

Weekend Review

By CHRIS HOUGLUM
Of the Emerald

There's a mighty offensive film packing them in at Oakway Cinema these days. A side-splitter called "Three in the Attic." Supersaturated with gray emanations—paean to man-child horseplay, that much-lauded aspect of fraternity life. Held over by popular demand. JESUS.

Dig this (it'll keep ya laughing, I swear to God). We zoom in on this self-satisfied stud (Christopher Jones) who is Champion Make-Out Artist of the Theta Chi chapter of a small Eastern men's college. Had fifty women by the time he was a sophomore, and now commands the unbounded respect of his brothers. Do you think they maybe have an honorary plaque with his name on it in the house living room? A perpetual possibility, the way this guy moves.

Ethnic Girl Friends

Anyway, we have this too-cute, super-cool, baby-faced superstud moving in on three girls from a neighboring women's college. Yvette Mimieux is Target. One, followed in rapid succession by Maggie Thrett (a lovely Negress with a honeyed Southern accent and a predilection for calling our hero "boy"), and Judy Pace, a Jewish semi-hippie who manages to play down her inhibitions and give way to her ID.

But that isn't all. Do you know what's most beautiful about this situation? Our boy can give the time to all three of these lovelies without falling prey to that plague of fraternities worldwide — conscience. You know—no desire to settle down (that involves responsibility, which is anathema); only the bill to maintain some kind of momentum through gratification. Beautifully simple.

'Generosity Plus'

So a day-to-day routine emerges as Jones digs in for the longest period of artificially-constructed adolescence in history. Prove your masculinity in approved fashion: lift a few with the boys, be cool with the girls until they really WANT it, at which time you may GIVE it to them—an exercise in virtue, of course. Generosity plus.

But this lovely vision crumbles. Alas.

In a pretty up-beat sequence, our three female put-upons, who have previously acted in the manner of little girls whose craniums are filled with cotton candy, find out that Superfrat is not the exclusive property of anybody. They put their heads together. They hatch a plot. And they wind up imprisoning the darling of Theta Chi in the attic of their campus residence. With the idea of giving him everything he wants until he is —ER—used up.

Fraternity Ideal

It would be really great if they left this embodiment of the fraternity ideal in his makeshift prison until he promised to join the Youth International Party, foresake his sports jacket for a turtleneck sweater and his cordovans for Jesus sneakers, honor and venerate Steppenwolf, and resist the draft.

As it turns out, however, the dean of women gets wind of the deal, our hostage is freed (after

a few complications ensue and he spends some time in the hospital), and things wind up pretty ducky. Jones joins up with Mimieux on something of a permanent basis, and it may be conjectured that he will become an exec and do everything society demands of him.

This depressing prospect is perhaps the most cheerful aspect of a movie which features lines like "Seven nights a week? You're lucky it didn't fall off, honey." Jones and his female co-stars slip easily into their respective roles, but indulge in so much horseplay that they emerge looking less like professional actors than a series of poses. Perhaps this whole film is just a pose.

And you'd better like it that way. If you can't laugh at THIS film, you're SICK.

The Oregon Daily Emerald is published Monday thru Friday, September to May, except during exam and vacation periods. Bi-weekly June thru the first week of August, once a week the last three weeks of August, by the Publications Board of the University of Oregon.

Second-class postage paid at Eugene, Oregon 97403. Subscription rates \$9 per year, \$3.50 per term.

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