**Repulsion** not just for the Squamish

**By Jack Domett**

The terminants of a cruel who are unashamed to her use are invisible in Polanski’s ‘Repol- sion.” Carol, played by Catherine Deneuve, is a final introvert who man her, but desires them at one time. She lives with her older sister, drains receive daily visits from her lover. Her anguish is heightened as she lies in bed list- ning to her sister’s cries of pain. She listens to sounds where she moves through her four. In one scene, exemplary of this, she can see her lover in her car. At first, she knows he is there, only to feel quickly from the car into her house, where sheヘm her teeth in an attempt to eradicate the stain of his kiss.

**Movies and theatres**

Photo by Gordon Dineen

Floresta Felix Skowron uses the Sorin Ventorum Wood- ine and Quintet Concert in the Sala de Puerto Rico. Lied to right is William McColl, clarinet; Robert Bonnivay, French horn; Arthur Grossman, bassoon; and Laile Stark, oboe.

**Soni Ventorum Woodwind Quintet**

Performs in Sala de Puerto Rico

By popular demand thru Dec. S to 10 the Company of Brother Hosier, Hotel Teran, Tremont St. McLean, Bluebird St. plus “The Lunch Hour” by John McCracken MA 4-6607 Student Subscriptions

Her sister and her sister’s lover leave for Italy, and Carol is left alone in the house. She becomes completely absorbed in her room. Her almost complete abstractions from reality is shown when her running bathtub fills, overflows, while she is contem- plating a slipper. Her motorized maintenance servce leads her to the number of her lover, who comes to her house after receiving no answer on the telephone, and of her sister’s handset, which, infurred by her present sides, attacks her. The monster scenes are by, as described by Alain Resnais, and not for the squeamish. The rest of the film hints her through a phantasmagoria of horror, until the re- turn of the sister and her lover.

The cinematographic techniques are perhaps the most important feature of this film. Carol’s withdraw- drawn character makes her almost completely oblivious of her surroundings. Her concentration, when she is present at all, is cen- tered upon some small part of her environment, and the camera is very effectively to show this. It focuses only on objects which Carol’s limited perception can take in. The sense of touch, a difficult matter for the cinema, is very real in this film. We al- most feel Carol’s shrinking from the male touch in her brushing her teeth after the kiss, and in her picking up her sister’s lover’s name by the ends, as if to avoid some other’s hands by touching something of his.

**Shubert—The Lady From Shanghai**, 7:00. 9:30; **The Eternity of the Street**, 7:30. 9:30; **The Sheppman**, 6:10 and 8:00; **The Sheet**, 6:30 and 8:30. **The Hill**, 3:00. 5:00. 7:00. **The Americanization of Emily**, 6:00.

**SAHARA**

Today thru Tuesday,

**THE HILL** 2:00 - 5:00 - 9:30; **THE SHEPPMAN**, 6:10 and 8:00; **THE AMERICANIZATION OF EMMY**, 6:00.

*Today thru Saturday, SWEET AND SOUR, December 5 thru 11, Carnaled in Florida.*

Show daily at 5:30 - 7:30 - 9:30; Sat. and Sun. Matinees 5:30, 7:30.

**BANDS**

**Hiram 126**

**PARK**

Changes—Burlesque, Fri. and Sat. 4:00, 6:00, 8:00.

**SOTivas**

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**THE CURSE OF ORCHID**

Photos by Gordon Dineen

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