

## Motorhead unleashes musical blitzkrieg

BY JASON HARDY  
Senior staff writer

Thousands upon thousands of bands make a living every year by touring and performing for millions upon

millions of adoring fans. If one-tenth of those bands were as loud as Motorhead, those adoring fans would all be deaf. Either that or dead.



SHAWN DRAPAL/DN

(Death by rock 'n' roll – how metal.)

On Saturday, the band that rightfully claims itself as the loudest band ever finally came back to Lincoln and gave rock 'n' roll quite a spanking. Not only that, now a large number of punks and metalheads can finally consider themselves whole. They finally saw Motorhead. Ahh.

The uniquely trashy decor of the Royal Grove was oddly appropriate for a lineup consisting of Nashville Pussy and Motorhead. You can't get much trashier than Nashville Pussy, and Motorhead is as close to royalty as any metal band could hope to get.

The air inside smelled like a combination of stink and more stink. Smells aside, the setting was quite picturesque. Cheesy old guys who saw Motorhead in '81 mingled about with a handful of 20-something punks and the scattered remains of a Hessian movement long since forgotten. Needless to say, the attire of choice was decidedly black.

The night was legendary before it even began. Despite having released its first album just last year, Nashville Pussy has already developed quite a reputation. And I say "reputation" like your grandma says "reputation" in terms of a young girl's promiscuity. Oh yeah, they've got some reputation.

Imagine if Lynyrd Skynyrd did bad, bad drugs and then got pregnant. Now, during the pregnancy, usage of said drugs did not diminish, and after nine months, Lynyrd Skynyrd gave birth to a band – an evil band that does

evil things. Now tack on a few generations of drug-abused child births, and you'll arrive at what is presently known as Nashville Pussy, a band you simply can't ignore.

Singer/guitarist Blaine Cartwright looks like the type of guy who likes to shoot things. He's probably about 5-foot-2, has a handlebar mustache, has the half-bald, half-long-hair thing working and was sporting a hat that said "Trucking USA" and an old Queen shirt. He's about as snaggle-toothed as they come.

It's hard to imagine, but he looks like quite a stud when flanked by bassist Corey Parks, the sexy 6-foot-something fire-breathing sister to NBA star Cherokee Parks, and lead guitarist Ruyter Suys, his wife, who was wearing only leather pants and a leopard-print bra.

Musically, they went above and beyond the call of duty for any band trying to save rock 'n' roll from the continuous threat of encroaching alter-nawimps. As far as stage presence goes, well, let's just say that over the course of an hourlong set, Parks spit flaming gin on the crowd five times and made out with Suys twice while both continued playing their guitars. Cartwright just watched.

Despite a soul-searching performance, the fact remains that Nashville Pussy probably wouldn't even exist if it weren't for Motorhead, the band that put heavy metal on the map and then wiped its butt with that map for almost 25 years. They have more albums than

most metalheads have teeth and have been on the road for as long as I've been alive. They're an institution, plain and simple.

Behind their massive equipment hung a banner with a giant picture of the Motorhead war dog, complete with helmet and slobber. After what seemed like an eternity, at least in war dog years, the band that was born to lose but lives to win took the stage like it was a throne and, for the next hour and a half, ruled rock 'n' roll like no other band could.

Of course, no other band has moles as big as the two on bassist/vocalist Lemmy Kilmister's face. The 50-something Casanova of Doom himself sauntered about the stage with his signature Rickenbacker bass and unleashed musical blitzkrieg the likes of which I have never heard. From classic anthems such as "Iron Fist," "Metropolis" and "Born to Raise Hell" to hard rock staples such as "Killed by Death" and "Ace of Spades," Motorhead tore through hits like a Gatling gun and fired off a collective wall of sound that was simply pummeling.

After the fourth rocked-out ending of "Overkill," the group's final song, the three members of Motorhead casually walked to the front of the stage and, surrounded by smoke and feedback, took a bow and left the stage.

Now everyone in attendance can die happy. Everyone there finally saw Motorhead.

Ahh.

## Club devoted to printmaking

■ The organization is holding an open house to display the process of the art form.

BY JOSH NICHOLS  
Staff writer

Before computers, the printmaking process provided readers with the words they read in newspapers, magazines and books.

It enabled publishers to mass produce material for sale and became commercially relied upon.

But printmaking has often been overlooked as an art form.

