

High energy predicted from Boogie Shoes

By PATRICK MINER
Music Critic

Concert Preview

Tonight, the Zoo Bar will be full of BS.

Boogie Shoes, a Chicago-based quintet, will make their first appearance in Lincoln since the August release of their second album, "Bust it ... bust it ... bust it ..."

The band, which brings a mix of hip-hop, funk and acid-jazz, is kicking off a new tour with the Lincoln date. Boogie Shoes has toured with such notables as Fishbone, the Urge and Blue Meanies, but this time they'll bring their funky, high-energy live show out on their own.

The quintet is fronted by two vocalists, MCB and Mister D. The latter also plays a mean trombone. AA (pronounced Double A) plays guitar and will occasionally drop a verse of his own. Bassist SG and drummer Monster Matt are somewhat new and have signed on since the release of the band's debut "Greatest Hits, Vol. 1."

"Greatest Hits" contains somewhat tighter and simpler songs than "Bust it," such as dance-friendly "Loop-De-Loop," the rudimentary hip-hop jam "Represent," and the

sing-along, "With the Thumb Out."

For the more diverse latest effort, Boogie Shoes rounded up friends from the band Liquid Soul to help them on tracks "Flying Pan," "Breakdance" and "Hometeam." The album also contains the stand out song "Otherside," which features a great smoothed out section sung by MCB.

A collaboration of songs from both albums should be expected from the show, with an emphasis on tracks from the band's latest effort. A rendition of "Power," a song off of the "Passin' Back N Forth" vinyl single, is probable.

The niche of the Boogie Shoes, though, is their humor on stage and on disc. Their easy-going attitude, which can be heard on various snippets from the road on "Bust it," not only landed them a spot on the Improv stage for the past two HORDE tours, but has developed them a solid fan base in Chicago and beyond.

The 21-and-over show begins at 9 p.m. Admission is \$3.



THE EVER-ECLECTIC Boogie Shoes bring their Chicago-style mix of hip-hop, funk and acid jazz to the Zoo Bar, 136 N. 14th St., tonight.

PHOTO COURTESY OF BOOGIE SHOES

Film repeats British styles

Queen's forbidden love exploited for all

By BRET SCHULTE
Film Critic

Movie Review

The Facts

Title: "Her Majesty, Mrs. Brown"

Stars: Judi Dench, Jon Connolly

Director: John Madden II

Rating: PG (language, brief nudity)

Grade: C

Five Words: "Mrs. Brown" is noncommittal, predictable.

The British can really only make two kinds of films: parodies about Americans and histories about themselves (where they avoid the topic of America like it's a personal Vietnam).

The latest offering from the school of serene British cinema, "Her Majesty, Mrs. Brown," heavily falls in the latter category, with all the weight of Queen Victoria herself.

Set in late 19th century Britain, the film is an exploration of the friendship between the grieving widow, Queen Victoria, and her roguish and devoted Scottish servant, John Brown. The relationship threatened to de-legitimize the crown in an era of political upheaval and unbridled British expansion.

Aptly directed by John Madden II, "Mrs. Brown" is a typical aesthetically pleasing British film — relying on heavy dramatic choreography, stoically grandiose characters and a cinematic symmetry that permeates the film's style and substance.

What the film lacks is purpose.

Released on the heels of the greatest monarchical tragedy in the modern era, "Mrs. Brown" easily could be viewed as another exploitation of the already mortally wounded British crown, despite the film's dedication to historical accuracy.

However, it manages to avoid any such accusations by skillfully painting an ultimately inconclusive portrait of the relationship that caused so much controversy and conjecture before the turn of the century and up to today.

Like the film, the cast showcases ostensible excellence, featuring the veteran Shakespearean actress Judi Dench as Queen

Victoria. Most recently appearing in Kevin Branagh's top-heavy "Hamlet," Dench is the perfect choice as the mourning Queen whose general disdain and scorn earns genuine dislike from people both on and off the screen. Dench is a seasoned actress who is gifted enough to know how to act royally without acting immaturely.

Her dominating presence anchors the film and supplies an epicenter around which fellow-lead Scottish actor John Connolly revolves like a violently spinning top. Connolly (which sounds suspiciously like Connery) manages to create a character who is remarkably one-sided, and reduced his role as John Brown to yet another aggressive, sexist and overbearing Scot with a drinking problem (you can draw the rest of the Sean Connery parallels yourself).

John Brown has been called into the queen's service after the death of her husband, Prince Albert, by typhoid fever a few weeks before. Since the loss of her husband, the grieving queen has withdrawn her entire house into a state of near-silence and absolute seclusion. An old personal servant and friend of Prince Albert, Brown arrives at the castle as the caretaker of the queen's horse.

Of course, Brown wins the

queen's favor through his common-man charm and dog-like devotion, and along the way he wins her loyalty in return.

The majority of the film documents the growing relationship between the rough Scottish servant and Queen Victoria, who insists on maintaining an estrangement from her subjects and a refusal of public life. This decision leads to gossip and innuendo among the press and members of Parliament who are threatening to abolish the monarchy altogether.

Brown manages to convince his queen to return to her official duties, a decision that ultimately ends their own platonic love affair and results in the disintegration of the man both physically and professionally.

"Her Majesty, Mrs. Brown," can simply be viewed as an illustration of the greatest struggle of the royal family — the reconciliation of the fairy tale and the tragedy. As the relationship between Queen Victoria and Brown grows into one of increasing dependency and trust, their platonic love is kept in constant check by her position and the formality and tradition that created it.

The film artfully dodges any serious romantic implication between the two, and the most physical contact on the screen is that of Brown lovingly kissing his queen's hand. But due to obvious editing, much that isn't said is alluded to, thus making the story line seem sketchy and inconclusive.

As a result, "Her Majesty, Mrs. Brown" will remain yet another mindless tribute to Britain's most profitable industry — the exploitation of the monarchy.



PHOTO COURTESY OF DAR WILLIAMS

CRITICALLY ACCLAIMED folk singer and songwriter Dar Williams relays tales of regret and promise on her third album, "End Of The Summer."

Songwriter touches people with honesty

By CHRIS THOMAS
Music Critic

Music

At the end of summer, folk artist Dar Williams comes to us as a light among the darkness of conventional pop music's sell-out messages. Critical acclaim and minimal exposure provide her with the perfect canvas upon which she can create without fear or inhibition.

Williams' third effort, "End Of The Summer," follows her honest and true-to-form style,

fully utilizing her finely tuned songwriting abilities. As the sublimation of her life experiences and wry storytelling, her album takes on a life of its own by encompassing the listener with tales of regret for lost opportunities and promise for the future.

The first single, "Are You Out

Please see SUMMER on 14