

Bambi, Thumper here again

By LEAH ROZEN
Collegian Staff Writer

Downtown

"Bambi"—Scary forest fire orphans a baby deer, Bambi. He has a cute little tail. His friend the rabbit is called Thumper. Go if you must. Cinema One.

"The Eiger Sanction"—Fairly competent thriller with really spectacular shots of mountain-climbing. Clint Eastwood looks a little less wooden than usual and Vernetta McGee is still one of the most beautiful women in pictures. Cinema Two.

"Love and Death"—Woody Allen at his finest. If you don't like

this one, you deserve to be miserable all of your life. The Cathaum.

"The Other Side of the Mountain"—Inspiring and heart-warming. This film is about an Olympic skier who is paralyzed in a skiing accident. She overcomes her disabilities through her own determination and "the love of one special man." Yes, Virginia, there is a Santa Claus... The Movies.

"The Reincarnation of Peter Proud"—Michael Sarrazin looks increasingly puzzled as he wonders about the possibility that he has lived before. Who cares? With Jennifer

O'Neill and the sometimes talented Margot Kidder. The Garden Theatre.

"Super Vixens"—Well, you saw the ads. X-rated. The State.

On Campus

"Billy Jack"—See it once to say you did, and then let sleeping dogs lie, because this mixed-up message movie is a real dog. 121 Sparks.

"Coogan's Bluff"—Don Siegel, a good director, did this Clint Eastwood vehicle. Adequate. 105 Forum.

"The Paper Chase"—Other than John Houseman, this film has lit-

tle to recommend itself. The ending is especially pretentious. Timothy Bottoms is rather good looking, though. FUB Rec Room.

Drive-Ins

"The Taking of Pelham One Two Three"—Better than you would expect. Possibly even worth seeing once. Playing on a double bill with "The Man Who Loved Cat Dancing," a film nobody could love. The Temple Drive-In.

"The Towering Inferno"—Three hours of fun for the pyromaniac. Nobody shines in this one. The Starlite Drive-In.

'Emmanuelle' is pretty good porn

By MARIE GREEN
Collegian Staff Writer

"Emmanuelle" may be a disappointment to hard-core pornography fans.

But for those who like their X-rated films with a dash of plot

review

and a little more scenery than bedroom walls, Just Jaeckin's "Emmanuelle" is fairly good entertainment. It bypasses the typical porno film formula—90 minutes of different positions. Sylvia Kristel plays Emmanuelle, a French ambassador's

wife, whose innocent, Mia Farrow-like beauty attracts a good percentage of the men and women at the Bangkok embassy. Of course, innocence doesn't last long in this type of film and everyone from Emmanuelle's taffy-sucking friend Mariange to Emmanuelle's husband Jean attempts to show her the tricks of the trade, particularly by employing the help of a connoisseur of eroticism, Mario (Daniel Sarky).

But Emmanuelle is bored with embassy life where everyone, as she says, "makes a career out of doing nothing." She falls in love with Bea (Marika Green), an outcast among the flitting embassy socialites. ("What! Introduce you to that outrageous, forward slut?" one woman says to Emmanuelle, while making a pass at her.)

Bea's ill-defined job takes her on a trip into the jungle where Emmanuelle follows her and where Bea eventually tells her to get lost. Disillusioned, Emmanuelle returns to her husband and agrees to submit to Mario's crash course in eroticism.

There definitely is no lack of sex scenes in the film—it took only 11 minutes to get to the first one—but the men seem rather shy with not one male character taking off his clothes. Mario doesn't even unloosen his tie.

A great deal of the sex in the film, however, is lesbian-activity, which may be why an unrelated flashback scene of Emmanuelle seducing a male passenger on an airplane is thrown in for balance.

This plane scene is not only irrelevant but unbelievable as no one, notices their heavy breathing except one other passenger who promptly carries Emmanuelle off to the rest room, presumably for more privacy. But credence is a common problem in porno movies and it must be admitted that "Emmanuelle," for the most part, makes a stab at reality.

None of the actors in "Emmanuelle" will get a prize for their acting ability and the English dubbing over the original French adds little to the film.

But despite its failings, "Emmanuelle" is pretty good porn.

'Long Last Love' loses

By LEAH ROZEN
Collegian Staff Writer

Peter Bogdanovich's latest film "At Long Last Love," is, quite honestly, even worse than its early reviews had led one to believe.

It is clumsy, unfunny, purposeless and plays havoc with many of Cole Porter's great tunes.

Apparently, Bogdanovich set out to

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make a light-hearted period musical, one with sophistication and flair. Instead, he has presented the public with a heavy-handed, thunderously boring, and almost totally untalented mess of a movie musical.

Much of "At Long Last Love" is simply the usual Bogdanovich direct shot-for-shot steals from the great directors he so sincerely idolizes. His own ideas flounder helplessly and his imitations are poor.

It is a huge musical extravaganza that is absolutely empty. Peter Bogdanovich is a director without a vision.

