

BISHOP LOUGHLIN MEMORIAL HIGH SCHOOL

357 CLERMONT AVENUE
BROOKLYN, NEW YORK 11238
857-2700

DEC 17 1974

Bro. Francis Mulligan

"YOUNG FRANKENSTEIN"

Rating: A-III

I didn't think anyone made movies this funny anymore!

Terrific!

I smell Oscar nominations just around the corner!

Even the off-color double-entendres were hilarious ("great pair of knockers").

Everybody was excellent; it should bring in quite a boodle of cash at the box office.

Young Frankenstein (Fox)

Given his long and distinguished career, it is somewhat ironic that Mel Brooks is only now being discovered by young film audiences. In the past few years, his young new perspectives on old realities have shocked and amused audiences across America. Hitler will never be the same after his grotesque sprung time in The Producers, and Western campfire scenes will never recover from the outrageous parody of Blazing Saddles. In his most recent effort, Young Frankenstein, Brooks turns his withering gaze on the immortal characters of Mary Shelley's novel. Once again, he transforms them almost beyond recognition, deflating all their pretensions, and making them the object of frequently rollicking laughter.

Gene Wilder, who co-scripted the film, plays Dr. Frankenstein. Wilder is a master of the double take; he can spout the most banal dialogue and then turn and look puzzled at what he himself has said, forcing

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the audience to laugh twice at the same material. Peter Boyle, one of the finest character actors in America, is the monster, and for sheer buffonery and style, he is the finest creature ever to stalk the midnight hour. Boyle humanizes the creature, only to show that the brain of "Abbie Normal" can be funny. Especially notable are his scenes with the blind man, a throwaway role for Gene Hackman, and his encounter with the little girl by the well. Igor is played with real energy by Marty Feldman, whose arched eyes and immobile hump are always good for a laugh.

Despite the bold conception, however, and a cast who obviously warmed to the material, much of the humor in Young Frankenstein seems too strained, too rarefied and campy to be satisfying. Many of the sexual innuendoes seem too clumsy, and far too often the players are forced to make fun of the film's failings. This reflexive humor soon begins to drag and often is as lifeless as the creature sans his electricity.

I'd rate it A-4 Les Keyser,

DEC 23 1974

**PARAMUS CATHOLIC BOYS
HIGH SCHOOL**

PARAMUS, NEW JERSEY 07652

TELEPHONE 445-6465

Review: YOUNG FRANKENSTEIN

Brother Michael Damian

YOUNG FRANKENSTEIN is Mel Brooks's best film, although the humor is broad, never cerebral and quite repetitious, the director along with his co-script writer, Gene Wilder, has studied carefully the three Frankenstein pictures from 1931 (FRANKENSTEIN by James Whale), 1935 (BRIDE OF FRANKENSTEIN by the same director) to the 1939 film (SON OF FRANKENSTEIN by Rowland V. Lee). Brooks's counterparts are found in Lugosi, Lionel Atwill, Karloff, Dwight Frye, Valerie Hobson and/or Mae Clarke, Colin Clive and/or Basil Rathbone.

The black and white photography is excellent and the camera work with the wipes, fade outs and iris outs (although out moded by the 30's), along with the styling of the credits, give one a feel for Universal Studios at their peak in this genre. The musical score is lush although it is played at times by a solo violin and is reminiscent of Franz Waxman scores that ran non stop through a film.

Although the film lacks the expressionistic lighting and camera angles together with the rapid cutting of Whale's films, it is the director's restraint in directing his characters that gives the film its final form.