

Ironically 'Rude Awakening' lives up to its name

By CAREN CAMPBELL
Features editor

There were 30 people in the theatre. It was filled with the kind of people that eat the popcorn before the movie starts, but even that didn't detract from *Rude Awakening*.

The movie revolves around a classic theme. Two idealistic, hippy, anti-Vietnam demonstrators in New York in 1969 drop out of American society into the jungles of South America due to their ideals and a hard-nosed relentless hippy hater and member of the Department of Justice named Brubaker (Cliff DeYoung) who is hot after the draft dodging duo.

Twenty years later, after living in a commune where they built their own huts, made their own clothes and grew their own grass, Hesus and Fred (Cheech Marin and Eric Roberts) decide to return to New York. Their "hasty" return is prompted by these top secret papers they find on a dying CIA agent in the jungle.

It seems that they possess information that indicates that a war will be waged so the U.S. government can install their own puppet regime and Fred cannot believe it.

After several attempts to alarm the world, Fred finally decides to take over a hall at NYU.

Much to his surprise, after his impassioned speech, the crowd of students disperse, each going to his/her class, which has been relocated. Fred is disillusioned.

Here he realizes that the power of the people doesn't exist if the people don't care.

In the end, Fred finds out that the papers were actually fake, that it was just one of many simulations that the government proposes. The zinger however is that after the public is made aware of the papers, it seems that a majority of Americans think that war would be a good thing for the U.S. and the draft is reinstated, war is waged,

and America is once again doing what it does worst.

Just as Fred begins to feel the ultimate depression knowing that on top of starting a war, that many new problems have arisen since 1969 like crack, which is turning people into coconuts, acid rain, AIDS, the homeless, and the lack of the ozone layer ("We blew a hole in the atmosphere!," he asks), his hope is renewed.

It's no coincidence that this movie opened during the same month of the 20th anniversary of Woodstock as the soundtrack features staples such as Bob Dylan, Jefferson Airplane, and Jimi Hendrix. However, the title track "Rude Awakening" was a soulful melody perfectly timed and suiting the mood.

Regardless of what anyone thinks, the movie contains some great performances.

Julie Hagerty who plays the part of Petra, Fred's girlfriend, executes her role fantastically. Her and Sammy's (Robert Carradine)'s transformation from hippies to yuppies to real people are believable and at the same time they strike a chord of sympathy in your heart.

Although Marin's character seems flat and reminiscent of old Cheech and Chong movies at first, Hesus actually contributes much more to the movie than simple drug-using, comedic antics.

Comedienne Andrea Martin, who played April Stool, was fantastic in her short but memorable part in the movie. She definitely stole that scene.

This movie is for anyone who has lost his heart, because while giving you hope for the future, it doesn't just let you leave feeling good about the world. It lets you know that you have to fight for what you want — for your freedom, for your dignity and for the kind of world you want you and your kids to live in.

The film was dedicated to people who care about the world.



Sammy (Robert Carradine), Petra (Julie Hagerty), Hesus (Cheech Marin) and Fred (Eric Roberts) pose for snapshot before Hesus and Fred flee.

File photo



Pete Seeger and Woody Guthrie's music is featured in the exhibit, "Folk Roots, New Roots," at McKissick Museum.

File photo

Exhibit displays American culture

From staff reports

Come stroll through the Alvarado Hotel, where Indian baskets and pottery were sold in New Mexico in the early 1900s. Wander farther and listen to the singing cowboys — Roy Rodgers, Gene Autry, Jimmie Rodgers. Turn a bend and you'll see a 1950s diner and a living room from hippie days.

All of these eras are featured in "Folk Roots, New Roots: Folklore in American Life," on display Aug. 20 through Oct. 29 at McKissick Museum.

Organized by the Museum of National Heritage in Lexington, Massachusetts, the exhibit features photographs, music, tape recordings and various items that capture the flavor of the times, such as 1880s posters of Buffalo Bill's Wild West Show, costumes and materials from Henry Ford's old-time string band conventions and children's cowboy costumes from the 1950s.

In connection with the exhibit, McKissick has organized its own special programs for the public, including films, a seminar on sea

grass basketmaking, storytelling for children, a workshop on collecting family folklore and another one on preserving family keepsakes and heirlooms, such as quilts, wedding gowns and letters.

