had seen nothing: I had no idea what it was all about. It’s as well I was all about. The main problem was the feeling of being brainwashed. But on the other hand, directors consider that “people are becoming more interested in dance, rather than in ballet itself” while Michael sees a stronger view.

“Tend to me that partly why there is this new interest in dance is because it is seen as being very trendy — it is the thing to do. Like the Dances Centre in London. I think people who do them don’t go out of a genuine interest in movement but because of the image they think dancers have.” Strong words.

Tuesday night’s opening performance was fast approaching so we asked him to guide us through a rehearsal of whatever we are doing that night. We rent a white and warm up just before the performance — usually on the ballet bar. I don’t have any particular superstitions. I have things that I do everyday on stage but it’s just to calm me down.” The tour is certainly strenuous. After Edinburgh,

Dancing, even for the best, is a short career. The oldest dancer at the Ballet Rambert is 35. Generally, ancient performers turn to choreography or teaching; they rarely leave the arena of ballet. Whilst in Edinburgh the dancers are staying in flats scattered over the city. There are six people sharing Michael’s residence and we asked him to guide us through a typical dancer’s day.

“Well, we get up — today it was quite late, about 9.30. We hadn’t brought any breakfast so we went down to the coffee shop. But that doesn’t happen every day, because you can’t stretch the money that far. Then we walk to the theatre. We’ve been a bit anxious because there is someone new taking the class for the next five weeks and it’s essential that we’re able to get on with him. We have an hour and half class then go straight into a rehearsal of whatever we are doing that night. We rent a white and warm up just before the performance — usually on the ballet bar. I don’t have any particular superstitions. I have things that I do everyday on stage but it’s just to calm me down.” The tour is certainly strenuous. After Edinburgh,

Rambert move on to Glasgow and then down to Cardiff. Does Mary leave her non-dancing husband at home?

“Yes. It sounds terribly unkind but I’m afraid I do.” Response to the performances seems to be good. Can it be that there is a revival of interest for ballet? Mary considers that “people are becoming more interested in dance, rather than in ballet itself” while Michael sees a stronger view.

The image of the dancer

“It seems to me that partly why there is this new interest in dance is because it is seen as being very trendy — it is the thing to do. Like the Dances Centre in London. I think people who do them don’t go out of a genuine interest in movement but because of the image they think dancers have.” Strong words.

Tuesday night’s opening performance was fast approaching so we asked him to guide us through a rehearsal of whatever we are doing that night. We rent a white and warm up just before the performance — usually on the ballet bar. I don’t have any particular superstitions. I have things that I do everyday on stage but it’s just to calm me down.” The tour is certainly strenuous. After Edinburgh,

Dancing, even for the best, is a short career. The oldest dancer at the Ballet Rambert is 35. Generally, ancient performers turn to choreography or teaching; they rarely leave the arena of ballet. Whilst in Edinburgh the dancers are staying in flats scattered over the city. There are six people sharing Michael’s residence and we asked him to guide us through a typical dancer’s day.

“Well, we get up — today it was quite late, about 9.30. We hadn’t brought any breakfast so we went down to the coffee shop. But that doesn’t happen every day, because you can’t stretch the money that far. Then we walk to the theatre. We’ve been a bit anxious because there is someone new taking the class for the next five weeks and it’s essential that we’re able to get on with him. We have an hour and half class then go straight into a rehearsal of whatever we are doing that night. We rent a white and warm up just before the performance — usually on the ballet bar. I don’t have any particular superstitions. I have things that I do everyday on stage but it’s just to calm me down.” The tour is certainly strenuous. After Edinburgh,

Rambert move on to Glasgow and then down to Cardiff. Does Mary leave her non-dancing husband at home?

“Yes. It sounds terribly unkind but I’m afraid I do.” Response to the performances seems to be good. Can it be that there is a revival of interest for ballet? Mary considers that “people are becoming more interested in dance, rather than in ballet itself” while Michael sees a stronger view.

The image of the dancer

“It seems to me that partly why there is this new interest in dance is because it is seen as being very trendy — it is the thing to do. Like the Dances Centre in London. I think people who do them don’t go out of a genuine interest in movement but because of the image they think dancers have.” Strong words.

Tuesday night’s opening performance was fast approaching so we asked him to guide us through a rehearsal of whatever we are doing that night. We rent a white and warm up just before the performance — usually on the ballet bar. I don’t have any particular superstitions. I have things that I do everyday on stage but it’s just to calm me down.” The tour is certainly strenuous. After Edinburgh,
Calton Studios, Calton Road
Out of the Blue (X)
1 and 8.30 pm.
Out of the Blue indeed. Poorly publicised but worthwhile: generation-gap drama; rebellious fifteen fathes versus nihilistic seventies punk daughter. Dennis (Easy Rider) Hopper stars and directs.

Cameo, Tollcross
Force 5 (X)
1.45, 5.15, 9.00
I thought martial arts films went out with whale-bone corsets. I'm not sure whether this one's meant to be a comedy or not. . . and not a sign of Sean Connery's legs. A Mike Hell (X), 3.15, 6.50. Totally inexp. . . forget it.

