

ENTERTAINMENT

**Would You
Let This
Man Push
You on
Stage?**



**Chic Street Man's
School of Performance
helps Performers and
normal people overcome
The Fear.**

By Jennifer Prost



Chic Street man, the founder of the school of performance by the same name, perceived that the casual atmosphere at the Good Shepherd restaurant in Santa Barbara was ideal for a group of entertainment hopefuls to gain exposure and experience. Last Friday night the students from Chic Street Man's New School Of Performance presented, at the Good Shepherd, musical pieces that ranged widely in style.

Several of these pieces were written and composed by the artists, and all were accompanied by guitar. A few of the presentations welcomed the audience to sing along, though most did not. The quality in the entertainment varied as drastically as the styles. Several of the musicians seemed petrified to have an audience, while others appeared genuinely at ease, even professional in their approach to performance.

One of these more professional entertainers even ventured to test different styles with each piece. She

succeeded to engage the audience's participation in "Shower the People", yet maintained control over the flow of the song. In the next piece, for which she preferred to sing a solo, she discouraged the audience from joining her by altering her attitude and style. This diversity of method and approach was refreshing.

Why are these students of varying abilities performing together in Santa Barbara? Chic Street Man's New School of Performance, established five months ago, offers month long courses which are divided into two parts, workshop and performance. Generally, the Friday night performance sessions, though open to the public, take place in a small studio. However, periodically the performances are staged in a public establishment, such as the Good Shepherd restaurant. The students provide entertainment of their choosing, which is followed by critique and evaluation.

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Barbra Streisand
Guilty
(Columbia)

by jonathan alburger

The unique feature of Barbra Streisand's new album, "Guilty", is her collaboration with pop singer/songwriter Barry Gibb of "Saturday Night Fever" and Bee Gee fame. The first impression would be something like, "How simpy!" Well, the verdict is in: Not guilty. Their artistic marriage may not have produced a milestone achievement, but it is definitely not a millstone to their careers; it's a very good album.

The union resulted from last year's Bee Gee concert which Babs attended. She liked what she saw and, following suit of her past two chart-topping duet records with Neil Diamond and Donna Summer, the album was conceived.

With nearly 40 albums (if you include her musical soundtracks) to her credit, Streisand has cultivated her enormous vocal talents to become one of — if not the — preeminent songstress of her generation. With Gibb producing, writing, and singing with her the love and

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Vinyl Exams



Neil Young
Hawks and Doves
(Warner Bros.)

Throughout his career, Canadian-born Neil Young has here and there made a number of musical commentaries upon these United States (e.g., "Southern Man"). Well, finally Young has devoted an entire LP to the subject of Americana, Past and Present.

On the current work, Young shies away from the often self-pitying introspection of many past efforts to present various scenarios, not unlike the style of certain songs off last year's *Rust Never Sleeps*.

The more-thematically-unified *Hawks and Doves* is divided into two distinct sides. The first is particularly "quiet" and acoustic in keeping with its careful emulation of traditional folk styles, at times calling to mind 1978's *Comes a Time* LP as well as much earlier Young compositions. Worthy of mention on this folkish Side One are "The Old Homestead," in which Young more-or-less successfully fits a dream-like narrative into a folk-ballad format, and "Captain Kennedy," which ends the side with the tale of "a young mariner headed to war," though somewhat hesitantly, it might be added (hence, the "Doves" portion of the album).

On Side Two Young abandons the calmer tones of the "good old days" to make some reflections upon what he considers to be their opposite: the contemporary social and political climate. Against a moderate C/W background and through the eyes of a blue-collar and alternately beer-drinking-redneck viewpoint, Young attempts some commentary

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honestly retain any of the anti-establishment stance that was punk's hallmark. But there are a few, and foremost among them is the English band Gang of Four. Combining a harsh yet superbly rhythmic sound with cerebral, leftist political attacks on the injustice and insanity of our culture, Gang of Four comes closest to achieving revolution in art. Perhaps best of all, they do it without resorting to the outdated dyed-hair, Pretenders-butt-on pseudo-rebelliousness chic that is still popular among many UCSB freshmen coeds.

This 4-track EP contains nothing new to import buyers: all four songs have been part of previously released singles. But for domestic buyers only familiar with Gang of Four's brilliant debut LP *Entertainment* this EP is a good buy. Its best track is the new single "Outside the Trains Don't Run on Time," arguably the group's best single effort. Its chaotic noisiness seems symbolic of Gang of Four's revolutionary orientation, with a locomotive cadence clashing with Andy Gill's metallic, staccato guitar slashes. Vocalist Jon King's singing is echoed above the din, his lyrics of authoritarianism and sexual oppression within the home as urgent as the music: "Discipline is his passion...he wants his wife to run, and fetch..."

The other highlight of this EP is called "It's Her Factory." Combining a funky bass rhythm by Dave Allen with King's mouth-organ playing, the musical effect is a melancholy tonal backdrop to drummer Hugo Burnham's deadpan vocals. Lyrically "It's Her Factory" is also about sexual oppression, this time by a mass

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Jim Carroll Band
Catholic Boy
(Atco)

Ex-slum kid author and smack addict Jim Carroll has now become a rock star with an album filled with sexual and violent images that will at least make you sit up and take notice. While there's nothing new about *Catholic Boy*, Carroll is able to take the best factors of rock (two parts Iggy Pop, one part Tom Petty on vocals, equal amounts of Lou Reed and Patti Smith with lyrics and Stones rock riffs), and combine them into an impressive, if ragged, debut.

