

Not cute; 'Police Academy 6' sucks, reviewers say

Shut Up and Watch the Movie is written by Lisa Donovan, a junior news-editorial major and William Rudolph, a sophomore English major.

Lisa Donovan: Police Academy 6 should really be called Police Academy Sucks. It was bad to the bone.

William Rudolph: It did suck. Not cute, not funny, not even likably

dumb -- it was horrible. Just plain horrible. I'm sure the two other people in the theater felt the same way.

LD: Employing the typical crime/drama plot, the group of policemen/women mastermind a way to stop the evil Wilson street gang from robbing everyone blind. If the characters wouldn't have attempted to be funny, then the movie would have lasted 20

minutes instead of an hour and 20 minutes.

WR: And what a group of police officers we have here: all the rejects from all the old "Police Academy" movies: Tackleberry, the weapons freak; Fackler, the clumsy goof; Hightower (Bubba Smith); Hobbs, who can't speak above a whisper; and everyone's personal favorite, Commandant Lassard (George Gaynes).

Can they do the job? Are you kidding?

LD: I think the biggest question is WHO CARES. This movie had every flaw -- it was obvious where the production people had spliced together film, it was obvious that people flubbed up lines and it was obviously not humorous.

WR: I have this idea that the producers thought their ten-year-old children would enjoy all the stupid gags. What they forgot was that the rest of us have already seen all the gags in the other five episodes. For instance, how many times is it going to be funny to watch klutzy Fackler cause commotion just by walking into a room? How many times is it going to make us scream watching Bubba Smith knock his way through walls? Mercifully, Hobbs didn't say, "Don't move, dirtbag!" in this one. That would have been too much.

LD: What do you mean? It was too much. When I wasn't running off to the restroom, we were discussing your idea to turn the State Theater into a discotheque. It's not a bad idea, William, but going to this movie was ... -- we should have gone to a bar like I wanted to.

WR: Now, Lisa, there is such a

thing as duty. "Police Academy 6" taught me that. So you really do like my idea? The State Theater people should probably listen. Any more movies like this one and they won't be able to fill another theater. I saw a poster for an upcoming Charles Bronson movie in the lobby and I thought, "Uh oh. They really don't want to make money, do they?" But enough of that. There actually were a couple of funny parts in "Police Academy 6."

LD: Five to be exact. And you know what, William? We're going to share those with our readers. The first was the Jimi Hendrix imitation. Oh, my, I wish I wouldn't have drunk that entire Burger King Big Blast.

WR: Now don't give it all away, Lisa. We don't want to spoil the pleasure. The 2nd, 3rd, 4th and 5th funny moments were all the same thing: while commandeering a bus, one of the officers repeatedly flies into the windshield every time the bus stops. I know that's one of your secret fears, Lisa.

LD: Seriously, I hate standing up on a bus and it suddenly stops. And I hate this movie. Don't waste your time or money. Give both to charity. You'll thank yourselves and us.



Chevy amazes the senses in 'Fletch Lives'

By Sarah Knight
Staff Reporter

With the exception of the first 20 minutes, Michael Ritchie's sequel "Fletch Lives" proves surprisingly good and far surpasses its predecessor, "Fletch."

Chevy Chase returns as Irwin Fletcher, an investigative reporter at a Los Angeles newspaper. This time he retires when he finds that he has inherited a Southern plantation.

When he arrives in Louisiana, he meets Calculus (Cleavon Little), a Stepin Fetchit-type servant who "doesn't rightly remember much about the Emancipation Proclamation."

After one night in his newly acquired, dilapidated mansion, real es-

tate agent Becky Culpepper (Julianne Phillips) offers Fletch \$250,000 for the property.

Curious about why his seemingly worthless land would bring such a large price, Fletch begins an investigation.

Along the way Fletch encounters town lawyer Ham Johnson (Hal Holbrook) and televangelist Jimmy Lee Farnsworth (R. Lee Ermey), as well as finding romance and danger, of course.

Chase's performance amazes the senses. He takes hold of the audience and shakes them by their funny bones.

His deadpan, sarcastic attitude adds the perfect comic touch as he goes undercover, disguising himself as all sorts of things, from Billie Jean

King, a Southern, hick bug-buster, to Jim Harley, owner of Harley-Davidson motorcycle company.

Despite a slow start, the script is hilarious in parts, including a parody of Disney's "Song of the South," with Chase singing -- or rather lip-synching -- "Zip-a-dee Do Da" while hundreds of extras dance joyfully in the background.

There is a take-off on the Ku Klux Klan, showing Klan members unable to light the symbolic cross and having Chase scare them away by warning, "Gene Hackman will kick your ass."

The supporting actors are well cast; Little, Ermey and Holbrook furnish characters that epitomize the stereotyped, back-woods image of a small southern town.

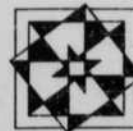
Viewers who were bored by the

first "Fletch" should still give "Fletch Lives" a chance. The film is cleverly written, using every cliché in the book and making it work.

"Fletch Lives" is rated PG-13 for some foul language, violence and a few adult situations.

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Sculpture films to be shown

The Sheldon Film Theatre will present "Masters of Modern Sculpture," a three-part series that focuses on chief accomplishments of 20th century sculpture.

The films, which start this week, are in conjunction with the exhibition of Rodin bronzes from the B. Gerald Cantor Collections at the Sheldon Memorial Art Gallery.

The films, produced and directed by Michael Blackwood, took nearly four years to make.

They were filmed in many world-wide museums, galleries, private collections and in contemporary sculptors' studios.

Mark di Suvero, who sculpted "Old Glory," the International Orange I-beam sculpture in the Neihard Memorial Prayer Garden, is in the film with other artists, such as Isamu Noguchi, Joseph Beuys, Miro and Henry Moore.

In addition, historic film footage, voice recordings and photo-

graphs of early 20th century artists are used, and works that are no longer accessible are shown.

"Part I: The Pioneers" will show Thursday, Friday and Saturday. "Part II: Beyond Cubism" is on April 13, 14 and 15 and "Part III: The New World" will be featured April 20, 21 and 22.

Screenings are at noon on Thursdays and Fridays and 11 a.m. on Saturdays. The movies are free and open to the public.

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