

# Hart . . .

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Hart has certainly done just that. With an album of eight songs so full of hooks that fish cringe their scaled bodies in terror, and a show that rocks alongside any headliner on the road today, he can bring a crowd to its feet and hold it there.

With the severe factionalization of today's popular music, every entertainer finds himself in a jar with one of many of labels to categorize him. Hart is not immune from this, but he doesn't worry about it either. By being aware of the hazards of popularity and possessing the confidence of any intelligent 22-year-old, he meets the label-markers head on.

"If you went of basis of 'Sunglasses,'" Hart said, "They'd say 'techno-pop.'"

"But I don't pay attention to stuff like that. To me, 'good' is the only label that matters."

And as for those who might tend to pass Hart off as just another teen idol or pin-up boy, he is quick to discount the image, and defend his younger fans, like the four that waited anxiously by the backstage door and the handful milling around the front of the hotel during the day of the show.

"I'm proud for them (younger fans) to be among my fans," he said. "Cheers to them for supporting us."

Hart's confidence in himself and the people he works with shines through when he's asked about whether he thought "Sunglasses" would be as big as it is. He explained simply that he thinks it was a hit.

Hart admits that he uses no formula for coming up with his material ("I don't sit down and say 'A + B = C'"). In fact, Hart's biggest American success came from producer Mike Chapman's fondness for wearing the tinted lenses. Somebody laughed that Chapman even wore his sunglasses at night, and the combination of words stirred something inside Hart who sat down and wrote the hit after the album was already three-fourths done.

When asked if the status he now deals with daily is what he expected, Hart takes a sip of his tea and honey and hesitates for a split second looking for the answer in the bottom of the styrofoam cup he holds in one hand. Hart looks up and smiles slightly.

"Better," he says in the voice that runs the gamut from steamy to commanding on vinyl and stage.

"Definitely better."

# 'Nerds' . . . .

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the other cheapo college sex films are the performances of Carradine and Edwards.

Carradine has a catalogue of small, insignificant roles behind him ranging from "Coming Home" to "Mean Streets." Edwards'

largest claim to fame thus far has been an memorable role in "Fast Times at Ridgemont High." But both make their characters so immediately likable and familiar, it's impossible not to relate to them and get on their side when they confront the "beautiful people."

"Nerds" does dwindle a bit when it resorts to some voyeurism and other assorted dirty sophomoric tricks, but it's kept away from a mean spirit by an always clever, funny script that never lets up. Those who follow Nebraska football faithfully may wonder how the college studs

have enough time to run a fraternity council, or find the time to harass the weak, but that's a limited perspective best left to David Letterman. "Nerds" is the summer's second best comedy (right behind "Ghostbusters") and makes being different not so different.

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