Radio play will be a problem mainly because the track from *Catholic Boy* that is getting played, "People Who Died," is inferior to the rest of the album. Despite lines like "Cathy was 11 when she pulled the plug/ On 26 reds and a bottle of wine," "People Who Died" is repetitive and the recurring "they died" gets obnoxious. Better choices would be the bluesy "City Drops into the Night," which features Stones sideman Bobby Keys on sax, and the poppish "Day and Night." Three rockers, "It's Too Late," "Nothing is True" and "Three Sisters," are all clever upbeat songs with lyrics like "My other sister's name is Anita/ She has one peculiar feature/ When the boys come to meet her/ she turns out like a jungle cheetah."

But the main asset that Carroll has going for him is his band, and especially guitarists Brian Lindsley and Terrell Winn. Lindsley and Winn weave a catchy blend of leads and chords that make songs like "Three Sisters" and "It's Too Late" pure rock joy.

I might be too fast to jump on the Jim Carroll bandwagon, but after all the crap-ola that seems to be the norm, *Catholic Boy* is a great change.

—Jim Reeves

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Streamers: Gut Level Theater

by lawrence worcester

"This guy with his chute goin' straight up above him in a streamer, like a tulip only white, you know. All twisted and never gonna open...Beautiful Streamer, Open for me, The sky is above, But no canopy."

I choose this quote as a warning; this is not an easy play. Neither the subject material, not the treatment thereof. When you see this play, you will be subject to an evening of no holds barred theater and if you come out 'clean' the images and characters and all they represent will linger in your thoughts. I say 'when' you see this play, for I urge you to do so. This is surely some of the best theater to be seen on the college level today.

It would be easy for me to pass the acclaim onto the script alone for Stanley Glenn's direction seldom deviates from the written word. But in this directorial choice lies the strength. Tampering of David Rabe's Streamers would serve no purpose. It is all there and the responsibility of the director and actors is to dig it out and then bury the audience with it. Glenn and a strong cast of eleven males do their bit and the audience duly responds.

The scene is set by Country Joe McDonald whose I-Feel-Like-I'm-Fixin'-To-Die Rage (Ain't no



Stanley Earl Gunn as Carlyle and Dennis W. Viaw as Richie in a scene from Streamers, a play by David Rabe.

time to wonder why, wooooee we're all gona die) provides the most pointed statement on an issue confronted by the play and appropriately sets the tone for what is to follow. The 'noble cause' is questioned.

Playwright Rabe deals on a variety of levels from the scant to the raw in a myriad of hefty topics but wisely takes no blatant stands. This he leaves to his characters, their interactions and most importantly to the response

of the audience. The play sets a pace in it's dealings with violence, homosexuality, disease, freedom and friendship which the audience can keep up with only in an instinctive sense followed with an educated response to the primitive response.

I generally dislike babbling intervals and post show gatherings which tend to highlight a play's inability to provide. This play provides. During the play, audience

reaction ranged from the amused, bemused and confused to the kind of controlled, civilized psychosis evident at a good horror film. Afterwards, the audience was drained as a result of those wounds opened on stage and those opened off. Little babbling went on.

The plot, which provides the emotional showcase, tells the story of six enlisted men based on an army post in Virginia in 1965. Anti-war sentiments at this time were not yet solidified (have they ever been?) and the cause had not yet hit the streets. The intellectual faction began to make themselves heard through teach-ins but the media had not yet covered the issue to any great extent and it meant little to the enlisted men. But many were struggling with the army for their own reasons, few were in it for their piece of mind. Rabe deals with this warily and again leaves interpretation of the topic up to the audience. Dealing with the subject as he does is sufficient.

Director Glenn states, "Streamers will always be a relevant play because even though it is set during the Vietnam War, it is not just about a topical event. The fears and entrapment of Rabe's characters are what create the play's universal qualities."

Karen Hart: Have Voice, Will Travel

by jonathan alburger

Isla Vista has an appealingly mellow mood—an appropriate setting for the music of say Joni Mitchell. It is that very music which has inspired Karen Hart, a traveling songstress who has been playing Borsodi's and will be seen on campus Nov. 25.

A sort of modern day troubador, Karen Hart has journeyed her way across the United States with her guitar, VW van, and dog Lucille, surviving by playing gigs and thriving on the adventures which go along with her travels. "I've discovered the beauty of America I never knew existed," she related.

Hart received a degree in classical voice from East Carolina University, but has since sought a variation on that classical singing career theme. She writes some of her own material and performs numbers of Mitchell, Rickie Lee Jones, some Janis Joplin, as well as a few of the older blues pieces of Bonnie Raitt. She has had extensive back up experience, having performed with Jim Essery of Allman Band fame, among others.

Back East, she soloed with The Bassett Mountain String Band being named Hobbit (Hart is but one of her many aliases). She sang numerous Mitchell favorites, such as "Laughing it all Away" and "You Turn Me On," plus she performed many of her original compositions. Songs entitled "It Ain't Love (Must be Lust)," "I Ain't Sexy Sadie no More" and "You Don't Move Me" are indicative of her contemporary country and blues approach to her personal philosophy of drugs, sex and women's dilemmas.

She grew restless so she packed her few belongings, changed her name, and headed west.

