



UNDER WATCHFUL EYES, blond, blue-eyed Russo-American children watch the Kazakhstan

Dancers perform ethnic dances Nov. 5 in the Fireside Lounge. The troupe of 14 members is currently touring the U. S.

Staff photos by Duane Hlersche
Along with the dances, modern life in Russia was discussed through an interpreter.



World Theatre comes to the classroom

The College will host a team of actors from the Oregon Shakespearean Festival in Ashland next Monday as part of the Festival's eleventh annual School Visit Program. Annette Unwin, who teaches a Shakespeare class, arranged for the visit.

Joan Stuart-Morris & Stuart Duckworth, one of nine teams touring schools throughout the Pacific Northwest, will present dramatic programs focusing on Shakespeare, American literature and World Theatre to students in classrooms and school assemblies. "I've seen these two actors," Unwin said, "They're very good, and I'm very excited about having them here."

The visit is one of the Oregon Shakespearean Festival's audience development projects and part of its education program. It is funded in part by grants from the S.S. Johnson Foundation and Boise Cascade Corporation.

The 1981 School Visit Program continues through December 11.

1930's movies probed in film class

Fred DeWolfe and Rick Ramsperger are instructing a class this Winter term entitled "The Depression Years: Movies of the 1930's." The class is 3 credits and will be Mondays at 6:30 p.m.

The 1930's marked not only the birth of the Talkies but the golden age of film in Hollywood. People found escape from the dreary social problems of the depression at such movies as **King Kong**, **Lost Horizon**, and **Goldiggers**.

Yet hard-hitting reality came in story or character form in such productions as **Grapes of Wrath**, **Our Daily Bread** and **From Here to Eternity**, and later day special effects added another dimension to realism in **The Dillinger Story** with Warren Oates.

And people laughed at the zany antics and nihilistic posture of the Marx Brothers in **A Night at the Opera**. They still laughed, and at the same time found reassurance in the American system, with William Powell who played the role of aristocratic butler and hobo in the screwball comedy, **My Man Godfrey**.

Building in his pursuit of beauty, a girl, Fay Wray.

Feb. 1--Goldiggers

The ups and downs of a musical with Dick Powell and Ginger Rogers opens with a song "We're in the Money." The girls are dressed in nothing but gold coins. Another number brings on the other side of the depression--unemployed World War I veterans drifting in the street.

Feb. 8--My Man Godfrey

A screwball comedy that ends with the rich mingling with the poor at a nightclub called The Dump--the site of a former hobo jungle.

Feb. 15--A Night at the Opera

A lampoon of the opera--the contract performance stateroom scene and aviator sequence remain memorable.

Feb. 22--All the King's Men

A take-off on the politics of a southern state in the 1930's, moreover the making of a Governor. A study in the manipulation of power and the backstage of politics. Intense characterization adds to the drama.

Feb. 29--The Dillinger Story

Starring Warren Oates. Deals with the myth of the gangster hero in the 1930's. G-man and gangster slug it out in one extended gunfight and car chase. Costume and swagger prevail at the expense of character or psychological study.

March 1--From Here to Eternity

The good and bad times in the peace time army at Peal Harbor prior to December 7, 1941. Features Lancaster, Kerr, Sinatra, and Borgnine.

For more information call extension 328.

FILM SCHEDULE

Jan. 4--The Grapes of Wrath

Family poverty in the dustbowl--and the search for a better life in California.

Jan. 11--Our Daily Bread

Urban resettlement in a rural area under less than utopia conditions.

Jan. 18--Lost Horizon

The survivors of an air crash in the Himalayas stumble on the lost city of Shangri-la, a place free of outside world strife.

Jan. 25--King Kong

An adventure tale with horror--full of pioneer special effects. A story of a giant ape who is killed on top of the Empire State

A record review

"Special forces" dark murderous rock-n-roll

By Tom Jeffries
 For the Print

He has a woman's name, wears leather pants, performs with a boa constrictor, and probably tortures small animals with red hot branding irons. He's Alice Cooper and his new album is a killer.

While probably not up to the par of **Flush the Fashion**, which was released last year, **Special Forces** is still an excellent example of the kind of dark and murderous rock-and-roll of which Alice Cooper is the master. Not for the pop-disco gristmill that controls the

hormones of the prepubescent bubble gum crowd, **Special Forces** packs the power of a tank, and has almost as much subtlety.

"Who Do You Think We Are?" the first cut on the album, is far and above the best, and actually the title cut, which becomes obvious to the listener. Cooper's low, menacing vocal, filled with murderous intent gives the picture of a cross between the Green Berets and the Waffen SS.

The only song on the entire album that is not particularly outstanding is "Seven and Seven Is." It is not very impressive, but still good from a

musical standpoint. Its trouble stems from the fact that when put back to back with the three other cuts on that side; "Prettiest Cop on the Block", "Don't Talk Old to Me", and "Generation Landslide '81" it can only pale.

"Prettiest Cop" is probably the second best piece on the album and carries to a further extent a subject that Cooper explored in "King of the Silver Screen" four years ago.

Shades of every schlock horror film ever produced lurk in the background of the first song on the second side. "Skeletons in My Closet" lets the listener know what Cooper

would be like if allowed near an axe. "You Want It, You Got It" keeps the mood going as the album changes songs without a break.

"You Look Good in Rags" brings back memories of the mood present in **Flush the Fashion**, but with a much stronger and darker undercurrent. Such lyrics as: "Forget about Vogue and those hundred dollar jeans/You make a two dollar T-shirt obscene!" keep the song from being on the wrong album. The background sounds of sub-machine guns being cocked, don't hurt either.

The last two songs;

"You're a Movie" and "Vicious Rumours" are superficially different in style and content, but both keep the flow of the album going uninterrupted. Both give the impression that Cooper is explaining a point to the listener while a battery of deranged fans keeps the background vocals going.

Yes, he's the kind of guy that makes someone wish they had a daughter so that they could forbid her to marry him, but he's got an album that sprays 33 1/3 caliber slugs point blank at its listeners. Alice Cooper's **Special Forces** is keeping this country safe for murderous rock-and-roll.

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