



The Regulators

Courtesy of The Zoo Bar

After Television, Trout Mystery to play local bars this weekend

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clude **The Regulators**, another baby band from Lawrence, Kan. The four-man band will perform hypnotic and soulful reggae at the Zoo Bar, 136 N. 14th St., Friday and Saturday nights. Show times are at 9 p.m. and admission is \$2.

Johnny Reno and the Sax Maniacs will be hitting the Zoo stage Monday and Tuesday with its notorious no-frills rock 'n' roll.

Show times are at 9 p.m. and the cover is \$5.

Tentatively playing at the Zoo next Wednesday, is Buddy Miles.

Nothing new to Duffy's or the Lincoln alternative scene, **Trout Mystery** will carry music lovers over the hump next Wednesday night.

According to band member Dave Sullivan, Trout Mystery's style is "pop" with a twist. Although the band's music has some notoriety, Sullivan said the music is not sugared and accessible like a lot of the music one hears on the radio.

"You can't like it (the music) right away, but it grows on you,"

Sullivan said.

Looking towards the future, Sullivan said the band is eyeing yet another recording and wants to eventually tour in some major cities in the United States.

For now, Sullivan said, the band likes Lincoln and the Lincoln alternative scene likes Trout Mystery.

"That makes me feel like we're good."

Trout Mystery will feature two opening acts which have yet to be announced.

Show time is at 9 p.m. and the cover will be \$2.

UNL dancers perform 'Urban Interludes'

From Staff Reports

"Urban Interludes," an all-dance variety show, will be performed at Kimball Hall this weekend.

The program consists of five different dance choreographers who display their ideas of city life, director Laura Milan said.

The first part of the show will be a dance routine that depicts peoples psychological relationships with each other in a city. Later in the show, another choreographer takes his ideas to the streets and night clubs, Milan said.

As a final number, Cindy Scarborough, a guest choreographer from

New York, will present a solo piece and a number involving styles of walking on the streets, Milan said.

"The program offers something for everyone," Milan said.

The show runs today and Saturday at 8 p.m. and Sunday at 3 p.m. Tickets are \$8 for general public and \$6 for senior citizens and students.

'Tap' showcases wonderful talents of great dancers

By Kelly Anders
Staff Reporter

For anyone who appreciates good, hoofin' and a refreshing story, "Tap" is the film to see. The storyline is believable and entertaining and the dancing is superb.

As the film begins Max Washington (Gregory Hines) is about to be released from prison. He was sent there for pulling some "jobs" and kept there longer for beating up a guard -- Max has a terrible temper.

After he's released, he returns to the seedy New York City neighborhood where he grew up. The area crawls with adult theaters and ragged buildings.

He gets a job as a dishwasher and moves into the Clark Hotel, a rundown joint in the area. Across the way is Sonny's Side of the Street, a tap school and residence full of memories for Max.

Inside Sonny's live Amy (Suzanne Douglas), her adorable teenage son Lewis (Savion Glover) and several elderly men. Included among the men, all tap dancing greats, are Sammy Davis Jr., as Amy's father, Little Moe, and Sandman Sims as Sandman.

Max goes over to Sonny's to reignite sparks between himself and Amy and to practice tap. Moe has other ideas for Max.

Moe wants to try a project that mixes rock music and tap dancing. He considers Max the only dancer good enough to help him.

Meanwhile, the crooks Max "worked" with before he was sent to prison want him to join them again for more "jobs."

Between the Henry LeTang's choreography and improvisation by Hines, the dancing was excellent. Every move the dancers made was flawless. It was especially surprising how spry the older men were. They had moves as complex as those of Hines and Glover.

Two of the best scenes in the film were the tap "challenge" and street dance scenes.

In the challenge scene, Hines accuses the older men of having "no legs," which means he's saying they can't dance anymore. They prove him wrong -- and then some. The dance between Hines and Davis Jr., in the scene was especially good.

Also memorable was the street dance scene. People danced on all sorts of surfaces. Construction workers watched and a bongo player sitting at the bus stop even joined in.

In addition to the story and dancing, the cinematography was first-rate and enhanced every scene. The camera movements and shots combined with the stark and strong images and colors were a visual treat.

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