Dominion, Churchhill
1. For Your Eyes Only (A)
2.45, 5.24, 8.03
Roger Moore goes through the motions. His legs aren't on a patch on you-know-who's. Funny how James Bond girls never get pimples. Funny how James Bond never gets the clap.

2. Coalminer's Daughter (A)
2.00, 4.43, 7.26
Biography of Loretta Lynn, the country singer who was married at 3½ or something equally ridiculous. Siesta Spacek's performance gave all the critics ecstatic fits. . . and one million critics can't be wrong.

3. Gregory's Girl (A)
3.00, 5.30, 9.15
The best acting since Snow White and the Seven Dwarfs. The low budget Scottish hill that shifts squarely (new one on me — Ed.) on all the big spenders. Gregory falls head over heels in love with the girl who nearly stole his position in the school football team. Wonderful.

ABC Lothian Road
1. History of the World Part I (AA)
2.20, 5.00, 7.50
This is a Mel Brooks film. Full stop. Lots of silly, silly zany humour. Oh, and Pamela Stephenson's in it (well that's blown it, hasn't it?). The plot probably has something to do with the history of the world. Part one.

2. Time Bandits (A1)
1.20, 4.20, 7.25
Starring Sean Connery's legs (and presumably other bits of him too), while John Cleese (right) gets to pretend he's Errol Flynn as Robin Hood. A crowd of dwarfs travel through time and come face to face with Sean C's kneecaps.

3. Four seasons (AA)
1.20, 4.15, 7.20
Written by, directed and starring Alan Alda — one of those "people" films with plenty of emotional trauma. A sort of intelligent Dallas revolving around the search for true happiness.

Caley, Lothian Road
Escape From New York (AA)
2.00, 5.40, 7.55
New York is a high security prison; the US President drops in by mistake. Kurt Russell grunts a lot as the tough guy who has the unenviable task of rescuing him. Donald Pleasance and Lee Van Cleef do not reveal their legs.

Filtub Rice Art Centre
Jekyll Saturday. Scottish Young Contemporaries. From Monday — Photographer as Printmaker.

City Arts Centre
Market St. The Dominican Order in Scotland

Howdy Pardner Gallery
Hanover St. Paintings by Clive Sutton and Ceramics by Bill McNamara.

Fruitmarket Gallery
Gert van Elk — Drawings and Paintings.

Henderson Gallery
From Monday — Exhibitions

Richard Demarco Gallery

National Gallery of Modern Art
Botanical Gardens "New Acquisitions 1980-81".

Netherbow
Canongate. Three Photographers.

New 57 Gallery
Market St. Andrew Mylius — Paintings and Drawings.

Sutton
Grindlay Street

ESCA '82: You could be the personality! Application available now from Union and ESCA Office (for Pleasance) for persons only on Wed. Nov. 18th in Trinity Union. Open to male and applicants — a job difference.

Experimental Arts Society meeting again this Thursday, Gloucester Place, 8 pm. Dress.

Nominations: Contributions with forthcoming compilation to send to Nomics, 5a Gill Place, EH13 6EE.

The Tummy Buttons — callers at the Bedlam Crazet this Fur Coat (beaver lamb) for good condition, fully lined, size 12-14, £30 ono. Must be for sale; including speakeasy UHF aerial; everything in condition, £65 ono. Phone 229 0817.

Wanted urgently flat/house friends. Immediate entry. 229 8530 any time.

Ballet Rambert
Kings
The long-awaited return to Edinburgh of this celebrated company in two programmes of modern dance. There is some new work as well as an ambitious version of Stravinsky's Rite of Spring.

The Doctor's Dilemma
Royal Lyceum, Grantley Street
The Lyceum starts its Christmas build-up with Shaw's witty look at some of the notions surrounding the medical practice a century ago. Preview night is this Wednesday, October 28th, when tickets are half-price. Runs to November 14th.

Peer Gynt
Bedlam
Pocket Theatre Company will be performing their highly acclaimed show on Nov. 4th and 5th at 7.30 pm. If you miss these two performances they're on at the Theatre Workshop on Saturday.

The Hot Hello
Traverse
A complex, difficult play by David Powell that points at many things but says very little to me. It is not the best thing at the Traverse this season but worthwhile none-the-less.

Hitting Town
Bedlam
Coming soon, EUTC presents "Hitting Town" by Stephen Poliakoff. This demanding and ambitious show opens on November 10th-14th at 7.40 pm and at 10 pm on Nov. 13th.

Black Vinyl — the choice of the people. Book the ultimate in discs for your party/function/event by telephoning toll 225 8680 or joobe 229 8520.

Discounted records, any amount, good prices paid; 26 Radburn Place, Stockbridge, Edinburgh. 031-332 022.

EU Scottish Nationalist Association: Pub lunches at Deacon Brodie's (at corner of High Street and the Mound), Wednesday 5th and 12th November. Cassettes Recorder for sale; separate mike etc; hardly used; £15. Contact Jim 229 9115.

