

Hill: film co-op goal is to remain open to anyone

It takes up two rooms in the north end of Lyman Hall. Film reels are stacked on tables against the wall. Books are piled up behind the tape recorder that sits under a picture plastered bulletin board. This is the Film Co-op open since December 1976.

Gary Hill, resident artist for the Nebraskan Arts Council and one of the co-op's organizers, said he is satisfied with what the co-op has accomplished so far, even if there is nothing to show for all the work and time put into it.

The co-op's goal is to remain open to anyone. He said it would be a bureaucratic mistake if the university "sucked up" the co-op in some department.

Informal, non-credit co-op meetings are held every Thursday in Lyman Hall 114 at 7 p.m.

Hill said the co-op is also trying to get books and set up a file that would include equipment and lab price information.

There are about 10 super-eight millimeter and seven 16 millimeter films being made but none are finished yet because filmmaking takes time, he said.

He has been working on his film, "Food from Trash" since 1971, and has spent almost \$7,000 on it.

"It's more work than anybody thinks," he said. To begin, equipment must be found, which is where the co-op comes in, he explained. Then film has to be bought and actors lined up. After the film is shot it has to be processed and edited.

"If I knew how long it would take, I probably would never start the thing," he said. "I just start and do one step, then the next."

The co-op is open to anyone, anywhere, he said. That is the one stipulation required by Otto and John Kotouc, who donated \$4,000 in actual equipment and \$6,000 in cash to start the co-op.

"There is no requirement that a guy needs a degree to make a film," Hill explained. About half of the people involved with the co-op are non-students of all ages and one filmmaker is only 11-years-old, he said.

Hill, whose official title is Filmmaker in Schools for UNL, said he would rather have the open workshop atmosphere of the co-op than teach a structured course.



Filmmaker Gary Hill takes "five" during a recent working session.

Photo by Ted Kirk

arts and entertainment

Film

Talented stars glow in 'Cousin Cousine,' Disney film

Review by Will Huffman

Cousin Cousine (currently at the Plaza 4) is the hottest French import of the year and it's easy to see why it's making such a big hit with American audiences. Those put off by the oft-times ponderous tone of foreign films will find *Cousin Cousine* just the opposite.

The film is light and enjoyable. It never really takes itself seriously and doesn't expect the audience to either.

The plot is slim. The movie relies upon the charm of the performers, and they carry it off beautifully. Marie-Christine Barrault and Victor Lamous play two distant relatives rapidly approaching middle age who decide to chuck it all, including their respective spouses (Guy Marchand and Marie-France Pisier), and run away together.

Director Jean Charles Tacchella keeps everything flowing on a nice naturalistic level. His style, while craftsmanlike and unspectacular, leaves plenty of room for the actors to build their characters.

As a couple, Barrault and Lamous exude an honest and open type of relationship. In fact, the entire movie is so free of any stuffy seriousness or pretensions that it becomes difficult not to join in and wish the couple good luck as they say good-bye to their family on Christmas Eve.

Cousin Cousine is a refreshing view of life from a distinctively optimistic and down-to-earth point of view that could serve us well in uptight times. Also refreshing is the fact that the film is being shown in a subtitled version, so the audience will not have to suffer the irritations of a badly dubbed soundtrack.

Different offering

I don't make a habit of attending Walt Disney movies (at least not for the past 10 years), but the latest Disney release *Freaky Friday* (currently at the Plaza 4) seemed to offer something a little different.

For one thing, the story presented some intriguing possibilities. The plot concerns a 13-year-old girl and her mother who find their identities switched into each others' bodies for one day. As the irresponsible teenage struggles with the household chores, Mom must endure

the challenges of a day in high school.

But what really lends *Freaky Friday* its distinction and separates it from the innumerable other kiddie vehicles is the casting of Jodie Foster and Barbara Harris as the flip-flopped mother-daughter duo.

Foster was great as the teen-age hooker in *Taxi Driver* and Harris was equally terrific as the daffy spiritualist in Hitchcock's *Family Plot* last year. Teamed in *Freaky Friday*, they both give captivating performances.

Harris always has been great at being kooky, and in this movie she has a field day. Blowing huge bubbles with her gum, Harris imitates a teeny-bopper to the hilt, and in the process makes *Freaky Friday* worth seeing on the basis of her performance alone.

The rest of the film gets a bit creaky and sloppy at times, but there are redeeming bits by Kaye Ballard and Ruth Buzzi as a couple of blood-thirsty coaches to take up the slack. They more than make up for the predictability.

Freaky Friday is a tremendously pleasurable diversion. Anyone looking for unchallenging entertainment could do a lot worse; unless of course you have any qualms about being caught at a Walt Disney movie. However, *Freaky Friday* made me wonder if I haven't missed something all these years.

Films on the way

As the big Christmas releases begin to lose their punch, we can expect an interesting assortment of new releases to hit Lincoln within the next few weeks.

Quality, availability are criteria

By Charlie Krig

Editor's note: This is the first article in a series on how fine arts are brought to UNL.

There has never been a question whether a university should promote and sponsor the arts. The question has been which arts.

The Cultural Affairs Committee (CAC) brings in most performances in Kimball Hall, according to CAC coordinator Ron Bowlin.

The group tries to "present quality programs to draw significant audiences which will pay significant ticket prices to cover the costs" of the shows, Bowlin said.

However, quality is hard to define, Bowlin said. "It's difficult to know what you're getting (when booking a performer—so we usually rely on first hand information," he said. By that, Bowlin said, he means CAC checks with people at UNL and in other performance related areas of knowledge to see what they recommend.

"Most people who come to us, we don't want. The people we want can wait until we come to them," he explained. "The more popular an artist is, the harder it is to get a date and book him."

In fact, Bowlin said, it often comes down to just that: whatever performer is available at the time.

But besides "quality" and "availability" there are

two other related criteria. "Will it draw an audience?" and "Do we have a mixed program?" are two more questions, Bowlin said. He added CAC tries to get an equal balance of dance, theatre and music, but that it's not an easy job.

In dance, Bowlin says CAC would like to help the "newer" companies but they tend to book the well-known, major ones. CAC thinks it's good to get three substantial dance companies each year, he added.

As for theatre, Bowlin said he looks for as many companies as possible but laments "there are never as many good ones as we (CAC) want."

However, he said there are plenty of musical performers because CAC can choose from many areas including vocalists, orchestras, and instrumentalists.

Of the \$111,250 that CAC received last year, Bowlin estimated ticket sales covered 45 per cent of it. The rest came from the School of Music (15 per cent), the Fees Allocation Board (13 per cent), the College of Arts and Sciences (3 per cent; this money comes from tax revenues, not student fees, Bowlin said), other arts funding programs (23 per cent; state, federal, and regional funding), and a final category of "other" (1 per cent; private contributions, bequests, etc.).

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Music fraternities to perform tonight

The UNL music fraternities will present a public performance of the Bach cantata "Wachet auf, ruft uns die Stimme" at Kimball Recital Hall tonight at 8.

Members of the School of Music fraternities will provide chorus, soloist and orchestra, under the direction of Dave Jarvis, a Lincoln senior.

Soloists are Patricia Harney, soprano; Donald Freed, tenor; and Randy Fraiter, bass. Organist is Cynthia Knoep. Faculty members Quentin Faulkner and Carolee Curtright will assist.

The fraternities participating in the program are Delta Omicron, Mu Phi Epsilon, Phi Mu Alpha Sinfonia, and Sigma Alpha Iota.