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Jon Glazer and Rebecca Ungerman kick off the LIFE Senior Services' fourth Springtime for Seniors concert season at Monte Cassino, 2206 S. Lewis Ave.

Spring into action

Rebecca Ungerman and Jon Glazer concert series begins Monday

By JOHN WOOLEY
World Scene Writer

LIFE Senior Services' fourth Springtime for Seniors concert season begins Monday, and it's doing so well that organizer Jan Dunkelberg suggests people who haven't yet gotten their tickets call before they show up.

"We've already sold close to 370 tickets for Rebecca Ungerman, so we're close to selling out," she said Thursday afternoon. "If people call, and we still have tickets, we'll be able to have their tickets waiting at the door when they arrive."

Ungerman and pianist Jon Glazer make their Springtime for Seniors debut Monday evening. Other shows in the series feature pianist Donald Ryan and Kelly Ford on May 23, ballroom-dance band Retrospect on

June 20, and the jazz trio SCORE on July 18. All but Retrospect are new to the series.

In choosing the acts this year, Dunkelberg said, "We used a survey we put in last year's programs, asking the audience to give us some feedback on who they'd like to see. From that, I drew out some ideas, and I had some of my own.

"Our routine has always been to have one act come back from the year before," she added. "Our second year, Chuck Cissel came back. The third year, it was Janet Rutland. The audience seems to like that continuity. This year, it's Retrospect that returns. Their show last year was an overwhelming success. They play a lot of big-band music, and they've got a great vocalist."

In addition to the new acts, the series has a new venue.

"We've enjoyed being at East Side Christian Church for the last three years, but we actually outgrew the space," she said. "I went looking for other locations, and I heard about the new Malcolm Deisenroth Performing Arts Center at Monte Cassino school. It's a 500-plus-seat facility with a lovely stage and lighting. We're very happy to be there, and I hope they're happy to have us.

And, while Springtime for Seniors' concerts are obviously meant to appeal to an older audience, Dunkelberg noted that families are welcome at the shows as well.

"Life Senior Services is focused on the older population, but that's a very broad population," she said. "When you start using the word 'senior,' you can go from 55 up to 90-plus, so it's a large and varied audience."

The address of the Malcolm

Deisenroth Performing Arts Center is 2206 S. Lewis Avenue, with parking on the west side of Lewis between 22nd Street and 22nd Place. Parking attendants will be on hand the nights of the shows.

The ticket package for all four concerts is \$25, with admission to individual shows set at \$7. Tickets can be purchased at LIFE Senior Services, 5950 E. 31st St. For reservations, or to check ticket availability, call 664-9000, Ext. 245.

Concert sponsors include Burgundy Place and Woodland Terrace — Senior Star Living Retirement Communities, Blue Cross and Blue Shield of Oklahoma, Ambassador Manor and Ambassador's Courtyards and Grace Hospice.

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Shot from the hip

Oklahoma filmmakers to be showcased at Bare Bones Film Festival

By JOHN WOOLEY
World Scene Writer

The do-it-yourself — or DIY ethos — a generation ago embraced by street-level punk-rock bands, has moved into video, as filmmakers with little more than a camera and a couple of actors create their own kinds of personalized art.

Few, however, have embraced DIY as wholeheartedly as Oklahoma's Damon Blalack, whose feature-length movie "Let Us Go and Burn Her Body; Or, the Devil Done Let Out," debuts at 1 p.m. Saturday at Muskogee's Roxy Theater, as part of the Bare Bones Film Festival.

In addition to writing, producing and directing the picture, Blalack also cast it, decorated the sets, ran lighting and sound, did all the grip work, shot it and edited it.

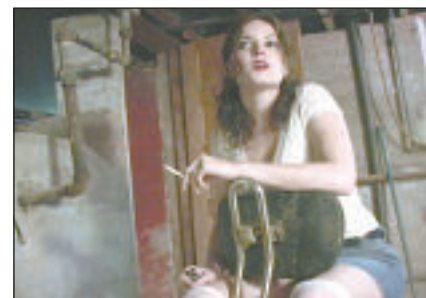
"There were days I had a boom pole in one hand, a camera in the other, and a DAT audio recorder strapped to my waist," he recalled with a chuckle in a recent telephone interview. "I started doing it myself out of necessity. I was having trouble finding people to help. Then, as I got into it, I actually had opportunities to get people for a day or two, but I decided to just go ahead and finish it myself and have that experience."