Besides producing and directing, Bogdanovich wrote the script for the film. It stinks.

A typical sample has Dulio Del Prete ask Cybill Sheperd, "You must need some money?" "No," she replies. "But my hotel does."

The plot Bogdanovich has constructed features Burt Reynolds as a bored playboy, Cybill Sheperd as a bored heiress, the great Madeline Kahn as a Broadway star, and the aforementioned Italian actor Dulio Del Prete as an Italian.

Eileen Brennan plays Miss Sheperd's Patsy Kelly-like uppity maid, and John Hillerman plays Reynolds's ever-so-proper butler.

Throughout the film, these people run around exchanging embraces and doing extravagant things, or at least what are supposed to look like extravagant things.

Woven into this are a lot of Cole Porter's finest songs: "You're the Top," "Let's Misbehave," "Friendship," "I

Get A Kick Out of You," and "In the Morning, No."

None of the actors involved can sing, with the exception of Madeline Kahn. Bogdanovich obviously was going for a natural sound, but this is painfully natural.

Madeline Kahn comes off best of anyone in this picture. She is the only one who seems to really have known what she was doing and how poor everyone else was.

Burt Reynolds is inoffensive and occasionally funny.

The less said about Cybill Sheperd, the better. It might be pointed out, however, that she is a very big girl and making her dance does nothing to enhance her non-appearance of gracefulness and light. You'd think, if Bogdanovich really loved her, that he would have forked over the dough to give her some acting, singing and dancing lessons.

"At Long Last Love" is just plain crummy.

New band adds 'new dimension'

Alice's 'Nightmare' progressive

By WESLEY E. LINN
For The Collegian

It seems that it is the "in thing" with older rock fans to view Alice Cooper as a joke. If these people listen to Alice's new one, "Welcome to My Nightmare," they might be surprised. "Welcome to My Nightmare" marks quite a progression from Cooper's earlier albums.

When I first heard the new album I wondered who was the fantastic group backing Alice. I was amazed to discover that Cooper had

discarded his old band for an entirely new one.

The new band consists of accomplished musicians, including some of the members of Lou Reed's "Rock and Roll Animal" band. They are Steve Hunter, guitar, Prackash John, bass, and Dick Wagner on guitar.

The new band adds a whole new dimension to the music. Now more than ever it is the music that it important, which is a rarity for Cooper. This is evidenced by the extended instrumental cuts such as

"Department of Youth." Besides this, believe it or not, there are occasions when the music has slower and mellower moments, such as the beginning of the song "Welcome to My Nightmare."

Not only does the music take off in a new direction but the lyrics, likewise, have become unique. While these lyrics still remain within the sad-rock tradition, Alice, with the help of Wagner, directs them a different way.

The lyrics are quite successful in creating an eerie

mood within the album. One only has to listen to the story of the wife beater on "Only Women Bleed" to understand this progression.

Beyond the new direction Cooper has taken with the music and lyrics, he of course has a new show. From what I have heard the stage show is just as incredible as the album. Vincent Price, the king of horror, serves as curator. Now better than ever both the album and the show take us once more into the mind of a "sick" man, Alice Cooper.

Police to hold bike registration

State College police will hold another in its series of bicycle registrations, 9 a.m. to 3:30 p.m. tomorrow at the rear of police headquarters, 134 S.

and musicians' workshop will be held 8 p.m. tomorrow on the HUB Terrace.

representative will be on campus next week to speak to interested students.

Kern. The Hunchback of Notre Dame, will be presented for free 7 p.m. Tuesday at the Schlow Memorial Library.

There will be a GSA Council meeting 7 p.m. Tuesday in 101

Collegian notes

Fraser St. Campus bike registration is held everyday at the University Department of Safety in Grange.

A bake sale, sponsored by the Penn State Choirs to raise money for future choir projects, will be held 11 a.m. to 4:30 p.m. tomorrow at the Nittany Mall.

A Free University dancers'

The Metropolitan Community Church Student Association will resume its ministry to gay Christians 7 p.m. Sunday at the Eisenhower Chapel.

The Interlandia Folk Dance Club will meet 7:30 p.m. Sunday on the HUB Terrace. Rain place is the HUB Ballroom.

The Graduate Student Association-sponsored "Together," an organization for single adults, will meet 7:30 p.m. Sunday in 101 Kern.

A crash course for freshmen to learn about the College of the Liberal Arts will be held 9:30 p.m. Sunday in Findlay study lounge.


A Free U course, "Open Poetry Readings," will meet from 8:30 p.m. to midnight Sunday at the Campus Restaurant. All area poets are invited to read their works.

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SISTERS RUTH (Cathy Brewer-Moore) and Eileen (Virginia Gregory) anticipate life in Manhattan in the Leonard Bernstein musical "Wonderful Town." The show opens tonight at the Playhouse Theatre. Tickets are available at the Playhouse box office or by calling 865-1884.

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