The national traveling exhibit, which features a diversity of symbols of American history and culture, traces the history of folklore in America and also shows viewers how to use folklorists' techniques to document their own family folklore, said Catherine Horne, McKissick's chief curator.

"Certain images, sounds, objects and people have come to be identified as part of American culture," Horne said. "Quilts, Indians, Woody Guthrie, and Marlboro Man — all of these images are folklore and have to do with our identity. These are the things that help us distinguish ourselves as Americans."

The exhibit explores seven eras of images identifying our American cultural traditions. It begins with the American Indians and progresses through settlement schools of the early 1900s, the in-

fluence of immigrants in the 1920s, the federal New Deal programs of the 1930s, the ongoing cowboy era of the 1950s and the grassroots movement of the 1960s.

Special environments are recreated, such as a diner, a farmhouse porch and a living room decorated a la 1960s.

The hands-on section of the exhibit, "Doing Folklore," introduces the work of professional folklorists today and also features family photos and albums, quilts and oral histories.

"This area is designed to show people how to use the strategies of professional folklorists to document their own family history," Horne said.

McKissick Museum contributed to the national traveling show by lending several sea grass baskets made on South Carolina's coast.

The exhibit was funded in part by the National Endowment for the Humanities and the Massachusetts Council on the Arts and Humanities. Its opening last October in Lexington, Massachusetts, coincided with the 100th anniversary of the American Folklore Society, founded in 1888 in Cambridge, Massachusetts.

Carolina Pops Festival comes to an end with Karla DeVito

It will be a "grand night for singing" Aug. 26 when the Carolina Pops Festival wraps up its first season with "Some Enchanted Evening," a concert featuring the well-loved, often-hummed tunes composed by Broadway's famous duo of Richard Rodgers and Oscar Hammerstein II.

The 8 p.m. show at Carolina Coliseum will star the Carolina Pops Orchestra conducted by Dr. Donald Portnoy with a special cameo appearance by Broadway star Karla DeVito.

Well-known to Midlands audiences from her sold-out "Karla at the Koger" show last winter, DeVito will sing some of Rodgers' and Hammerstein's most popular melodies.

Four other outstanding vocalists — Donald Gray, Richard Conant, Laney Palmer and Lillian Quackenbush — also will appear, singing the hits from *Carousel*, *Oklahoma*, *The Sound of Music*, *South Pacific*, *The King and I* and other major musicals.

About 25 of Rodgers' and Hammerstein's best songs are part of the program, ranging from romantic classics like "People Will Say We're in Love" and "A Wonderful Guy" to rollicking numbers such as "There is Nothing Like a Dame" and "Do Re Mi."

Portnoy said the performers expect the audience to hum along, and DeVito agreed.

"I remember when I was a little girl," she said, "jumping up and down on my mother's bed, singing along with the *South Pacific* record. Broadway tells stories that appeal on different levels to young and old alike."

DeVito is no stranger to the music of the stage or to

large arenas. She starred in *Big River* and *The Pirates of Penzance* on Broadway and appeared with rock star Meatloaf on his famous "Bat Out of Hell" arena tour.

She has several critically acclaimed albums to her credit, and drew praise last February in Columbia when she starred in a program featuring the music of Andrew Lloyd Weber at the Koger Center.

"We're extremely pleased that Karla agreed to perform with the Carolina Pops during our first season," Portnoy said. "She has an exceptional voice, and we expect her renditions of Rodgers' and Hammerstein's classics to be a real treat for the audience."

"We also have four other first-rate singers on the program. Like Karla, they're well-known from their performances at the Koger," he said. "With these soloists and a 50-piece orchestra, we expect to be able to do justice to Rodgers and Hammerstein."

"Some Enchanted Evening" concludes the first season of the Carolina Pops Festival, a new summer concert series at the coliseum modeled after the Boston Pops concerts.

The concerts feature cabaret-style seating at tables on the floor along with traditional seating in the stands. The success of the inaugural season, which featured an appearance by John Williams and the Boston Pops, has encouraged plans for a second series next summer with the Carolina Pops Orchestra and three guest soloists.

Tickets to "Some Enchanted Evening" at \$10 and \$8 are on sale at the Carolina Coliseum box office and the coliseum's usual ticket outlets. For more information, call 777-5113.



Broadway star Karla DeVito will perform with the Carolina Pops August 26.

File photo