Hart is quick to laugh and smile, eager to please, energetic and animated, yet controlled and thoughtful—qualities she hopes are reflected in her show, which is comprised of song and



monolog. She tries to be amusing while still conveying a personal message. "I write about things important to me, as an individual and as a member of the world community," she asserted. Her concern is the impetus for composing "Mean Streak" (a song to the Ayatolla about the American hostages) and "20 Minutes or So" (a song of complaint about the high

cost of cocaine).

Conclusions are your own. Hart's North Carolina roots are most apparent in her southern accent, which lends itself conveniently to her song repertoire. She's self assured, a quality which most people find necessary for the aspiring young singer, and which has been a determining factor in securing her jobs at clubs across the States. "They heard me audition at Borsodi's and asked me to start that same night," she smiled.

"People want to reach out, but are afraid. People want to open up and I really can open people up with my music and my stage performance," she explained with a more serious tone.

Having been bitten by the Santa Barbara bug, Hart says she has come to "really like this area" and plans to continue to work here, preferably with music students from UCSB.

For a sample of her music and showmanship, she encourages everyone to attend her free concert Tuesday in Storke Plaza.

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School of Performance

chic street from cover

The other half of the course consists of Monday night workshops, comprised of 10 to 20 students. The structure of the workshops vary according to the interests of the students. Since it opened in June, the school has attracted a majority of musically oriented performers, and thus its direction has been such as to develop these talents. However, no matter in what direction his students abilities lie, Chic strives first to open and develop the human being and his personality, and then direct him to using his strengths to support his weaknesses in performance.

For the many who feel performing, especially singing in front of a group, is akin to nakedness before strangers, Chic Street Man will alter your attitude. He reduces the fear of embarrassment, if not the embarrassment itself.

Chic's methods are fairly basic. He begins with group interaction, followed by group performance and ends with individual performance. Group warm-ups include circle games in which each student takes the stage — the center of the circle of bodies. Because it is not a stage as we know it, the students do not feel the discomfort and nervousness that accompany performing in a theater-like setting. On this makeshift stage, one student moves, while the others, who provide

the boundaries for the stage, imitate the actions.

The circle stage is broken, chairs are set up on one side of the studio, and an imaginary line divides the room into stage and audience. At the sight of a stage, old inhibitions return, though because of the ease created by the previous experience, not as strongly. Or were these previous inhibitions reduced because one felt at ease in the presence of others who also took the stage? Whatever the cause, the affect on the students is a sense of comfort with their stage environment.

Once this stage setting has been established, Chic slowly introduces his students to the art of performance through speech, storytelling, improvisation and song. He stresses emotional rather than intellectual response to art. By limiting the time to complete a specific task, he forces the student to act without thinking.

Other workshop activities include spontaneous discussion of a very broad topic for 30 seconds or only five seconds, and comparing the reaction of both audience and speaker to the different time factors. "Ham-honing" is an exercise that aims at exaggerating the performers' restrained gestures to bring out the extreme in "hamminess", so that a compromise can be established between these excessive and

outrageous movements, and the inhibited ones. All of the exercises employed focus on the expressed art form, rather than on individual abilities.

Presently Chic Street Man's New School of Performance is a one-man operation. Chic hopes to expand and form several formal programs that will emphasize different aspects of the performing arts. In this manner he will appeal to a wider group of performers, including dancers, comedians, and actors, as well as the musicians he has already attracted. Chic also offers special group workshops for organizations and institutions on a daily basis. He is willing to work with children and adults, and in areas outside of Santa Barbara.

To evaluate the success of the program, one must consider the goals, and the degree to which they are met. Chic Street Man's New School of Performance promises that "you will walk away (from the school) with a new confidence in your ability to communicate and definitely have a good time." He states only that "real performers get better, would-be performers get excited, and non-performers get released," but does not claim to make a performer of anyone. (For \$55 a month — eight sessions — how could he?) As such, the school is a success.

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Continuum: Stapled Together

by jean mattock

Posed above us on Process Theatre's high stage platform, Brian Horner's head is surrounded by swirling bands of fluorescent color. He looks like the Great Oz after Toto has pulled the curtain aside, surrounded by

banks of machinery, timorously uncomfortable.

Like a pharmacist, he mixes bits of this and that on his synthesizers, to form the first section of *Continuum*, subtitled *An Evening of Art, Music and Dance*.

His first piece, titled either "R.Y." or "Are You" (I know not which) starts with the sound of rhythmic hand pats, like drumming on your own knees. Suddenly the rhythm is transformed to a somewhat funky disco-beat, punctuated with Space Invaders-pinball lazer-blasts.

An arhythmic, wailing melody emerges, midway between a trumpeting elephant and a gimmick-laden electric guitar.

Horner's next work, an untitled improvisation, is heavily cushioned with reverb. It begins with pure, simple wave forms sliding in and out of phase with one another, then builds into an ear-stunning wall of sound, replete with snatches of tonal rock and roll riffing.

"The Watchtower" is formed primarily of sharply-attacking organ-like church harmonies that rapidly decay and lose pitch. The

descending bands of harmony lose their internal relationship and go dissonant as they evaporate into silence.

Tacitly the evening's central purpose, the dancing was basically purposeless. The dancer's roles carried names like Hydronian, Aspitarian and Plutonian. There was also a Humanoid or an Olfax. One was missing. I don't know which.

The intricate costuming and make-up (by New Wave designers Theda DeRamus and Johnny Foam) adds to the camp otherworldly effect.

