The Incredible Shrinking Woman. Starring Lily Tomlin, Charles Grodin, Neil Brauk- 
y, and Henry Gibson. Directed by Joel Schumacher. Written by Jane Wagner; 
now showing at the Stuck Pig Alley.

This comedy jumps out of the starting gate showing great promise but by the time 
it trots across the finish line, you feel like 
the laugh is too soon for buying a four dollar 
ticket. You lose.

Lily Tomlin plays Pat Kramer, a typical 
housewife in suburban Tasty Meadows. But Tasty Meadows is no typical com- 

unity: it's Madison Avenue's view of 
America, populated entirely by 
brainwashed consumers who spout inane 

phrases. She gets to try on a few faces an 

and purpose rare in the medium.

The Best Disco, however, is not written 
by groups who specialize in the gel 

"dance beat of the bass drum and the pre-

up-minus the lyrics without drowning their 

trumpa-trumpa beat or cotton-ca 

ung of the others.

Fortunately, this failed to cancel out the un-


corporate God of Thunder in Network.

He doesn't even come close. Henry 
Gibson, Tomlin's old cohort on 

30 Rock, plays Mr. Kramer, and in that movie he 
populated a Nazi.

Then we know what the answer is, don't 

we, children?

The film gets really grim when it delves 
into feminism by likening Mrs. Kramer's 

size to her diminished stature as a human 

being. (Are you listening, housewives?) 

Then the element of freakshow pathos 
pops up when she plays Fay Wray to her 

only friend in the world, a caged gorilla. 

The casting director deserves a loud hiss 
for leaving out the synth-genera 
ist wailing at the synth-genre 

and disco beat. It told the story of 

the inconvenience of various 

vamps on stage: Herb, Davis and Co.

How about Ian Dury's ball 
hits, "Hit Me With Your Ryth- 

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"Heart of Glass" was one of 
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