



Courtesy of Warner Bros.

LAPD Sgt. John Spartan (Sylvester Stallone) and Diabolical killer Simon Phoenix (Wesley Snipes) in Warner Bros.' futuristic action-thriller "Demolition Man."

Lincoln's Zoo keeps blues alive

SPOTLIGHT

By Jill O'Brien
Staff Reporter

Last Friday night at an awards ceremony in Helena, Ark., the Blues Foundation presented Larry Boehmer's Zoo Bar of Lincoln the 1993 "Club of the Year" award for "Keeping the Blues Alive."

"It was the only award uncontested," Boehmer said as he inhaled on a stubby Marlboro.

There were two nominations — one for the Zoo Bar and one for House of Blues, a high-tech blues chain, he said.

When record producer and blues historian Dick Waterman, asked the blues board who should receive the W.C. Handy "Club of the Year" award, Boehmer said members unanimously agreed on his bar.

The president of the Las Vegas Blues Society presented the award, Boehmer said.

"He told me that when the founder of the (Las Vegas) society was a minor, he got his start listening to the blues from the alley behind the Zoo.

"This place is the longest running blues club in the same location in the country," he said.

Boehmer got his start at the "place," a green brick building with gold awnings at 136 N. 14th St., twenty years ago.

"In the summer of '73, I brought in the first band — the Cotton Blues Band from Fort Collins, Colorado," he said.

Boehmer has had several opportunities to leave Lincoln, but the music, time after time, has made him stay.

"All I wanted to do was hear blues. It was as simple as that."

Inside the bar, a dark foreboding atmosphere pervades the 1800-square-foot breeding ground for blues. Black and white posters of Zoo Bar entertainers plaster the walls, including fliers advertising the Zoo Bar house band, Boehmer's own three-piece electric blues group, Not All There.

Sheila Reiter, a writing teacher at Doane College, lives one building over and above the Zoo Bar.

"I get live blues music six nights a week and still pay to go downstairs."

See ZOO on 10

No brain required for futuristic flick



"Demolition Man"



There's a couple of signs that should warn viewers that "Demolition Man" is the type of action flick where you need to turn your brain off.

First is the way the film is advertised. The previews don't hype it as an edge-of-your-seat action movie. It pumps the importance of its two main stars, which in this case are Sylvester Stallone as — surprise — the hero, and Wesley Snipes as the maniac that gets the good lines.

The other "subtle" hint is the fast food tie-in. Remember those stupid "Last Action Hero" cups

that Burger King put out over the summer? The cups were dumb, and so was the movie.

In this case, however, Taco Bell is the franchise in question, and they even play a role in the film. In the future, after the "franchise wars," Taco Bell is the only restaurant left, so all restaurants become Taco Bells.

Anyway, in 1996, Los Angeles Police Department Sgt. John Spartan (Stallone) is sent to capture Simon Phoenix (Snipes), who has taken a busload of people hostage and hides them in a heavily armed warehouse.

"Send a maniac to catch a maniac," Spartan says, before he bungee jumps out of a helicopter.

He catches Phoenix during the daring rescue attempt, but in the process destroys the entire warehouse in an incredible explosion that shows C-4, gasoline, and fire just don't mix.

However, investigators find the incinerated bodies of the hostages in the basement. Phoenix swears Spartan killed the hostages, and the police, for some reason, take the

word of a homicidal maniac over that of a police officer.

They're morons, but it's cinematically required.

Spartan, convicted of involuntary manslaughter, is sentenced to a 70-year term in the California CryoPenitentiary. Phoenix receives life imprisonment, in the same jail, for his crimes.

The audience is then treated to the spectacle of Stallone writhing about nude in a cylindrical aquarium, while they freeze it into a human-filled hockey puck.

Oh joy.

The movie jumps to 2032, and we have become a kinder, gentler society, mostly through the work and ideas of Mayor/Governor Raymond Cocteau (Nigel Hawthorne). Everything that isn't good for you — caffeine, meat, swearing, etc. — has been abolished. Even bodily contact isn't allowed, and violence and crime have become things of the past.

Phoenix has been thawed out for a parole hearing. He escapes and is even more brutal and sadistic than when he went in. He has a field day

in a world filled with graduates from the Mister Rogers School of Discipline.

One resourceful police officer, Lenina Huxley (Sandra Bullock, "The Vanishing,") does some research and finds it was Spartan who captured Phoenix the first time. They need him to do it again.

Spartan is thawed out, and he suffers from, shall we say, a "society clash" while trying to catch Phoenix.

Stallone plays the same gung-ho schmuck he usually plays, but he still does it well — better than "Cobra," anyway. Snipes' first big role was as the villain in "New Jack City," and he's back in high form as Simon Phoenix.

Also watch for Denis Leary as an underground revolutionary, and Jesse Ventura as one of Phoenix's cronies later in the film.

It's a definite must-see for the action film junkie, and even the most quintessential Wesley Snipes fans might find themselves enjoying the movie.

—Gerry Beltz

Redford's million-dollar offer leads trio of releases

DeVito, Sciorra films also hit small screen



"Indecent Proposal" sells Demi Moore to Robert Redford for a million dollars while Woody Harrelson looks on.

Demi and Woody are a young married couple in financial straits. They scrape together some savings and take it to Vegas in the hopes of doubling or tripling their dough. Without it, they'll lose their land and the dream house they've been building.

Of course, they lose it all.

But enter sexy billionaire Robert Redford. He offers the couple a million bucks if Demi will spend one night with him — nothing kinky, just sex.

The movie gained a great deal of notoriety this summer, but more for the questions it raised than for its content. The movie is OK — the

performances are solid and everybody looks great. But the story lacks believability.

It's worth seeing if only to provoke conversation. However, selling women in movies is getting more than a little tired. Come on Hollywood — let's create some parts for women that don't involve selling themselves for sex.

"Jack the Bear," set in the '70s, stars Danny DeVito as a widower trying to keep his family together after his wife is killed in an automobile accident. He dotes on his children, but relies on them too, especially young Jack.

Jack watches out for his little brother, helps him get ready for preschool and tries to keep his father off the sauce.

When the family has a negative encounter with the Nazi across the street, Jack must watch after his little brother even more carefully. However, the pressures of trying to deal with adolescence and grown-up duties wears on him and he breaks.

There are some really nice performances in this little movie that was mostly overlooked at the theaters. It's worth seeing.

"The Night We Never Met" never played Lincoln, although it did have a brief stint in Omaha this summer.

Billed as a romantic comedy, it stars Matthew Broderick, Kevin Anderson and Annabella



James Mehlsing/DN

Sciorra as three New Yorkers who time-share an apartment. Sciorra apparently gets the men tell. confused — especially since they never meet — but somehow falls in love with one of them.

It doesn't sound too interesting, but time will

—Anne Steyer