The aquaceous Hydronian, Jacalyn Gross, has the most effective get-up. Put her on the list for your next costume party. Webbed fingers and sea monster waving ridges down her back detail the skin-clutching full-body costume of blues and greys.

The thrill of the swoop and soar of birds, and their brittle little neck movements and odd, proud stance have enchanted thousands of dancers and mimes. Choreographer (and concert producer) Karen Ichikawa rehashes a lot of that material you've seen a thousand times in her Aspitarian solo for

Rosemary Latasa. Stately, a bit eagle-like, but seemingly flightless, Latasa was shaky opening night. A bird with a balance problem. The basically static choreography gave her little else to think about.

Ichikawa seems to start at the beginning and choreograph until she runs out of music. Sequences are stapled one on another, end to end, with little sense of form or contour.

Continuum is richer in movement invention than earlier Ichikawa works I've seen, partly because of the individual characterizations she gives each solo. But also because her space configurations are coming out of the chorus line, into three dimensions.

Some of *Continuum's* dramatic impetus may have been lost with the loss of a dancer to injury. But the elaborate mise-en-scene fails to suggest anything but itself, and forms no coherent whole when haphazardly blended with movement.

If you are willing to take the risk, *Continuum* may continue this Friday, Saturday and Sunday evenings. Performances were not confirmed at press time. Call Process Theatre to make sure at 966-6620.

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Bette Midler: Divine on the Screen

by sandy robertson

Question: Who is the only human being on this planet who can make self-referential jokes about flabby arms?

Answer: Bette Midler, of course. "Sometimes your body has a mind of its own," she says. Her body certainly does. Everything moves, often independently, with a kinky kind of rhythm that is unique to Midler. "American's Treasure Chest" as she calls herself.

The Divine Miss M's new film *Divine Madness* is Midler doing what she does best — singing, dancing, talking, strutting. Midler does what everybody wants to do but hasn't the nerve — telling the bawdiest jokes, wearing the tackiest clothes, and generally conducting herself with the absolute minimum of taste and propriety.

Midler tells the audience that she made a singular attempt to clean up her act. Alas, just as she set out down the path of reason and respectability, "a still small voice from within spoke to me saying, 'Fuck 'em if they can't take a joke!'" And America owes its heartfelt thanks to Midler's conscience, without which *The Last of the Very Tacky Ladies* would have become *Just Another Fabulous Voice*.

Midler's outfits belong in the Smithsonian Institute. She appears on stage wearing a peacock brocade gown, complete with feathers in the tail and zippers and tassels in all the right (and wrong) places. Later, for her "Dolores



Delago, the toast of Chicago" routine, she appears dressed as a mermaid riding on an electric wheelchair with a glitter palm tree attached. After murmuring a nonsense incantation, her legs miraculously appear — she's a lady, not a fish! What she says at this point cannot be printed, even in the *Nexus*.

As a concert film *Divine Madness* establishes an energy level unequalled by most concert films which includes backstage shots of the performers, interviews and endless shots of

screeching fans. Except for a brief scene during the opening titles in which the head usher instructs his crew on the necessities of good taste and high art, the entire footage of *Divine Madness* is Midler on stage. Midler is accompanied by the Harlettes, her backup vocalists who bump, grind and moan their way through the show. The Harlettes include Jocelyn Brown, Ula Hedwig and Diva Gray.

Beneath the surface of Midler's dynamic stage presence lurks the scarred

and vulnerable heart of a woman whose good intentions have been abused, maligned and twisted by other people. Many of her songs concern the disappointments of love — being taken advantage of, being rejected — but the sparks of life always ignite Midler and she plunges into songs like "Boogey-Woogey Bugle Boy From Company B" and "The Rose" (the title song from her recent movie) with unbeatable vibrancy and zest. No doubt about it, Bette Midler always comes out on top.

streisand from 2
passion material, *Guilty* emerges as the quintessential pop album. After only two weeks in release, the album has soared to the national top five, and the excellent single cut, "Woman in Love", is rivaling Queen's "Another One Bites the Dust" for the number one position.

My major dissatisfaction with the product is in the lyrics of the songs. While Gibb has unquestionable talent for musical composition and arrangement, he relies far too often on clichés and solecisms, sacrificing message and meaningfulness for melodiousness. Expressions such as "our love will climb any mountain", "we've got a highway to the sky", "our love is one in a million", and "the road is narrow and long" are enough to make even the most ardent fan wince. The title cut unfortunately exemplifies this point all too well.

The rest of the album is pretty much of consistently high quality. Streisand's vocal virtuosity, power and presence is indelible. Her mellifluous voice is awesome: she can glide effortlessly up the scale, as she does on "Run Wild", or contrast high to low pitches on the intriguing "Love In-

neil young from 2
upon the current-day conservatism of the common man, especially on tunes like (I'm proud to be a) "Union Man" and the album's Outlaw-ish title track, which features such lyrics as "Ready to go, willin' to stay and pay, U.S.A., U.S.A./So my sweet love can dance another free day"; thus this cut fully sums up the "hawkish" point of view to which the material of this second side leads up.

Doves presents something of a departure from past Young LPs. Here the more-customary note of intensely personal urgency is largely replaced by his somewhat-less convincing narration or role-playing of others' stories; and, as a result, something — perhaps a real sympathy for the characters of his invention — often appears as lacking. Thus it seems as if Neil Young had best stick to emoting his own miseries.