Lonely Heart requires lift to the Fuc Fest, 85 Waterloo Street. £1 entry includes everything possible. Tel 229 7571.

Fine Art Society: Cheese and wine exhibition with Photographic Society. Friday 5th November, 1 pm. 19 George Square. Members 45p, non-members 75p.

For Sale: Renault STL 9" reg. good mechanical order; £550 ono. Tel 667 3263.

Odeon, Clerk Street
The Final Conflict (X)
2.50, 5.30, 8.30
Groan . . . yet another of these films about evil dies. Damien seems like a nut up to his naughty, nagging again but this time he's got no clear. Sorry, I can't recommend either.

Out of the Blue (X)
1 and 8.30 pm.
Other well publicised, but worthwhile: generation-gap drama; rebellious fifteen fathers versus nihilistic seventies punk daughter. Dennis (Easy Rider) Hopper stars and directs.
Caligula (X)
Highcross, Leith Walk
T/F/D at 11 pm
Tasteful, stuff of the sensitive, kindly Roman. Lots of famous people got very, very embarrased by this film. Take a sick bag and don't drink the wine.

Invasion of the Bodysnatchers (X)
Calton Studios F/S 9.11 pm
The pods from outer space are playing photocopy machines. Where will it all end and Donald Sutherland knows.

All That Jazz (X) & Alice Doesn't Live Here Any More (AA)
Classic, Nicolson Street F 11 pm
Knockout combination of two of the most compelling Hollywood films of the last decade. Dazzling and artful, some day all movies will be made this way.

Eileen Ford

Saturday 7th November
Tenpole Tudor (plus Erogenous Zeros)
Under 18s Matinee plus Usual Mummy
You will see young Tenpole on the infamous Son Of Stiff Tour - well, he's came a long way since then and with what hit singles an that (while Sex Pistols experiment is but a hazy memory!). Should be packed for problem.

Saturday 10th November
Football Hibs v. Rangers at Easter Road, 2.30 pm. Edinburgh University v. Dunbar Blue Circle.
Teviot V. Vale of Leith.
Boxing Scottish Youth Championship, Meadowbank.
Rugby Gordonians v. Gala Boroughmuir v. Jedforest

POWERHALL
You Won't See Them For 'Dusty'
During last week Crashing Dusty, the medium of a gamboled, failed to live up to his undoubted trapping ability and left his support money (like himself), at the traps. However, this Thursday programme will go against coposition which should prove no problem. With Nearly Noble off the boil and Hard To Find (surrent taking care of Corny's Boy's right way of the week). I have no reason why Dusty cannot clear this field to give himself a winning opportunity.

Into the lower grades for the one-star selection which appears in the second race, namely 'Ask Clancy'. Endowed with trapping ability, relative to its racing grade, Clancy should build up a lead from Firen Ral and hold on to win with Big Fire threatening at the finish. I should point out that in making these selections I look for, as you should if visiting Powerhall, the dog likely to lead at the bend. Most of the trouble during a race comes at this point, and, obviously, if your selection selects of the field than the winning chances are increased.

The selections made on the cards are merely a guide as to a probable, betting market leader, more than eight winners are near impossible to find.

Clancy (X) - West (Canterbury)

Music

Friday 6th November
Queen's Hall Late Night Jazz 10.30 pm
Usher Hall The SNO conducted by Alexander Gibson with a programme including Borodin, Prokofiev, Rachmaninov Piano Concerto No. 2, Shostakovich Symphony No. 15.

Saturday 7th November
Queen's Hall Edinburgh Light Orchestra. The programme including selections from Offenbach and the Underworld. The Pump and Circumstantial March and Compositions by Vaughan Williams.
Usher Hall A Strauss gala evening including singers and dancers in costumes of the period, 7.30 pm.

Sunday 8th November
Queen's Hall Edinburgh Quartet Club. Winter nets practices start this Thursday (5th November) in the 'halls' - this started out a Caribbean street music. It is now performed and danced to at expensive, 'exclusive' North American and European clubs.

The Cool Tones are fresh (f) from a successful Mint (f) at the Danceteria and are catch one of the hottest outfits in town - what they sound like and look for you to find out. Tot-Brit is a comedienne and we are assured, a capable of making Cleo's laugh about tampoms. Sounds like the sort of thing that the people want.
Most scientologists appear to view their movement as "an applied religious philosophy of life" which eventually leads to the serious "seeker" to a knowledge of ultimate truth. Scientology can therefore be broadly categorised into two parts: its philosophy (including its creeds and "research" findings) and the methodology by which this philosophy is applied to the individual.

Great claims have been made as to the aspects of this methodology; it is said to be able to improve intelligence, communication and social skills, reaction time, health and even fertility.

A few weeks ago I was looking around Edinburgh. The streets were busy and as we headed down Southbridge leading to the Royal Mile I realised that we had parted company. Turning round I observed that he was talking — or rather being talked to by a young man who, I transpired, was offering a free personality test to anyone who would accept one. My friend, evidently finding this offer more immediately attractive than the visits to the exhausted sights which we had planned was keen to him in.

