



Suzanne Pitt Kraning, internationally known artist whose films will be shown at Sheldon, will host workshops, answer audience questions.



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## Animated films start Showcase

Sheldon Art Gallery will open its 1974-75 Film-makers' Showcase series this week with a series of six animated films, Tuesday through Thursday at 3 and 7:30 p.m. The free program will feature the work of internationally known artist Suzan Pitt Kraning.

Much of Kraning's animated art is in the surreal vein of the artist, Margritte. Her 1971 film, "Crocus," was included in the "Best of the New York Womens Film Festival" which was presented at Sheldon last spring.

Kraning, 31, received the B.F.A. from the Cranbrook Academy of Art in Michigan. She has done graduate work at Wayne State in Detroit and Drake University in Des Moines and has

taught at a number of Northwestern and Midwestern Colleges.

Film-makers' Showcase is a program designed to bring well known artists and their films to Lincoln. Sheldon film theater director Dan Ladely said he plans to feature mostly women film-makers this year, "so people would know that there are women film-makers."

In addition to the films, Kraning will host a workshop featuring some of her students' animated work. The workshop will be held at Sheldon Wednesday morning from 10 a.m. to 12 noon.

Kraning will also be available after the evening showing to talk with the audience.

## Keaton first in 'silent' series

By Greg Lukow

For film fans looking for something different than the current commercial movie scene, there are only two choices in Lincoln that offer an alternate cinema. One is Sheldon Art Gallery with its various series, and the other is the Lincoln Silent Film Society (LSFS).

The LSFS begins its second semester of operation on Tuesday with the showing of one of Buster Keaton's finest comedies, College, filmed in 1927. Other films to be shown are largely made up of popular American classics, of the silent years but they avoid the old standards seen on TV many times during the past couple of years.

Short subjects will also precede most of the showings, which include: Street of Forgotten Women (1925), a cheap, obscure and hilarious release (the title tells all) filmed under the auspices of being "morally uplifting" but is about as close as they came to pronouncing in the '20s; Douglas Fairbanks Sr., swinging and smiling his way through his 1926 adventure in The Black Pirate; William S. Hart in one of his earlier Westerns, The Disciple (1916); and two from "The Man of a Thousand Faces", Lon Chaney, with Shadows (1922) and the original American Horror Classic, The Phantom of the Opera.

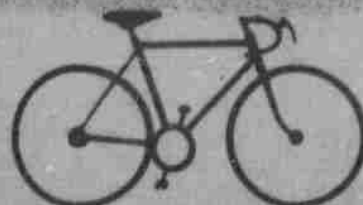
Two of the showings will be short subjects of top comedians of the era including Chaplin, Keaton, Laurel and Hardy, Harold Lloyd, Harry Langdon and the Keystone Kops.

The LSFS is a labor of love of its director, Howard Prouty, a junior at UNL. "My ideal," says Prouty, "is to cultivate a real appreciation of the silent film, which is certainly my candidate for the most misunderstood art-entertainment form of our time."

It is difficult to form a proper perspective of the American silent film today largely because it is almost impossible to see them as they should be, and originally were, shown. As Prouty put it, "I'm trying to approximate the films' originals presentations—the resources to duplicate them are beyond my means."

The society has an added feature this year, as musical accompaniments assembled by Prouty for each film will be used. They should add greatly to the presentations.

Film organizations of this type are difficult to establish in this area, and nearly impossible to sustain. The Lincoln Silent Film Society deserves feedback proportionate to the effort that has been put into it.



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