

Arts & Entertainment

Artists travel far, deep, into visual adventures of film

By David Thompson

"Any way you look at it, this is the way it is," says a camera in one of James Broughton's films. In reply to that, the sky answers, "Everything is a little bit different." Broughton believes the sky, not the camera, and this weekend he will be at the Sheldon Film Theater, along with fellow filmmaker Joel Singer, to describe just how different that view can be.

Their visit accompanies a retrospective of their films to be shown at Sheldon, the final film/video showcase presentation at the theater. Broughton and Singer do not make conventional, 90-minute, storytelling films. Instead,



they make short creative exercises, 27 of which will be shown in the retrospective. Stopping by Sheldon you can obtain a schedule of the films, a map of Broughton and Singer's kaleidoscopic world.

A step into this world yields a variety of forms. The world is wide because Broughton has been around for a while. He was a member of the Art in Cinema group at the San Francisco Museum in the late '40s, and he made his first film, *Mother's Day*, in 1948. The retrospective will include films Broughton has made throughout his career as well as Singer's solo efforts and films the two have collaborated on.

It is interesting to note the differences in the styles of the two filmmakers and to observe the results of a combination of those styles. Broughton's films are often whimsical examinations of people while Singer's are cinematic experiments.

In Broughton's 1968 film *The Bed*, for example, the character in the title role wanders down a hillside, coming



Photo courtesy of Sheldon Film Theater
James Broughton and Joel Singer will discuss their films after they are shown tonight through Sunday at the Sheldon Film Theater.

to rest in a wooded area. Then Broughton proceeds to show us just how big a role beds play in our lives. We sleep in them, we have sex in them, we are conceived in them, we play in them, we pray in them, just to name a few of the amusing things that go on in this forested four-poster.

Singer's films are strikingly different. He focuses not on the action going on in front of the camera, but on the action of the camera itself. While Broughton usually narrates his films with his poetry, Singer's films are silent aesthetic examinations.

In *Glyphs* and *Fractive Clusters*, for example, images of nature are caught in Singer's eye. He shifts focus, exposure and the position of the camera, presenting images in rapid succession. Fish in pools, the shadows of clouds sliding over hills, the movement of water and the light that plays upon it. All are woven into a montage of shifting forms.

A meeting of the styles yields interesting results, as in

their 1977 film *Windowmobile*. The film was made in the mobile home where Broughton and Singer live. They filmed it by placing the camera in various positions in front of windows, arbitrarily filming bits and pieces of life that went on outside as well as reflections of life on the inside.

Perhaps the most beautiful of all of Broughton and Singer's excursions into the realm of sight are their explorations of the human body. In films such as *Erogeny* and *Song of the Godbody*, the shape of the human form is shown in shifting crescents and the texture of the body is traced. Prairies of skin and forests of hair are traversed. To the words of Broughton's poetry the camera moves over the shapes that are us. "We are hemispheres ebbing and flowing, we are continents meeting, discover my oases, explore me," he says. While these explorations may not excite the viewer who expects traditional films, for those who look they yield visual adventures.

UNL Orchestra, Chorus to give concert Sunday

The University Orchestra of the UNL School of Music, directed by Robert Emile, and the UNL Oratorio Chorus, directed by Ed Bruner, will present Haydn's "The Creation" and other works during a free 3 p.m. concert Sunday in Kimball Recital Hall.

Performing with the University Orchestra and Oratorio Chorus will be soloists Lila Olson, soprano; Scott Miller, tenor, and Charles Austin, bass, all graduate music students.

"The Creation," which will be sung in English, tells the traditional story of the creation found in Genesis. Haydn considered the music one of his finest works and its first performance was one of the most successful concerts in the history of Vienna.

In addition, the University Orchestra will perform Telemann's "Concerto in D for Trumpet, Strings and Continuo," with senior Tim Andersen as trumpet soloist.

Also on the program will be Poulenc's "Concerto in G Minor for Organ, Strings and Timpani," with graduate music student Pat Murphy as organ soloist.

The Nebraska Choral Arts Society will present a concert of choral music by Johannes Brahms, Randall Thompson, and Tom Johnson, Saturday at 8 p.m. at UNO Performing Arts Center, and Sunday at 8 p.m. at Plymouth Congregational Church, 20th and D streets, Lincoln. This is the last concert of the 1981-82 season and will include "Peaceable Kingdom" by Randall Thompson and "Fest und Gedenkspruche" by Johannes Brahms. The final work, "The Four-Note Opera" by Tom Johnson, is a comic look at opera and opera singers. Soloists for the "Four-Note Opera" are Mary Gundlach, soprano; Dianne Jones, alto; Rick Miser, tenor, and Chris Bradt, bass.