"Scientology methodology by which this philosophy is applied to the individual."

"It was apparent that most of my answers were in the neutral middle spot and that otherwise they were generally positive — a fairly sort of guy, no particular social hang-ups, generally enjoyed-meeting people, rarely depressed and so on."

"Standing up, I handed in my answer sheet and went to the waiting room whilst my responses were being processed. During this time, two teenage girls were informed that their responses could not be interpreted to them unless parental consent was first obtained. This was not my problem however and fifteen minutes or so later my name was called, and I was escorted to a much smaller room where I was invited to sit opposite a young man who did not appear to be much older than twenty. After a few words of pleasant greeting, this gentleman informed me that the results I was about to receive had come directly from myself and that consequently they represented not what they (the scientologists, that's thought of me but rather what I thought of myself. Nodding ambiguously I eagerly examined the sheet handed to me which showed my scores plotted with respect to ten dimensions of personality.

"Surprise"

"To my great astonishment, it was apparent that the majority of my scores had come out on the negative side of normal and that a number of them were very low indeed. Using these scores as his basis my interviewer then began to quiz me. — "Now then, it seems pretty clear from this graph that you aren't very happy at the moment, things maybe aren't going as well for you as they could be, something is making you a bit depressed."

"I interrupted, "Would it be possible. I asked, "To see the test questions which had been used to score these dimensions?" But no, this wasn't possible — apparently there were too many items for this to be feasible — and so my interviewer continued: "You have probably been like this, for a while — can you remember when you first started going down like this?"

"Pointing out that any of the scores which could have indicated that I was ever 'up' all showed rather that I was constantly 'down' I replied that quite frankly so far as I was aware I was not unhappy, that I was certainly not depressed and that really I couldn't understand how my performance had turned out so abnormally negative. Then softening a little and perhaps looking a bit concerned I asked my interviewer whether other people taking this test gained scores as low as mine. "Oh yes," he responded reassuringly and he then proceeded to tell me — on being questioned further — that most people scored poorly on precisely the same scales.

"Not abnormal"

"It was at this point that I began to understand what had happened. My performance had evidently not actually been abnormal — at least with respect to this particular test. However, my performance had been both portrayed and interpreted as abnormal and that critical question then became what the 'normal' line was actually representing. When I asked about this the answer I received was that whilst my scores may have been pretty much normal so far as the population average is concerned, they were not what they (ie the scientologists) deemed as either desirable or acceptable. A normal personality then, so far as the scientologists are concerned, is quite unsatisfactory.

"It may well be of course that the normal personality is not equivalent to the most desirable personality. What concerns me is whether I am actually portraying my scores accurately. The contest lies towards negative responding, especially when such a result is obtained by what appears to be a valid scientific procedure — the very name of the test was 'The Standard Oxford Capacity Analysis' — was not doubt calculated to influence respondents decisions as to whether to enroll on the scientology training courses which are offered. What would not necessarily be clear to respondents is that such a training (granted that it worked) might well be moving their personality not towards normality but away from normality and towards that personality which scientology deems to be the most desirable.

"Electrodes"

"Such a training would involve (I have since gathered) holding an electrode in either hand in order to enable the 'engrams' in my 'reactive mind' to be recorded. But even if (as perhaps seems unlikely) the effectiveness of these procedures is ever demonstrated by neutral investigators, this would still not verify the validity of the physiological system with which such procedures have been associated. To believe that when we die our 'themselves' (a term apparently used to correspond to what we normally understand as mental and emotional being) will be left on Mars before being reassigned to a new body seems, to me, to require an even greater act of faith than the belief that the training methods have positive effects. We are hardly likely to be encouraged in our belief of either the philosophy or the methodology by the somewhat ironic point made by one of the movement's publicists — L Ron Hubbard — is, still one of the better known science fiction writers.

"Nevertheless we would do well — in conclusion — to acknowledge that the philosophical aspect will remain empirically untestable. On questions such as whether we do or don't have souls or ghosts or whatever, there is not any view other than an agnostic one must inevitably be held on faith. And the agnostic view has the drawback that it can never be corrected in an absolute sense. In the final analysis then the philosophical questions remain firmly as the domain of faith — matters for each of us as individuals to decide for ourselves.
Mr. Thompson himself admitted to being surprised at the success he achieves in some shows and feels that his ability (whether it be a gift or a curse) is increasing all the time. He sees it as a "command with responsibility or an ability to influence".

**Secret Recipe**

I asked Mr. Thompson if he could explain this psycho phenomenon, but like all good cooks the recipe is a secret! However, one did get the impression in this case, this "cook" wouldn't know where the kitchen was. Perhaps it's all part of the charm of a hypnotist, this sense of the inexplicable that attracts horde of people to each show.

