

# Film brings city culture to the prairie

By Charles Lieurance  
Senior Reporter

I guess rap and hip-hop music hasn't really caught on in Lincoln yet: I was the only one in the theater for "Krush Groove" the other night, and the two other people I know who saw it said they had been the only ones at their showing too.

## Movie Review

My first instinct would be to say that maybe no one was there because the movie was awful. But, surprisingly, it wasn't all that bad for a music exploitation film. So it must be the music.

Michael Schultz, the director of

"Krush Groove," has done an admirable job with a tired plot. Anyone who's seen any of the old Elvis movies knows this one by heart.

Two enterprising young men, one black and one white, start a small record company called Krush Groove in the heart of New York, run into economic difficulties, get in trouble with a loan shark, have a big rap contest, get out of trouble with a loan shark and make a lot of money.

There's a girl, of course (Sheila E., no less), and two brothers in conflict. The filmmaker sternly reprimands institutions like schools, banks and churches for their closed minds.

Schultz does resuscitate some of this material, though. For instance, the school sequence is a piece of inspired

black humor. The rap group The Fat Boys are in a class called "fetal pig." As the teacher tries to name the parts of the pig in a typical monotone, the Fat Boys are barbecuing one of the specimens over a bunsen burner.

It's disgusting and very funny. Rap is sort of the American equivalent of the British Two Tone movement of the late 1970s. Two Tone was an attempt to combine Jamaican ska and reggae with punk rock to create a political vision of racial unity and activism. Likewise, rap incorporates street corner soul, funk and hardcore punk to similar ends.

It is refreshing to see a movie that consciously attempts to avoid any racial stereotypes. My big fear going into the movie was that the white players would be bank tellers, stuffed shirts and progenitors of an uncool culture.

Schultz paints his picture carefully, and the only divisions in the movie are between the cool and the uncool — or "def" and not "def," as the film puts it

Sheila E., Prince's protege who plays herself, proves to be a very competent actress. She exudes a sultry toughness entirely her own. The other players are mostly just musicians being themselves. Run-DMC, the godfather of rap, Kurtis Blow, Jam Master J, The Fat Boys and Beastie Boys all turn in great songs and fill the screen with wit and style.

Perhaps the most interesting group was the Beastie Boys, suburban white kids rapping to hardcore/heavy metal riffs. The Beastie Boys' "She's on it" and The Fat Boys' ode to gluttony, "All You Can Eat," were highlights of the soundtrack.

Music that was once traditionally



Tom Lauder/Daily Nebraskan

"black" finally is becoming a central part of all urban culture.

That is, urban culture everywhere but in Lincoln. The movie probably

won't be in the lone prairie much longer, but score the soundtrack at all costs.

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## West part of reading series

Poet Kathleen West continues the John H. Ames Reading Series with a poetry reading Thursday.

The reading will be in the Bennett Martin Public Library's Heritage room on the third floor.

West has published five volumes of poetry and has had her poems included

in seven anthologies. Her latest book, "Water Witching," was published in 1984 while she was a Fulbright Scholar in Iceland.

This program is part of a series of events to increase public awareness of the rich literary and artistic heritage of Nebraska as reflected in the Heritage Room collection, say library officials.

The Nebraska Literary Heritage Association, the event's sponsor, is trying to raise \$300,000 to establish the Heritage Room Endowment fund. The money would match a \$100,000 challenge grant from the National Endowment for the Humanities. For more information, call the Heritage Room, 435-2146.

## Hungarian performance is sold out

The Hungarian State Symphony Orchestra will perform at 8 p.m. Friday, in Kimball Hall.

The performance will be a Jelinek Memorial Concert offered as a presentation of the UNL/Kimball Performance Series. Tickets to the concert are sold out.

The Hungarian State Symphony Orchestra is directed by Adam Fischer, frequent conductor of major European Symphony orchestras and music director of the Freiburg Theater in West Germany. Fischer made his U.S. opera debut conducting the San Francisco Opera's production of "Don Giovanni"

in 1981, and two years later made his U.S. orchestral debut conducting the Boston Symphony.

The program for the concert will include works by Bela Bartok, Zoltan Kodaly and Franz Liszt.

## 'Old Times' tryouts set

Auditions for "Old Times" by Harold Pinter will be next week in the Gallery Theatre at the Lincoln Community Playhouse, 2500 South 56th St.

Open tryouts will be from 7:30 to 9:30 p.m. Monday and from 7:30 to 8:30 p.m. Tuesday. Call backs will be held on Tuesday at 8:30 p.m.

Two women and one man are needed to portray a married couple and an old friend who are gathered to share drinks, memories and illusions.

Director Lindsay Reading Korth said, "The play smolders between passions that lurk in the group's 'old times' and the polite social pleasantries required by the occasion. Actors interested in exploring the powers which drive us through, into and out of relationships, are encouraged to audition."

The show will be the second production of the Gallery Theatre season. The first, "Pool for Love" plays Thursday to Sunday in the Gallery. "Old Times" will be performed Jan 9-12.

Scripts can be checked out through the Lincoln Community Playhouse Box Office. A \$3 deposit is required. Call 489-9608 for details.

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