In general, *Hawks and*

—Patti Prichard

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FIESTA 2
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JILL CLAYBURGH
It's My Turn
 A COLUMBIA PICTURES RELEASE

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FIESTA 3
 916 State Street
 She didn't join the army for this . . . —R—

GOLDIE HAWN
PRIVATE BENJAMIN

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FIESTA 4
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 ALSO: FADE TO BLACK

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 SUSANNAH YORK
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THE ELEPHANT MAN
 JOHN HURT
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CINEMA #1
 6050 Hollister Ave.
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PRIVATE BENJAMIN

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"Incorrigible"

etcetcetcetc

Unknown Comic: It's in the Bag

It's a given fact that with fame comes recognition. Your face appears everywhere: on television, in newspapers, on posters, in films. People you've never met act like long-lost kinsmen when you meet them on the street. You can't grab a burger at McDonald's in peace any more.

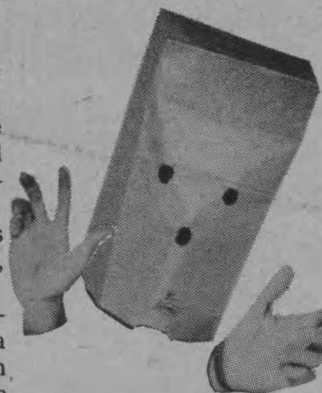
Unless you're Murray Langston. He's been on television, in newspapers, on posters and will be in films. Still, nobody stops him in the supermarket. They probably would, though, if he ran over to the checkstand, grabbed a large bag, punched out holes for eyes and mouth, and started firing off "bag" jokes a hundred times more groan-inducing than your worst elephant jokes.

Murray Langston is the Unknown Comic, a man who has achieved fame through telling jokes incognito. Have bag, will perform.

Langston was introduced to show business via "Laugh-In," the high-rated comedy show. He was working as a computer operator (some time after being discharged from the Canadian army for having flat feet) when he decided to call the producer of "Laugh-In." He offered to do his impression of a fork. He got the job, and billing himself as downtown Burbank's greatest impressionist, he returned to the show to do impressions of a grandfather clock and a tube of toothpaste.

His boss apparently didn't enjoy his brand of humor, for he found himself fired from his computer job. It was a year

and a half before he found work as a comic actor, appearing regularly in sits at Red Fox's Club. He also became a regular on the Sonny and Cher Show. Langston feels that this was where he learned to stay afloat as a comedian.



Once the show went off the air, Langston opened his own club, Show Biz, in North Hollywood. He had stars who made guest appearances, and he also helped along struggling comedians. Eventually he closed the place down when he was no longer able to afford to run the club. Langston notes, "I specialized in bankruptcy!"

Langston invented his current character for an appearance on the Gong Show. He needed the \$50 to pay for his admission to the Actor's Union, but was too embarrassed to show his face since he'd already appeared on 16 nationwide television shows. He cut eye and mouth holes in a large paper bag, placed it over his head, and voila! the Unknown Comic.

Langston became a regular. He appeared on other shows. The Unknown Comic was known.

In his night club act, Langston is the Unknown Comic for the first 15 minutes (complete with bag), then de-bags and is Murray Langston, comic, the rest of the show. Both sides of the comic complement each other and deliver a show that is wacky and hilarious.

gang from 2 media that glorifies the stereotypical role of women in society: "Housewife Heroines...addicts to their homes...it's her factory."

Gang of Four's music and message may be too radical

for this sun-baked university. But if you're the type of person who likes to think and dance at the same time, this band is for you.

—Rob Palmer

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 —R—
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VAMPIRE PLAY GIRLS
 Something You Won't Believe
 —R—
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NIGHT OF THE LIVING DEAD 7:30 (16MM)
THE WORD OF MOUTH CULT FILM
"CARRIE" 9:10
 She's back...
 Sissy Spacek
SUNDAY thru TUESDAY, NOV. 23-25
RICHARD PRYOR 7:00
DIANA ROSS
LADY SINGS THE BLUES 8:45
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THE ROCKY HORROR PICTURE SHOW
MIDNIGHT MADNESS
 Every Friday and Saturday Night
 12:00 MIDNIGHT!!!

OneWeek of note



music

The UCSB music department will present the University Symphony Orchestra, conducted by Frank Collura, in concert Nov. 22 at 8 p.m. in Lotte Lehmann Hall. Works to be performed include Carl Maria von Weber's Overture to "Der Freischuetz", Mozart's "Symphony No. 38 in D Major, K. 504, (Prague)", and Kent Kennan's "Night Soliloquy for Flute and String Orchestra." Admission is \$2, and will be on sale one hour in advance of the performance time at the door.

The UCSB Symphonic Wind Ensemble will present a concert on Tuesday Nov. 25 at 8 p.m. in Lotte Lehmann Concert Hall. Pieces to be performed include Fricker's "Flourish for Brass", "Antietam" by Paul Whear, "American Overture for Band" by Joseph Willcox Jenkins, and Clifton Williams' "Symphonic Suite." In addition, UCSB graduate student Shelley Rink will conduct Norman Dello Joio's "Fantasies on a theme by Haydn", and graduate student Lisa Nash will conduct "Sketches on a Tudor Psalm" by Fisher Tull. The concert is free.

UCSB's music department will present guest organist Carole Terry in a free concert Nov. 23 at 4 p.m. in Lotte Lehmann Hall. The program will include works by J.S. Bach, William Albright, W.A. Mozart, Louis-Nicolas Clerambault, and Johannes Brahms.