Ostensibly "look into my eyes" doesn't have much effect on most people, but it is easy to see in a crowded hall with floodlights on the victim and said in an almost seductive voice: "I am the hypnotic. As proof of the success of his talent the people he hypnotises can often remain in this post-hypnotic state for up to weeks afterwards. All very well for the man seeing every woman naked, not so good for the woman trying to solicit "business" from every man she meets! These problems are usually overcome by mass 'breaking-off' at the end of the show to ensure the results she was turned from a bawdy "aiding and abetting crimes"!

Although I must admit to being one of the non-converted, Mr. Thompson's claim to being a therapist in the field of hypnosis is important "in this mechanical age of medicine". There has been, over the past few years, a great increase in the interest shown in health and fitness and this may account for the increase in interest in hypnosis. According to Mr. Thompson's shaggy medical knowledge: "We as humans have the most sophisticated living brain and yet are trapped in the body of a dog. There is a need for more self-knowledge and being mentally alive to ourselves."

Robert Thompson is not a man to be interviewed lightly. The results of a meeting with one of Edinburgh's leading hypnotists, who has already built up a reputation for himself and his amazing show (which recently finished at the Churchill Theatre) could be ones which even Student wouldn't like to publish. There's who has already built up a reputation for himself and his Edinburgh's leading hypnotist, mentioning for himself and his reputation for himself and his hypnotist. Undoubtedly Robert Thompson.

Hypnosis, it appears, is defined as a counter-believe to stress. However, such talent isn't always advantageous as his amusing anecdote about Houdini and the famous mind-reader Cassandra proved. They went out for a night on the town and when they eventually left the bar, Cassandra had forgotten where he'd left his car and couldn't read his own mind and Houdini couldn't pick the lock. As the interview ended I was able to escape fully conscious. I hadn't eaten raw onions, found my seat unnecessarily hot or seen everyone present as naked macho-men. But then again I didn't look into his eyes.

**VACANCIES**

in

**POLLOCK HALLS and STUDENT HOUSES**

Unlike as it may seem, there are a number of vacancies both in single and shared rooms in University Halls of Residence and Student Houses. If you would like to apply for one of these contact: STUDENT ACCOMMODATION SERVICE 30 Buccleuch Place Telephone 667 0151 QUICKLY!
The Hot Hello
Traverse
By David Stead
Samson, an Irishman, has been taken to a House of Correction. "Why?" And why is he put sehine on an iron chain. What are the three mysterious women who take care of him in their island paradise? Important questions yet, sadly, even after watching David Stead's World Premiere you cannot answer them. This play is not digestible in one piece. I could stab at its meaning, give you my thoughts of its potential. In fact, there is a whole area for what Michael Billington elsewhere calls "long reflexive essays." At its simplest level "The Hot Hello" concerns the considerable dilemma of an Irishman, who is whisked away — perhaps in a dream — to an island inhabited by three women. The theme seems to be the treatment of the most beautiful and the two he does not pick to torment him throughout. Returning to Ireland, Samson becomes a great Republican political leader but loses popularity, and consorts what is known as "political suicide." The women, who act as结实, play harps, and watch over him. He dies. He ends up in prison, surrounded by three females, appeasement is on his mind. As he refuses food we are reminded of the hunger strikers. The play seems to hint at many of the political, moral, pride, responsibility, the complexity is increased by the scale; one is never quite sure when things are happening and who. For all its confusion. The Hot Hello's very well directed piece, and because of the Traverse, is a little unconvin­cing at times. Irish actor Gerard Mannix Flynn (Samson) dominates the performance. His accent occasionally obscures the lines. The strongest point of the piece is its design. David Cockayne has invented an interesting set in which the appearance of the actors is easy to see why the company recovers vision. The collection of tales adapted by Justin Greener and Steve Cook are told in a walled garden outside Florence, where the five characters have taken refuge to escape from the Black Death plague of 1348. There is a walk, a wondrous story of baffled farce, romance, comedy, and tragic love. The speed with which these ridiculous tales were told was of the performance, as only in entering the characters quick responses to hilarious situations, of Boccaccio's true skill as a writer.

The collection of tales adapted by Justin Greener and Steve Cook are told in a walled garden outside Florence, where the five characters have taken refuge to escape from the Black Death plague of 1348. There is a walk, a wondrous story of baffled farce, romance, comedy, and tragic love. The speed with which these ridiculous tales were told was of the performance, as only in entering the characters quick responses to hilarious situations, of Boccaccio's true skill as a writer.

Although the acting of all five characters was good, Tom Bowles gave an outstanding performance as the young and knowing narrator. It is being able to convey in his facial expressions a wide range of emotions. The Hot Hello is very well directed piece, and because of the Traverse, is a little unconvin­cing at times. Irish actor Gerard Mannix Flynn (Samson) dominates the performance. His accent occasionally obscures the lines. The strongest point of the piece is its design. David Cockayne has invented an interesting set in which the appearance of the actors is easy to see why the company recovers vision. The collection of tales adapted by Justin Greener and Steve Cook are told in a walled garden outside Florence, where the five characters have taken refuge to escape from the Black Death plague of 1348. There is a walk, a wondrous story of baffled farce, romance, comedy, and tragic love. The speed with which these ridiculous tales were told was of the performance, as only in entering the characters quick responses to hilarious situations, of Boccaccio's true skill as a writer.