Blalack made the picture as his thesis project for a master's degree in the University of Oklahoma's media arts graduate program.

"After they saw the rough cut, my (thesis) committee said, 'You must've gotten a lot of help on this,'" he recalled. "I said, 'No, I did it all myself.' They were impressed."

The movie blends documentary footage — including interviews with ghost hunter Justin Faulk — with the fictional story of a paranormal investigator (well played by Erika O'Bar)

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Courtesy

Rebecca Longan (Erika O'Bar) tries to tempt her stalker who claims to be the devil, in a scene from "Let Us Go and Burn Her Body."

Lights, cameras — action

The sixth annual Bare Bones International Film Festival kicks off Monday for a weeklong run of more than 80 screenings of independent films, panel discussions and other events at venues around Muskogee.

The festival, which runs through Sunday, April 24, boasts premieres of indie movies from around the country and several foreign nations and is limited to films whose budgets do not exceed \$1 million.

In addition to the films, the program includes panel discussions on topics ranging from screen acting to writing, casting and marketing. Also, auditions for a number of films being produced in Oklahoma will take place during the festival week.

The week will culminate with a gala awards ceremony recognizing winning films and filmmakers in numerous categories.

Oklahomans also will be honored during the festival with Trail Blazer Awards. Recipients this year are Muskogee native Betty Price, executive director of the Oklahoma Arts Council; Bill Payne, radio station owner and promoter; and long-time Oklahoma filmmaker Shawnee Brittan.

A full schedule for daily film showings, panel discussions, workshops and other film-related events, along with festival ticket packages and prices, can be found on the Bare Bones Web site at www.barebonesfilm-festival.com.

Tarnished angels

'Born Into Brothels' depicts sad, sordid lives of children of Calcutta's prostitutes

By DENNIS KING
World Scene Writer

Through the children's haunted eyes, there are glancing rays of beauty amid the ugly, fetid squalor and broken shards of hope festering in grim, grinding poverty.

It shows up with startling clarity and heartbreaking inspiration in the stunning photographs taken by the lively, ragamuffin children of Calcutta prostitutes who are the subjects of "Born Into Brothels," the Academy Award-winning documentary that works fervently in the gray margins between objective journalism and shirt-sleeves social work.

Made by London-based photojournalist Zana Briski and her partner Ross Kauffman, the film (in English and Bengali with subtitles) began as a high-minded journalism project in which Briski moved in 1998 to a room in Sonagachi, the seedy red-light district of northern Calcutta, with the intention of coolly documenting the sad, sordid lives of its prostitutes.

As she tried to insinuate herself into the rank, chaotic culture of the neighborhood and gain some insight into the lives of women who from girlhood to old age are consigned to work "on the line" in dank alleys serving the carnal needs of anonymous clients, Briski was inevitably drawn into the rowdy orbit of

movie review

"BORN INTO BROTHELS"

Theaters:
Circle 2 (12 S. Lewis Ave. — call 592-FILM for show times)

Studio:
THINKfilm

Running Time:
83 minutes

Rated:
R (language)

Quality:
★★★★½
(on a scale of zero to four stars)

the sex workers' feral, neglected children.

In these small, ragged souls — so full of sass and savvy, so fragile while pretending to be so tough — Briski tells us she saw something that made her rethink her mission and redirect her energies. (It's a moment that tangentially raises a pertinent ethical question: At what point might a journalist rightly step from the sidelines and become an active participant in a story?)

Briski apparently reached that point when she went from being a detached



Gour

observer of the human suffering and the grinding cycle of ignorance and poverty and became a passionate advocate for the children who were born into brothels and faced little hope of escaping that cruel cycle.

Her transformation grew from an inspired idea, when Briski decided to offer seven eager students a class in photography, give them each a point-

and-shoot camera and send them out to capture images of their roiling, festering world.

From this, we get to know the sad, undaunted personalities of these children and catch heart-wrenching glimpses of the hellhole in which they live.

SEE BROTHELS D-10