CAL Performing Arts presents the West Coast Premiere of Crowsnest, a dance/theatre trio, Nov. 20 and 21 at 8 p.m. in Campbell Hall. The performances will offer similar programs on Thursday and Friday although each evening will feature different solo works by Martha Clarke and Robert Barnett.

Crowsnest was founded in 1978 by Clarke with Felix Blaska to further explore creative interactions in dance, theatre and music. Barnett joined the company shortly thereafter. Crowsnest made its debut in 1979 at the American Dance Festival. Recently the company has performed at the Espace Cardin in Paris, the Palm Beach Festival, the American Dance Festival and at the Spoleto, Italy Festival in July.

Danny Simon, brother of well-known playwright Neil Simon, will conduct a seminar, "The Craft of Comedy Writing" Nov. 22 and 23, Dec. 6 and 7, and Dec. 13 and 14. Simon will use lectures, discussion, and simulation of actual working conditions to cover problems that arise in writing comedy. Details and enrollment information is available from UC Extension at 961-4200.

Gore Vidal, celebrated author, politician, satirist and journalist, will give a lecture titled "The State of the Union: Demise and Rebirth of the American Republic." His lecture will be on Nov. 24 at 3 p.m. in Campbell Hall, and tickets are available through Arts and Lectures, UCSB Office of Public Information and the Ticket Bureau of Santa Barbara.

The UCSB Committee on Arts and Lectures is presenting the Santa Barbara premiere of the Australian box office sensation, *Newsfront* from director Phillip Noyce at Campbell Hall on Nov. 25 at 7:30 p.m. The surprise hit of the 1978 Cannes and New York Film Festivals, *Newsfront* follows the adventures of a group of newsreel-makers as they capture the historic moments of two turbulent decades on film.

The story of the Newsfronters — who love film, news, and each other — is set against an exciting and amusing panorama of newsreel events: from Marx (Chico) to Nixon (Richard), from war-time crooners to rock and roll, from singing dogs to devastating floods, from Olympic races to cold war politics.



film

The Noon Film Series at UCSB will conclude today with *Mystery Of Stonehenge*. The film will be shown in Buchanan 1940, and as always, is free.

The Santa Barbara Museum of Art will present a tribute to Peter Sellers with the film *Lilith*, directed in 1962 by Stanley Kubrick. In an adaptation of Vladimir Nabokov's novel, Peter Sellers plays the evil genius Clare Quilty, who seems to condition the behavior of the other characters although he is absent from the screen most of the time. He plays several personalities in the film, displaying his chameleon talents and mastery of comic accents. The film screens in the museum's auditorium Nov. 21 at 7:30 p.m.; Nov. 22 and 23 at 1:30 & 7:30 p.m.

The final film in UCSB's Michelangelo Antonioni Film Series, *The Passenger* (1975), screens Nov. 23 in Chem. 1179 at 7:30 p.m. The film stars Jack Nicholson and Maria Schneider in a tale of international suspense.

Duel At Ganryu Island is the third film in the Fleischmann Auditorium's Samurai Film Festival. In the film, the great Musashi comes face-to-face with his evil arch-rival Kojiro. Screening at 7:30 p.m., the film's admission is \$2.50 general, \$2.00 members and seniors, and \$1.50 children. Asahi!

lecture

ARTS & LECTURES Coming Events

Winter Events Overview

During Winter quarter, CAL Performing Arts will offer a variety of exciting events in music, dance and theater.

The Los Angeles Chamber Orchestra will return Jan. 13 for its second performance this season with a program featuring Bach's Brandenburg Concerti. An amusing and entertaining evening of song and music from the 1800s to the 1980s will be presented by Bolcom and Morris January 16. The Saint Paul Chamber Orchestra with Pinchas Zukerman, Music Director, and Romuald Tecco, violinist, will offer the works of Mendelssohn, Stravinsky, Bach, and Mozart in February. Murray Perahia, the extraordinarily gifted pianist, brings his intensely poetic style to Campbell Hall in March.

The Claude Kipnis Mime Theatre, with the Peter Borno Jazz Quintet, will present Kipnis' new work, "The Body," on January 28. In February, the Louis Falco Dance Company will be in residence and will offer a free lecture-demonstration on Feb. 4 and two performances on Nov. 5 and 6. Falco received the 1979 Harkness Award for Best Male Modern Dancer. Folk Dance returns to UCSB in February with the National Folk Ballet of Yugoslavia, which is on its second American tour.

In March, UCSB will host the highly acclaimed Long Wharf Theatre of Connecticut, on its first West Coast tour. Long Wharf will present *Private Lives* by Noel Coward (March 6) and James Goldman's *Lion in Winter* (March 7).



Beyond 'Pilobolus' with Martha Clarke's 'Crowsnest'

Crowsnest, the exciting dance-theatre trio, will make its West Coast premiere Nov. 20 and 21 in Campbell Hall at 8 p.m. The company will present similar programs on Thursday and Friday although each performance will feature different solo works.

Crowsnest was founded in 1978 by Martha Clarke, a member of *Pilobolus Dance Theatre* since 1973. *Pilobolus* brought something new to dance with its innovative style of athletic movements and characteristic vigor, stamina, daring and dazzling originality. Felix Blaska, a French dancer formerly with Roland Petit's ballet company, and Robert Barnett, a current performing member of

Pilobolus, complete the *Crowsnest* trio.

