

THEATRES
Enjoy a great film in air conditioned comfort
HOLLYWOOD and VINE
12th & OUE - 2nd LEVEL GLASS MENAGERIE PHONE 478-8626

THEATRE NO. 1
**THE
BEST OF THE
NEW YORK
EROTIC
FILM FESTIVAL**



THEATRE NO. 2
**ANGIE
DICKINSON
-
BIG
BAD
MAMA**



Film-makers' Showcase

The Films of

**Suzan
Pitt
Kraning**

**MARBLE GAME,
CROCUS,
CELS,
A CITY TRIP,
WHITNEY
COMMERCIAL,**



JEFFERSON CIRCUS SONGS

Screenings at 3 & 7:30 p.m.
September 10, 11 & 12

Admission Free

Ms. Kraning will be in the Gallery Theater to discuss her animated films after each of the 7:30 screenings. A special workshop will be held in the Gallery Theater Sept. 11 from 10 to 12 a.m. open to anyone interested in filmmaking.

Sheldon Art Gallery
12th and 'R'

entertainment

'Frankenstein,' low-budget gore

Andy Warhol's *Frankenstein* is undoubtedly a must-see film for many moviegoers simply because of what it is—the hottest curiosity piece of sub pop-art sensationalism in years. It is also the worst motion picture I've seen in a long, long time.

As everyone knows by now, Warhol had little to do with the making of *Frankenstein*. This monster is the creation of writer-director Paul Morrissey. The movie looks low-budget and it spurts, oozes and splatters its way to what must be some kind of blood and guts ultimate. It's not at all frightening but is horrible enough to turn the stomach.

The movie is obviously fakey (rubber bodies, etc.) and Morrissey has indicated that the gore is all part of an underlying campiness. The film's ending, with body after body falling into one big bloody pile, could have been a fine satiric tour de force. But one hardly notices this type of thing amid all the other grossly exploited scenes.

Some critics have read deep meanings into Morrissey's "vision"; finding statements on youth, culture, sexual mores, etc. You could find the same things (if you looked hard enough in dozens of ignored, obscure grade-B

horror movies on late night television that would be just as interesting and a lot less pretentious. But Morrissey isn't an unknown B-director. He's a cinematic name who has made a bad movie even worse and offered it up as sensationalistic manna for the masses.

key grip

greg lukow

If *Frankenstein* is a fascinating curiosity piece, it is also sickening trash. The acting is terrible. Warhol's regular Joe Dallesandro performs his usual one-man stud service and plods through the movie with a disinterested, misplaced Brooklyn accent. Monique Van Vooren, another regular, provides the sex interest.

Only Otto, the Baron's meek, condescending assistant, seems to know what's really going on. His amazed looks and comic eye rolling seem to indicate how dumb the whole mess is.

The film is often hilarious but we are laughing at it and not with it. *Frankenstein* is one movie we didn't need.

KOIL PRESENTS

THREE DOG NIGHT

Omaha Civic Auditorium Arena
SEPTEMBER 14, 1974 8:00 P.M.



Ticket Prices: \$5.00 in Advance; \$6.00 Day of Concert
Tickets On Sale Now at Omaha Civic Auditorium Box Office

Human Potentials Film Series
Sheldon Film Theater

**EXPLORING
CONSCIOUSNESS**
from the ancient wisdom of the east
to the new science of the west



SUNDAY, SEPTEMBER 15
3 and 7 p.m.

ALAN WATTS

6 films on Meditation, Nature, and Zen.

SUNDAY, SEPTEMBER 22
3 and 7 p.m.

SRI CHINMOY

The experience of Meditation in the daily life of an Indian Master. Music by Mahavishnu John McLaughlin

SUNDAY, SEPTEMBER 29
3 and 7 p.m.

Psychics, Saints and Scientists; The Ultimate Mystery with Edgar Mitchell; Experiments with Uri Geller; and Potentially Yours.

Discussion opportunities will follow each program.

TICKETS (tax included)

Series \$5. regular \$3.50 student
Single \$2. regular \$1.50 student

available Union South Desk, Commonplace 333 North 14 & at the door.

For inquiries about joining the Human Potentials Committee, contact Suzanne Brown, Union Program office, 472-2454
Sue Tidball, Commonplace 333 N. 14, 432-6561