

Event Garde

a weekly guide to entertainment in the midwest

Mingles nightclub, 826 "P" St., will close its doors effective Aug. 1, 1989. Following is the schedule for the club's final week of events:

Thursday, July 27, Friday, July 28 and Saturday, July 29: E.T.C.

Monday, July 31: DASH RIPROCK.

Auditions for the Lincoln Community Playhouse's new musical, "The Fantasticks," are scheduled for Friday, Aug. 4 at 7:00 to 10:00 p.m. and Saturday, Aug. 5 from noon to 5:00 p.m. Auditions will be held at the playhouse, 2500 S. 56 St.

Call 489-7529 for more information.

Following is the entertainment line-up for the 1989 Nebraska State Fair, which begins Sept. 1 at State Fair Park in Lincoln.

Friday, Sept. 1: ANNE MURRAY.

Saturday, Sept. 2: TIFFANY and NEW KIDS ON THE BLOCK.

Sunday, Sept. 3: THE STATLER BROTHERS.

Monday, Sept. 4: CONWAY TWITTY, GEORGE JONES and T.G. SHEPPARD.

Thursday, Sept. 7: EARL THOMAS CONLEY and CLINT BLACK.

Friday, Sept. 8: REBA MCENTIRE and SKIP EWING.

Saturday, Sept. 9: K.T. OSLIN and RICKY VAN SHELTON.

For more information, call 473-4105.

'Shag' bashing

"SHAG: THE MOVIE."

(Hemdale Studios. Rated PG-13):

If the late Southern playwright Tennessee Williams had written a bad, sophomore beach movie about the hopes, dreams and potential new boyfriends of four Dixie belles, the result might resemble something like "Shag: The Movie."

In fact, "Shag" is not unlike an amateurish high school production of Williams' "A Streetcar Named Desire" -- you know, the ones that always have some 16-year-old failing miserably at playing Blanche DuBois? "Shag," like a poor attempt at doing a Williams work, features actresses with phony Southern cornpone accents in a misdirected, miscast mess.

"Shag" opens as four belles leave their small South Carolina town a weekend shortly after high school graduation. They head for the tacky tourist mecca of Myrtle Beach to "go to parties and meet boys." Phoebe ("Lace") Cates starts as a goody-goody coquette intent on marrying the respectable gentleman her plantation parents approve of. Bridget ("Scandal") Fonda plays a wild, uninhibited blonde who wants to be a Hollywood star. They stay at one of their friends' parents' beach house -- where they gossip, do their hair and prepare for their weekend of hedonism.

What follows is a slow, pointless work through the shenanigans. They meet boys, but they don't want to lose their virginity. Fonda enters a beauty pageant judged by fictitious teen idol Jimmy Valentine, but her

pals won't let her wear a bikini. The poor girl has to parade through the cheesecake extravaganza in a frumpy swimsuit, doing a tepid "dramatic interpretation" of a "Gone With the Wind" piece for the talent category. She hopes winning the title will be her ticket to Hollywood stardom -- and the arms of Jimmy Valentine.

Cates, in numerous ridiculous '60s hairdos, whines in an ersatz Southern drawl at the boy she meets because she wants to stay true to her honey back home. The hunk takes her on an amusement park ride and she vomits -- can YOU say "Hairspray" rip-off again, Phoebe? Lots of early '60s tunes are played, parties ensue and everyone gears up for the "Shag" dance contest.

"The Shag" turns out to be a forgettable, lame dance step that's not at all interesting to watch -- just like the film itself. "Shag: The Movie" is little more than a cheap attempt at cashing in on the current nostalgia craze, but it has none of the charm or wit of its retro-loving, Kennedy-era counterparts. Bridget Fonda is the film's only bright spot. Fonda's sarcastic, bitchy screen persona rivals comedienne Sandra Bernhard's, as those who saw her excellent performance in "Scandal" can attest. Her stomach may not be as taut as her aerobicizing Aunt Jane's, but she could easily become the most appealing Fonda yet. (State Theater)

-- Review by SCOTT HARRAH

"WHEN HARRY MET SALLY." (Columbia Pictures.

Rated R):

Director Rob Reiner has done it again. His satiric, Midas-like touch has been money in the bank for his past two films, "Stand By Me" and "The Princess Bride." This time out Reiner's adroit direction has taken a more personal turn. Although the premise of "When Harry Met Sally" is tired, the punch lines are refreshing.

The plot centers on the basic boy meets girl, girl hates boy, boy and girl become intimate platonic friends, then boy finally gets girl story. Interspersed throughout this choppy story line are Woody Allenesque vignettes featuring older couples recounting how they first met. Not completely original, but funny.

In fact, this entire film seems to owe a great debt of gratitude to Woody Allen. Everything, from the eclectic pre-1950s soundtrack to the pretentious yet understated sets to quirky New York scenery simply scream Allen's name.

The only unique features of this film are Harry and Sally themselves. Harry is played with peerless panache by Billy Crystal, who bristles first with obnoxious machismo, then with charming yuppie smarm. Sally is portrayed whimsically by Meg Ryan. The tiny supporting cast includes Carrie Fisher as one of Sally's modern-day yenta friends. "When Harry Met Sally" is both trite and imaginative simultaneously. (Stuart Theater)

-- Review by MICHAEL MOEGLIN

"UHF." (Orion Pictures. Rated PG-13):

If you've been waiting for the hands-down worst film of the decade -- the envelope, please -- the winner is "UHF." This film is reminiscent of the classic drive-in schlockfest "The Groove Tube," in form, but without the funny stuff. Fans of the accordion-toting, pop parodist-actor "Weird Al" Yankovic will like this movie. Those who hate Yankovic will like it even more. The script, co-authored by debut movie mogul Yankovic himself, is a dismal foray into the cliché-ridden world of low-budget comedies.

What "UHF" lacks in ingenuity it makes up in desperation. It tries. Boy, is it trying. It is trying to be something that it is not -- a funny movie. In its unimaginative squalor, "UHF" lacks even the possibility of becoming a cult film. Weird Al, who predictably demonstrates his penchant for song dismemberment with Dire Straits' "Money For Nothing" in a daydream sequence, should stick to vinyl.

But "UHF" has its moments. Some mock commercials and programs on the fictitious channel U62 are hilarious in the most ludicrous, low brow sort of way. Surreal comedian Emo Phillips makes a fun cameo appearance. And movie buffs will enjoy the consistent lampooning of real films and TV shows sprinkled liberally throughout. (Cinema Twin Theaters and 84th and O Drive-In)

-- Review by MICHAEL MOEGLIN

REEL LIFE

Film Reviews In Brief



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