Anna Kisselgoff of the *New York Times* calls Miss Clarke an "...unabashed romantic whose specialty is the dramatic vignette — making pictures come alive." Her work explores creative interactions in dance, theatre, and music and is full of imagination and symbolism. The athletic, linked movements common to *Pilobolus* are mixed with Clarke's emphasis on dramatic expression. The *Crowsnest* programs will feature recent group works by Martha Clarke as well as solo works by Clarke and Barnett from the *Pilobolus* repertoire.

Gore Vidal Lecture

Gore Vidal, author, politician, satirist and critic will present a public lecture entitled "The State of the Union: Demise and Rebirth of the American Republic" on Nov. 24 at 3 p.m. in Campbell Hall.

In its cover story on Vidal, the *Saturday Review* hailed him as "the last gentleman of American letters, a stylish politician of the mother tongue, and our most ingratiating snob — a snob of conscience, contemptuous of all that is not quality."

His visit to UCSB is sponsored jointly by the Committee on Arts and Lectures, the Hutchins Center, the College of Letters and Sciences, the Chancellor, and the Departments of Economics, English, Political Science and Sociology. The free tickets are gone but any vacant seats available at 2:55 p.m. will be filled with those waiting at Campbell Hall. For further information call 961-2072.

A Unique Gift Idea

You say you can't think of what to give that special someone? They already have a solid chrome windmill? And a Cadillac pick-up?

Would they be interested in the world as a gift? UCSB's CAL Performing Arts Program suggests you consider a gift of entertainment for someone you care about: TICKETS to a choice of events coming this Winter and Spring to Campbell Hall.

Tickets to all Arts and Lectures performing events are available at the Arts and Lectures Ticket Office, adjacent to Campbell Hall. The office is open Monday-Friday from 9 a.m. to 5 p.m. For information call 961-3535 or 961-4435. This half page was prepared by the Arts and Lectures staff.

Calendar

Thurs., Nov. 20
Noon, Buchanan 1940
THE MYSTERY OF
STONEHENGE
(Noon Films)

Thurs., Nov. 20 and
Fri., Nov. 21
8 p.m., Campbell Hall
CROWSNEST
Trio
(West Coast Premiere)

Sun., Nov. 23
7:30 p.m., Chem 1179
THE PASSENGER
(Antonioni Film Series)

Mon., Nov. 24
3 p.m., Campbell Hall
THE STATE OF THE UNION:
DEMISE AND REBIRTH OF
THE AMERICAN REPUBLIC
(Lecture — Gore Vidal)

Tues., Nov. 25
7:30 p.m., Campbell Hall
NEWSFRONT
(Australian Cinema Series)

A.S. Program Board



Local rockers, the Spoilers play at UCen II tonight.

The Spoilers Return Free Concert Tonight!

By Annette Goliti

UCen Events Chairperson

In this poster-filled town of ours the name of the Spoilers used to come up all the time. Have you noticed that recently they haven't been around? Well that's because

Contest!

There will be a raffle tomorrow at noon in the UCen lobby. Two pairs of tickets to the Unknown Comic show, which will be held at Campbell Hall on Saturday night at 8 p.m., will be given away. But there is one catch; you have to wear a bag on your head to qualify. So show up tomorrow with your bag and you'll have a chance to win excellent seats to this outrageous show. Also even if you don't win a pair of seats, come anyway because this is a once in a life time show, so don't miss out!

they moved to L.A. to become rock stars. Since then they have been playing famous places like The Troubador, getting rave reviews in noted magazines like BAM and releasing a new single, "Reckless/Battling On," on Rocket Records which will also be featured on an upcoming compilation album of American Bands. Pretty good for local Santa Barbarans. In case you've missed this hot, up and coming group you can see them tonight in the UCen II Catalyst at 8:30 p.m.

The Spoilers have an interesting blend of music that could best be described as rock/new wave. Their songs deal with themes such as relationships, infidelity, sexual frustration, jealousy, risk-taking and failure. Dean Stefan (guitar, vocals), Chris Hickey (guitar,

vocals), and Craig Wisda (bass, vocals) trade off singing lead. Their emotion filled voices and solemn, unsmiling stage presence give the music a dark, serious feel which complements the subject matter of their songs. Drummer Mickey Kessler completes the lineup.

I can't impress upon you the importance of supporting our local groups. The Spoilers have sophisticated their music to such a degree that I know you'll be thoroughly impressed. You are definitely in for a night of surprise and pleasure so show your faces in the Catalyst tonight because you'll regret it if you don't. At the rate this band is escalating to fame I'm sure you'll never hear them play for free again so don't miss out!

Polanski Film Tues.

By Films Chairperson

Repulsion is Roman Polanski's psychological thriller about a young woman (played by Catherine Deneuve) who both desires and fears sexual encounters with men.

Taking place over several days, the film describes Deneuve's obsession with men, which is expressed through fascination with razor blades, undershirts, and a complete catalogue of phallic symbols. By the end of the film two men are dead and the young woman is completely detached from reality.

The technical genius of Repulsion is evident in the sound track as well as the visual style. The sound track creates suspense and terror in a manner unmatched by the cheap thrills of heavy footsteps and asthmatic breathing that pervade thrillers of today.

