

## FACTORY GIRL

Even though FACTORY GIRL, the new biopic about Edie Sedgwick, was made 11 years after BASQUIAT and I SHOT ANDY WARHOL, it's hard not to compare the three films since they all purport to tell you the truth about Andy Warhol and the Factory. So, I contacted the two earlier films' biggest fan, 14 year-old Mary Ann Casavant, to ask her what she thought of FACTORY GIRL. She wrote the following review:

I have always known that I should have been alive in the 1960s, but it's been hard for me to figure out which part of the decade I really would have wanted to experience the most. For a while I thought I would want to be a hippy in the late 1960s, you know the long hair, Woodstock type? But after watching BASQUIAT and I SHOT ANDY WARHOL, I began to think that maybe I would want a member of the Factory instead.

So, I was totally psyched to watch, FACTORY GIRL, the new movie about Edie Sedgwick, the beautiful, totally skinny woman, who inspired Andy Warhol to make these really obscure films that no one understood. When the movie starts, Edie is in rehab (she's a brunette with long hair). She tells the therapist that she has a broken lifeline, and so knows she's one of those people destined to die young, which is sad but also gives her the freedom to live however she wants.

Anyway, so the movie flashes back to her moving to New York and meeting Andy Warhol. When she goes to the Factory, everyone is hanging out and doing really neat art stuff. Edie fits right in, and soon she and Andy are best friends. They have no patience for stuff like Vietnam, and the only things they care about are art and I Dream of Jeannie. Everyone at the Factory does lots of drugs and has a really good time. No one ever gets bored. Edie is really glamorous and constantly spends money on clothes. I think she does this because her father molested her as a child. But despite her troubles, she's on top of the world after she meets Andy.

But then Edie meets this totally hot rocker (they don't name him, but it's obviously Bob Dylan.) He's a true Artist with a capital A. He talks about the world and all these things that are going on outside the Factory, like Vietnam. He's not concerned with things like image. He's just deep. He makes Edie see that maybe Andy can be superficial. She gets on the back of his motorcycle, and they go out to the woods where he tells her Andy is taking advantage of her (And he's totally right, by the way, Andy should have paid Edie). They then have really hot sex in front of a raging fire.

But Edie still really likes Andy. She decides to introduce her new friend to Warhol, but Warhol is all intimidated by how cool he is and how manly he is. It made me think, I mean I really want a gay best friend, but I also want a hot guy. Can you have both at the same time? Edie totally had to give up Bob for Andy. Is that the way is? I mean do you have to have to make a choice between Andy's art and Bob's?

Okay, so after the rocker leaves, everything goes really down hill, and Edie gets hooked on drugs. All the lights go blue and green, the camera moves around really fast, and her

eye makeup gets really heavy, so you know it's bad. Her accountant won't give her money, explaining that it's tough love, and she responds, "Do you know what tough love is? It's trying to keep your father out of your bed since you were 8 years old." Wow, Sienna really deserves an Academy Award because that moment devastated me.

So, she has no money, Andy won't see her anymore, and she's all strung out. Things are looking bad. Her friend from college tries to help her by showing her a picture of when she was happier and brunette. When he does this, you can totally see the contrast between the Edie he's talking to and the Edie in the photo. In the photo, she's skinny and wearing like J. Crew type clothing, but the cool J. Crew type clothing. The Edie looking at the photo is blonde and super skinny instead of just really skinny. She then sees that she needs help and she goes to this rehab, but we all know she ends up dying anyway.

FACTORY GIRL really made me think about whether or not I wanted to be Edie Sedgwick. Maybe I would just want to be like Edie Sedgwick, without all the family stuff and without Andy being mean to me, or maybe I want to be like Joan Baez and be with Dylan. The best thing about FACTORY GIRL is that it really opened up my mind. Andy Warhol was not nice to Edie, and he should have learned about art from people like Dylan, who really cared about the world and weren't superficial.