That is why the newly developed Under Pressure Print Club wants to press the art form into the public's view.

On Thursday, from 7 to 9 p.m., the club will sponsor a printmaking open house on the third floor of Woods Hall.

Portfolios of prints will be on display containing work by artists from around the world and by University of Nebraska-Lincoln students.

Three types of printing – dry etched, wood block and lithograph – will be on display and demonstrations of each will be done.

"People will get to see people actually working on prints," said Nancy Steele, print shop technician.

For example, the lithograph demonstration will show the grease process of etching a limestone. Then, it will show how the image is pressed from the limestone onto paper using a large squeezing

### Gallery Preview

#### The Facts

What: Printmaking Open House

Where: Printmaking Studios, third floor of Woods Hall

When: Thursday 7 - 9 p.m.

The Skinny: Open house will show portfolios of prints and the process of printmaking.

device.

Karen Kunc, a UNL professor of art, described the demonstrations as "fine art hand processes that are traditional and historical."

Steele agreed that even though technology has changed the commercial printmaking process, the art form of printmaking is a "whole different medium" that has been held onto.

"The open house will show that people are still making prints even though the work is now often done on computers," Steele said.

Kunc said that for Thursday's display, the club has used boxes of portfolios that have hardly ever been seen before.

The student prints on display will show what kind of work has been done in the UNL studios.

"Visitors will get the chance to see what is going on in our facilities," Kunc said.

Snacks and refreshments will also be provided at the open house.

Kunc said invitations to the event have been sent to members of the Lincoln community including printmakers, artists, art collectors, art historians, students, museum-goers and popular culture critics.

Please see **PRINT** on 17

### Movie Review

## 'Run' an intense action film

BY EMILY PYEATT  
Staff writer

After stunning film festivals around the world, "Run Lola Run" has become the German hit and visual trip worth taking.

Tom Tykwer's film is a nonstop race against time, demonstrating cinematic and artistic intensity by combining various visual styles.

The story is extremely simple and, in the case of this film, not entirely important. What is more important is the way the story is told in vibrantly colored varied styles – literally and visually.

Lola (Franka Potente) has 20 minutes to get 100,000 marks, roughly \$183,000 U.S. dollars, to save her boyfriend Manni (Moritz Bleibtreue) from being killed by the mob.

In a concise, 76-minute flick, Lola radiates as she sprints through the streets of Berlin searching for the money in three variations of plot.

After her moped is stolen, Lola could just call a cab or ride a bike. Instead, Lola runs like a track star in an attempt to save Manni.

Flashbacks offer peeks into Lola and Manni's relationship and serve as the connection between the shifts in plot. The variations of plot are also held together by similar events, such as Lola's meetings with her father.

The shifts in plot and forceful style provide the momentum of "Run Lola Run." Tykwer's style gives doses of speed laced with a force that makes the audience's blood pump faster. His previous films "Wintersleepers" and "Deadly Maria" suggest the visual style found in his merging of cinematic art forms.

Tykwer merges animation, photog-



COURTESY PHOTO

Franka Potente stars as Lola in the frenetically paced, German film "Run Lola Run."

raphy and split screen action in a rapidly edited in-your-face observation of Lola's race. His use of extreme angles and super fast close-ups provide a surrealistic element as if the entire film were a video game. While achieving such extremes in cinematography, Tykwer still manages to capture details.

Perhaps one of the most intriguing uses of detail is found within the photography of the people Lola passes on the street. The same people are used within each variation of plot, but their fate differs each time. Tykwer's photography captures the future of these people as if to reveal that all people are in a race against their own tragic time.

The role of fate remains an interesting force throughout the film. A gamble like Russian roulette determines the fate of life or death.

Potente's performance as Lola explodes with intensity. Her flamed

### Film Review

#### The Facts

Title: "Run Lola Run"

Director: Tom Tykwer

Stars: Franka Potente, Moritz Bleibtreue

Grade: A

Five Words: Visually stunning and artistically explosive

hair distinguishes her from any crowd and demonstrates her individuality. Audiences are immediately drawn to this firecracker with the endurance of a marathon runner.

"Run Lola Run" is running at the Mary Riepma Ross Film Theater next weekend. It is shown with a short feature, "The Strange World of Wolfgang and Melanie," which is a bizarre look at the relationships within family and encounters at a German supermarket.