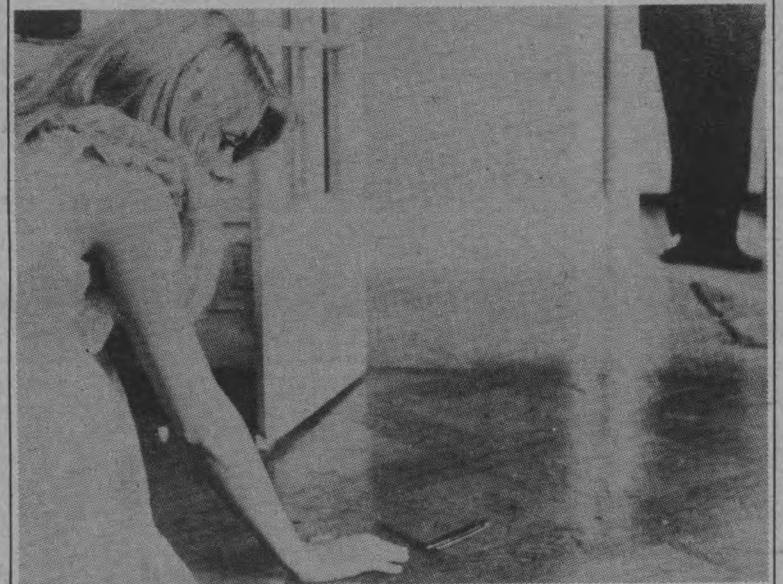
The superb camera work in Repulsion reflects the woman's psychosis. Polanski uses subjective camera shots to depict Deneuve's growing detachment from reality; the viewer's perspective is manipulated to produce disorientation and instability. Even though most of the film

action takes place within a small apartment, the effects are so disruptive that you're never certain what has happened or what is happening.

In addition to spacial disorientation, the film reflects the woman's fears by changing the sets in confusing and sometimes terrifying ways. Objects appear and disappear. In a particularly frightening scene, the walls turn to clay and hands come out of the walls to grab her as she passes by.

Undoubtedly the most unsettling element in Repulsion is the viewer's response to the young woman's plight. When we watch her fears and fantasies consume her, we cannot help wonder: could our own subconscious fears and thoughts surface and destroy us? Will they consume us? Or have they done so already?

On campus next week with Repulsion will be an early Alfred Hitchcock classic thriller, Number Seventeen, as the last co-feature of the British Film Series. Repulsion and Number Seventeen will be shown on Tuesday, Nov. 25, at 6 and 9 p.m. in the UCen Pavilion. Ticket prices are \$1.50 for undergraduates and \$2 general.

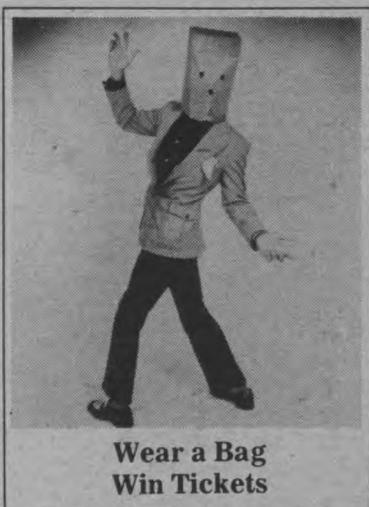


Catherine Deneuve in Repulsion.

The Unknown Comic

THE UNKNOWN COMIC will perform Saturday, Nov. 22 at Campbell Hall. The show will begin at 8 p.m. with tickets priced \$4.50 students, \$4.50 general, on sale at the A.S. Ticket Office on the third floor UCen, Morninglory Music in Isla Vista and Turning Point Records and Ticket Bureau in Santa Barbara. The Unknown Comic has gained recognition for his appearances on Chuck Barris'

Gong Show, Las Vegas appearances, and his nude poster with a bag over his head. He is presently in pre-production for the starring role in his own screenplay entitled, Did You Ever Have One of Those Days? He will be appearing unbagged playing the hero of the film; a psychiatrist. Don't miss the show this Saturday at Campbell Hall where the Unknown Comic will reveal his true identity!!!



Wear a Bag Win Tickets

ASSOCIATION OF COLLEGE UNIONS - INTERNATIONAL REGION XI

COLLEGE BOWL

By Betsy Wilson

Special Events Chairperson

All those College Bowl fans that did not want to participate, wanted to watch, yet didn't know where or when, just keep reading. There will be 10 College bowl games played the second and third week of Winter quarter so that our winning team can

qualify for Regionals and maybe get on T.V. The games will begin at 7 p.m. on Monday, Jan. 12 and continue for two weeks. The Finals will be played on Friday, Jan. 23. All games will be played in the UCen II Pavilion. Come on out to cheer on your favorite team. You might learn something.



See You Next Year!

Calendar

<p>Thursday, Nov. 20 Free Concert! The Spoilers UCen II Catalyst 8:30 p.m. Refreshments available Concert Committee Mtg Program board Office 5 p.m. Publicity Committee Mtg Program Board Office 6 p.m.</p>	<p>Friday, Nov. 21</p>	<p>Saturday, Nov. 22 Unknown Comic Campbell Hall 8 p.m. \$4.50 \$5.50</p>	<p>Sunday, Nov. 23</p>	<p>Monday, Nov. 24</p>	<p>Tuesday, Nov. 25 Film "Repulsion" with "Number Seventeen" UCen Pavilion 6 and 9 p.m. Films Committee Meeting Program Board Office 5 p.m.</p>	<p>Wednesday, Nov. 26 nothing but... Wednesday, Dec. 3 Special Events Committee Meeting UCen 2272 4 p.m.</p>
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