Tickets are available through Brandeis ticket outlets and the Nebraska Choral Arts Society, 5312 Underwood Avenue, Omaha, or by calling 402-558-2330. In Lincoln tickets are also available through Dietze Music, Dirt Cheap Records, and Hospe Music stores. Special rates are available for groups of 10 or more.

Nebraska Choral Arts Society is directed by Thomas A. Brantigan.

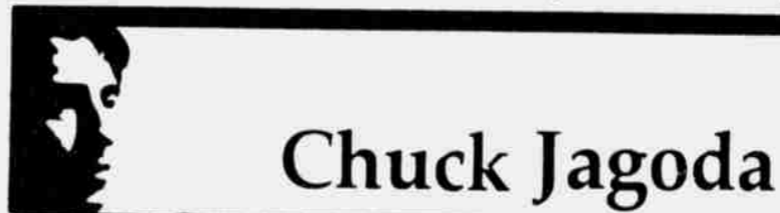
Mr. Wizard supports civil rights law

TOMMY: Say, Mr. Wizard!
MR. WIZARD: Hi, Tommy.

TOMMY: Last week I got so wound up in your example of what happens when you use statistics alone to determine family relationships, that I forgot to ask you how you *do* solve the issue of legislating rights for homosexuals.

Now, I understand what you're saying about statistics but how *do* you figure it out? Hunh? Hunh? How do ya? Hunh, Mr. Wizard!?

MR. WIZARD: Gosh you jump around a lot for such a hot day! Can't you learn to ask a question and keep



both feet on the ground at the same time?

Humph! I'll answer your question but you have to phrase it. Exactly what question do you want me to answer?

TOMMY: What kinds of laws should we have about homosexuals? Are you in favor of the amendment to promote civil rights for homosexuals?

MR. WIZARD: There are two ways you can look at this. First of all, you can try to use the law to eliminate homosexuality. On the other hand you can try to use the law to guarantee rights for homosexuals.

The first approach is hopeless.

TOMMY: Why do you say that? If you outlaw certain people or certain behavior won't that eliminate it?

MR. WIZARD: No way. You can't legislate away people with one type of affections any more than you can legislate away those affections.

TOMMY: But down through the ages there have been laws against people's vices.

MR. WIZARD: About *other* people's vices. The laws have always been passed by one group of people against the behaviors of another group - which the first group considers vices. And those laws have always been dis-

obeyed.

Changing human nature through the law isn't very efficient. And then if you try to *enforce* the laws against non-traditional sex and gambling and the like - that becomes a colossal waste of time and money. Not to mention the disregard of the civil rights of homosexuals and others as well.

TOMMY: Wait a minute. How did the civil rights of others get mixed up in this?

MR. WIZARD: Well, on the specific level, how do you think the police enforce such laws? They use wire taps, informants, bugging and spying techniques. Let's face it, they're investigating people's most private behavior. To do that they have to be sneaky and they're going to end up spying on at least some people who are not homosexual.

TOMMY: And where does the waste come in?

MR. WIZARD: Well, that kind of investigative work requires a tremendous amount of time and money. And it just doesn't accomplish anything. There have been practicing homosexuals back as far as the Old Testament and the ancient Greeks. People like Hitler have even tried to eliminate them in extermination camps and that didn't work. You think some laws are going to do it? Not only that, the laws not only *don't* eliminate it, they drive it underground and cause more of the frustration that leads to violence and criminal behavior. If homosexuals *do* commit a larger share of violent crimes it's probably because of all the frustration they feel in a world where they feel they have no rights.

TOMMY: So I guess you're in favor of the amendment? In order to guarantee the civil rights of homosexuals?

MR. WIZARD: And of all the rest of us. Tommy, we have to try to make sure everyone has as much of the Bill of Rights as everyone else. If one group can deny the rights of another group it's not much more trouble to deny the rights of other groups and other groups until your own group has its rights denied.

TOMMY: Even the rights of Nazis and people who are trying to deny rights to homosexuals?

MR. WIZARD: Yes, Tommy, whose ever rights are being threatened. If their rights are threatened, they must be defended, too.