The collection of tales adapted by Justin Greener and Steve Cook are told in a walled garden outside Florence, where the five characters have taken refuge to escape from the Black Death plague of 1348. There is a walk, a wondrous story of baffled farce, romance, comedy, and tragic love. The speed with which these ridiculous tales were told was of the performance, as only in entering the characters quick responses to hilarious situations, of Boccaccio's true skill as a writer.

Although the acting of all five characters was good, Tom Bowles gave an outstanding performance as the young and knowing narrator. It is being able to convey in his facial expressions a wide range of emotions. The Hot Hello is very well directed piece, and because of the Traverse, is a little unconvin­cing at times. Irish actor Gerard Mannix Flynn (Samson) dominates the performance. His accent occasionally obscures the lines. The strongest point of the piece is its design. David Cockayne has invented an interesting set in which the appearance of the actors is easy to see why the company recovers vision. The collection of tales adapted by Justin Greener and Steve Cook are told in a walled garden outside Florence, where the five characters have taken refuge to escape from the Black Death plague of 1348. There is a walk, a wondrous story of baffled farce, romance, comedy, and tragic love. The speed with which these ridiculous tales were told was of the performance, as only in entering the characters quick responses to hilarious situations, of Boccaccio's true skill as a writer.

Although the acting of all five characters was good, Tom Bowles gave an outstanding performance as the young and knowing narrator. It is being able to convey in his facial expressions a wide range of emotions. The Hot Hello is very well directed piece, and because of the Traverse, is a little unconvin­cing at times. Irish actor Gerard Mannix Flynn (Samson) dominates the performance. His accent occasionally obscures the lines. The strongest point of the piece is its design. David Cockayne has invented an interesting set in which the appearance of the actors is easy to see why the company recovers vision. The collection of tales adapted by Justin Greener and Steve Cook are told in a walled garden outside Florence, where the five characters have taken refuge to escape from the Black Death plague of 1348. There is a walk, a wondrous story of baffled farce, romance, comedy, and tragic love. The speed with which these ridiculous tales were told was of the performance, as only in entering the characters quick responses to hilarious situations, of Boccaccio's true skill as a writer.

Although the acting of all five characters was good, Tom Bowles gave an outstanding performance as the young and knowing narrator. It is being able to convey in his facial expressions a wide range of emotions. The Hot Hello is very well directed piece, and because of the Traverse, is a little unconvin­cing at times. Irish actor Gerard Mannix Flynn (Samson) dominates the performance. His accent occasionally obscures the lines. The strongest point of the piece is its design. David Cockayne has invented an interesting set in which the appearance of the actors is easy to see why the company recovers vision. The collection of tales adapted by Justin Greener and Steve Cook are told in a walled garden outside Florence, where the five characters have taken refuge to escape from the Black Death plague of 1348. There is a walk, a wondrous story of baffled farce, romance, comedy, and tragic love. The speed with which these ridiculous tales were told was of the performance, as only in entering the characters quick responses to hilarious situations, of Boccaccio's true skill as a writer.

Although the acting of all five characters was good, Tom Bowles gave an outstanding performance as the young and knowing narrator. It is being able to convey in his facial expressions a wide range of emotions. The Hot Hello is very well directed piece, and because of the Traverse, is a little unconvin­cing at times. Irish actor Gerard Mannix Flynn (Samson) dominates the performance. His accent occasionally obscures the lines. The strongest point of the piece is its design. David Cockayne has invented an interesting set in which the appearance of the actors is easy to see why the company recovers vision. The collection of tales adapted by Justin Greener and Steve Cook are told in a walled garden outside Florence, where the five characters have taken refuge to escape from the Black Death plague of 1348. There is a walk, a wondrous story of baffled farce, romance, comedy, and tragic love. The speed with which these ridiculous tales were told was of the performance, as only in entering the characters quick responses to hilarious situations, of Boccaccio's true skill as a writer.
The Doctor's Dilemma

consists of a series of documentary studies of working horses and the men who work with them, both in rural and urban settings.

Although he has managed to capture extremely well the beauty and strength of the animals, and his work displays an effective sense of realism, I found the invariance of his subject matter a little wearisome.

-isms'. The posters are purposely inexplicit. To describe it as an exhibition of photography would have been technically incorrect as well as like to conjure up preconceived ideas which the artists are attempting to avoid. All one can say is that you go along and look and think about it. You never know what you might find.


Exhibitions

Snap Snap Snap

Three

Photographers

The Netherbow

By Chris Kershaw

This exhibition, which opened on Tuesday, displays the widely varying work of three young photographers.

Yorkshireman Jon Garthwaite's work (in the Restaurant Gallery) consists of a series of documentary studies of working horses and the men who work with them, both in rural and urban settings.

