

Bambino meets Godzilla?

By DAVID COURSEN

One of the more encouraging movie-related phenomena on campus over the last several terms has been the increase in the number of film studies classes being offered. As far as I know, the oldest film course at the University is the History of Motion Pictures, but the Acme-Bijou class is now entering its sixth spring. Compared to such venerable institutions, even the Great Films class, now in its third year, is a mere upstart. And it seems that at least one new class appears every term. In the last year there have been classes on such diverse subjects as Films and Landscape, Women in Film, and Brutal Movies. Courses have been offered in the departments of English, Sociology, Landscape Architecture and even such unexpected locales as the Geography department.

This spring, still another film class is planned, this one through the Romance Languages Department (one-time home of a class on the films of Luis Bunuel) on the subject of Italian Neo-Realism in Film and Literature. This course is unique in a number of ways, but the curricular innovation which will appeal to the most people is the idea of showing the films free to members of the class.

While Outsiders will be charged the customary dollar (still a bargain — try taking that dollar off campus and seeing a movie). As Laura Hager, organizer and instructor of the class, explains, the reason for this is that, unlike other film classes, where the films are considered to be the texts, this class has a formal reading list as well. It seems unfair to ask students to pay twice, so they pay for the books and the course provides the films. Since film rental companies are neither philanthropic nor particularly interested in education, free films cost almost as much as admission showings. The non-class members who pay to see the films will help defray some of the cost of the series, but there is a good chance it will lose money (which is doubtless why no one has ever had such a wonderful idea before).

The course is intended, says

Hager's, "To show the symbiotic relationship between Italian twentieth century literature and the neo-realist movement in the Italian cinema." The series will include films by Fellini, Antonioni, Rossellini (with whom Hager has studied), Visconti and Pasolini. A knowledge of Italian is "definitely not" required; the novels are in translation, and the films will all have subtitles. A parallel class is being offered for students who do know Italian. Those students will read and discuss the novels in Italian, and of course, "We know none of them will even be interested in looking at the subtitles," says Hager.

Also coming next term is a cultural forum retrospective of the films of another Italian director, Bernardo Bertolucci, including "Last Tango in Paris" and "The Conformist." The summer Acme-Bijou covered Fellini and Antonioni. I saw so many Italian movies I started answering the phone by saying "pronto." I had heard it done so often on the screen — this spring it could happen again.

Coming soon: five (or nine) new indoor theaters in Eugene, with what this may mean to you, the film-goer. Also, an explanation of how a new drive-in sound system won't wear down your car battery but the theater will still have several sets of jumper cables on hand at all times.

Confessions

By JENIFER BLUMBERG

I'm a can of garbage. Or at least I used to be. I was what you might call one of those (shudder) "hippies". You know, the whole bit—I wore blue jeans exclusively, had "symbolically long hair" and, probably worst of all, I had all those crazy morals and values. Like I thought honesty and tolerance and open-mindedness were virtues. Can you believe it?

But now all that's been changed. After reading about all those "well-coordinated" people in last week's ODE, I think I see the light.

In fact, I've already decided to buy clothes next term instead of textbooks. I mean, what's really important? Wearing just the right dress with matching platform shoes, or studying and taking notes? Anyway, I won't be able to take notes, since red fingernail polish chips off easily.

And I'm going to change my entertainment habits. I used to dig Max's, because you could always feel at home there, everybody was loose. People there didn't care what you looked like or how you chose to dress. But I realize now that all those "mellow" people are really just social degenerates. They wouldn't know a Bacardi Cocktail from a Banana Daiquiri.

But the biggest change that this article awakened in me was the way I look at life. Realistically, now. Realistic and money oriented. The two really go hand-in-hand. Money is where it's at, and if you don't have it, what's the use of even existing?

A mind, a talent, a kind heart—where can they get you? If you went around flaunting those attributes, imagine who you might meet? You might even run the risk of getting some new ideas, or hearing how other people live—you might even get a broadened outlook on life, for heaven's sake!

Yes, I used to believe in that silly old adage that it's what's inside that counts. Now, though, I see that it's so much more real to be a member of the "sophisticated set," with "refined and polite manners," and think about only the important things—like clothes. And that's another dynamite thing. You don't have to *think* much, because how esoteric can "rhinestone art deco jewelry" really be?

Well, all I can say is I'm sure glad I read that article. I'm a new person now, and all I can say about the "old me" is—tacky, real tacky.

Editor's note: Blumberg is the office standard-bearer for the "old morality". Some people just have no sense of social amenities.

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