Although he has managed to capture extremely well the beauty and strength of the animals, and his work displays an effective sense of realism, I found the invariance of his subject matter a little wearisome.

Sarah Noble's exhibition (upstairs in the Solstice Gallery) has no such problem. Her display, with its lack of cohesion, is a hodgepodge of colour and monochrome, portraits and landscapes, people and places, which lends it the air of a student's final diploma show.

Her use of tone is particularly striking in three nude studies, and her colour work (the only colour on display) is very attractive, but ultimately, the lack of cohesion does her a disservice.

Ian Mackenzie's display (also in the Solstice) is undoubtedly the most effective of the three. Most of his work is of a documentary nature, but for this show, he has chosen a selection of what he describes as "more frivolous stuff - just snaps, really."
Last Round Up?

Elvis Costello singing Country and Western. A surprised Iain Halpin reviews his new album Almost Blue.

Costello's increasing concern with domestic issues and his greater emphasis on voice and keyboards in his music, form the basic ingredients of country music, so his choice of style was not as odd as I had first thought, and with the help of bigwig Nashville producer Billy Sherrill, a pedal steel guitarist and a female backup, a country sound good enough to please any purist included. All the tracks on the album are reworks of classic country ballads and are narrative laments of lost love — they are fast almost blue. Elvis, it seems, discovers alcohol lyrically for the first time, and litter and loneliness — a reflective ballad, and the almost required 'Change of Heart' — the me down are both dedicated to the domestic scene.

The humorous side of country music is seen in this last-mentioned Brown to Blue — a courtroom ballad — and Why don't you love me like you used to do? — the raunchy country side of Elvis.

There are a group of mid-tempo songs, which balance the album nicely — Success, Sweet Dreams Colour of the Blues and notably — Good year for the flowers familiar to all via the radio, all of which catalogue, successfully tales of lost love. However, the best moments on the album come when full reign is given to the emotion in Costello's voice, in the slower, more sparsely arranged songs. In Too far gone Costello says himself to his lover's departure. How much I lied sees great sequencing for his career, and I'm your Toy — my favourite track, he firmly states his unrestrained love for her will continue. In all three songs, but especially the last, Costello wrings a plentiful amount of emotion from the lyric. The albums one jarring note arrives with Honey, Much which I thought frankly didn't fit, but overall, the album combines progression with engagement, which will please his fans and may convert his critics, both to C and SF in Grindlay Street on Friday. They have noticed the photographers have with the editors and they are doing nothing and don't want this event publicised too much (lucky I'm here aren't they? Man joined FTG on stage to play some mean blues harmonica and sang his hits.

For the uneducated, Those French Girls is a String-band, who appeared last year on the I can't stand ANKLE FOR A compilation tape to critical acclaim, and who have since signed to Safari to become labelmates of Mill Thoyl Willcock.

T酌ing the stage on the second night, remembering to plug things in this time, they opened their set with what appeared to be a more upfront guitar sound than a a more upront guitar sound than at previous gigs. Songs such as The Dogstopl Story and Sorry, both with fast punchy rhythm, set a precedent which continued until the more melodic Ice Patrol, with its swirling atmospheres and keyboards. Next came Mosquito Bites and Regular Sex, a crowd favourite possibly because of its lyrical content. Autumn Hairwear, from the ANKLE file, was my personal highlight of the set — haunting, emotional and arguably their best song.

After these two established numbers, The Dividing charity introduced an element of funk, followed by Close Up, again showing the keyboards to advantage. This brought us to the final song for which an Invisible

Sterling chappies Those French Girls analysed by Keith Gillespie and Jill Glasser.

For the uneducated, Those French Girls is a String-band, who appeared last year on the I can't stand ANKLE FOR A compilation tape to critical acclaim, and who have since signed to Safari to become labelmates of Mill Thoyl Willcock.

T酌ing the stage on the second night, remembering to plug things in this time, they opened their set with what appeared to be a more upfront guitar sound than a a more upront guitar sound than at previous gigs. Songs such as The Dogstopl Story and Sorry, both with fast punchy rhythm, set a precedent which continued until the more melodic Ice Patrol, with its swirling atmospheres and keyboards. Next came Mosquito Bites and Regular Sex, a crowd favourite possibly because of its lyrical content. Autumn Hairwear, from the

Jim Levi has an action-packed night with the Visitors, Veldt, Explode Your Heart and the Twinsets.

A benefit in George Square Theatre for the Raji Crisis Centre — an excellent cause and an interesting line-up. Yet a turnout of 90 — did anyone benefit? The hall is sunk in an introspecti

Newspapers your humble reporter has picked up (but hardly local this time) is that only one band, band-left-in-the-world The Freeze will be playing Orinday Street on Friday. They also saw the local group too much (lucky I'm here aren't they? But go to gigs like this and be bowered by their enigmatic angst! 'cause and an interesting line-up. Yet a turnout of 90 — did anyone benefit? The hall is sunk in an introspective.

The Freeze will be playing Orinday Street on Friday. They also saw the local group, Band-Left in the World — the band, strange, this, the mix may have been partly to blame for this, and the reticent of the set, with the notable omission of 'Sparkle

In all, in popular opinion was that TGF have been seen to perform better. The backstage starts here!

RUCK!

RUCK!

RUCK!

RUCK!

RUCK!

RUCK!

RUCK!
England's cricket tour of India starts today after weeks of arguments. Indian sporting authorities have banned various members of the Indian Olympic Association's (IOA) Board of Control, the TCCB and international anti-apartheid groups.

Mr. George Mann, chairman of the TCCB, issued a statement last weekend saying: "During the last few weeks we have been in secret contact with the Indian Board, whose position is that if Wankhede, who has been working tirelessly to ensure the tour takes place, would ask us to drop Geoff Boycott and Geoff Cook from the teams because of their cricket connections in South Africa, but we made it clear that there was no question of our changing teams, selection, nor of our requesting any players to give undertakings not to coach or play as individuals in South Africa in future."

Opposition to Apartheid

"We have, however, made clear to our Indian counterparts our total opposition to apartheid, and they believe, as the TCCB have referred to the letter sent by the TCCB to all county players asking them not to play in representative matches in South Africa."

"We have also made clear the positions of Boycott and Cook. The former went to South Africa last winter on holiday and did a radio interview, while the latter took a winter job coaching the atletics of a middle eastern team and players for the Eastern Province. Both players have privately crossed themselves quite opposite to the principle and system of apartheid.

"Mr. Sam Ramji, a member of the Supreme Council for Sports in South Africa, an organisation consisting largely of self-appointed busybodies, and one of the major architects of the UN blacklist of sportsmen who have links with South Africa, said on Monday: 'Of course we are bitterly dis- appointed, but we are convinced the Lords authorities have done some kind of deal with the Indian authorities."

However, Mr. Mann has already dismissed any suggestion of a secret deal as "pure nonsense" and, I believe, most people would agree with him in his assessment, "the Indians' decision can only be for the good of the game in all the countries that it is played" (Except South Africa, of course!)

Looking Ahead

The only major problem now facing the England team and the Indian Government is one of security during the six-test tour. The Indian Communist Party and other left-wing fringe parties (no doubt fuelled by Boycott's latest remarks) have publicly declared their intention to stage demonstrations throughout the country and disrupt the tour as much as possible. The possible aspect of all this lies in the misery such actions will undoubtedly cause India's millions of cricket fans. As to events on the field of play, which unfortunately appear to be very much of a secondary consideration these days, one can only hope that two fairly evenly matched sides will produce an exciting and good-natured Test Series. With both of the calorific of Gower, Gower and Boycott, who requires under 200 runs (in order to become the world's greatest Test-run scorer at all times) playing for England, and Gavaskar, Vivaparkar and Patel for India, crowds should be treated to a display of free-scoring, uninhibited batting by both teams on the generally placid Indian wickets. And with the world's two best all-rounders, the fiery Ian Botham and the formidable Kapil Dev, on opposing sides, we could see fireworks. Overall, my money is just on England, it only because they are currently bubbling with confidence and they have a squad of hardened professionals - and Ian Botham!"
Stick It Up Your Nose
Cocaine, the champagne of all drugs. Total self-confidence, sparkle, dash, on top of the world, all this and more has been said. Coke does remind me of champagne - nice to think about outwith the reach of a student you actually have some. The illegality and the wealth of its solution was to legalise coke. The exclusivity is due to its price - bloody expensive, far but a touch disappointing when America were getting stroppy with Bolivia. The Bolivian story. If it's wrong don't blame me, blame the drug-taking, the latest figures that come to my ear are that 35 billion dollars of coke and 24 billion dollars of hash are consumed in America every year. How many Cruise missiles is that? P.S. Slightly dubious about the competition winners: and Trevor Poke.

Imogen Foulkes joined the SRC executive last week via the bye-election for V.P. Senate. Despite her disappointment in being piped at the post for the position of Hon. Sec. in last May's elections, her vivacity shone through in the latest campaign.

Depeche Mode

We believe in the music business and in its future, but it would appear there are many who don't. The Government, for one. They recently turned a blind eye — and a deaf ear — to requests for a levy on blank tapes. We were shocked — after all, they were elected to help the rich soak the poor. Then there's all those unemployed men and women, sitting on their backsides all day, taping their friends' LPs, stealing our money. I'd put the bastards in the army — that'd show them!

Why do we want the change now? Well, for example, me and The Floyd were gliding along the Riverina the other day in the yacht, only to find this bunch of peasants swimming in our path. It cost 6,000 francs to replace the fiberglass and clean the bloodstains off, 6,000 francs!!! And with the price of LA potinates, you can see our problem.

Meanwhile, the Nps are selling high quality C90s in Rooms for 65p, where we're trying to sell albums for £5.49. The sensible — and profitable — answer to all this is levy on blank tapes. We're advertising in papers like The Times, Guardian and Providence to get to the people who matter — those with power.

We're seeking to remind them just how nice we are to people who help us — and what we do in those who don't!