

# 'Beverly Hills Cop' is showcase for Murphy

"He's been chased, thrown through a window, and arrested," the movie poster reads. "Eddie Murphy is a Detroit cop on vacation in Beverly Hills."

In a nutshell, that is what's right and what's wrong with *Beverly Hills Cop*: the viewer sees and hears Eddie Murphy, not his character.

Murphy plays Axel Foley, a tough-talking (of course) Motor City detective working the tough city beat. All's well in his life until Mickey, a close friend, meets a curious end, compliments of two hoods, just outside Axel's apartment.

Dissatisfied with the Detroit police department's handling of the case, Axel does some investigating of his own, during a so-called "vacation." His curiosity leads him to Beverly Hills, site of Mickey's former, shady employer.

With the aid of Jenny (Lisa Eilbacher), another friend, Axel pursues the rich and powerful Victor Mateland, determined to prove his guilt in Mickey's death. The Beverly Hills police, however, warned of

and it shows.

But who's complaining? *Beverly Hills Cop* still serves up a healthy, though not heaping, portion of laughs, action and plot.

Harold Faltermeyer's synthesizer-laced soundtrack mirrors the gentle weave of comedy and drama in Petrie's script. Songs by such a diverse grouping as Patti LaBelle, Glenn Frey, the Pointer Sisters and Vanity also are included in the score.

The supporting cast works well together and provides a collective foil for Murphy. Particularly good is Steven Berkoff as Mateland, the apparently corrupt head of a west-coast art gallery. A believable baddie, Berkoff plays his villain as a mixture of J.R. Ewing and John Dillinger.

Murphy said in a recent interview that he "wants to be the Beatles of comedy." Using popularity as a gauge, he has achieved this level. And *Beverly Hills Cop* will most likely keep him there.

## Ed Brackett

### Review

Axel's potential meddling by their Detroit counterparts oppose his efforts.

None of this sounds very funny, yet somehow writer Daniel Petrie and director Martin Brest's elaboration of the premise wrangles humor out of the situation and onto the screen.

Of course, both of them would have been lost in their endeavor without the help of Murphy, star of *Trading Places* and *48 HRS.* *Beverly Hills Cop* seems tailor-made for his brand of quick-mouthed, no-apologies comedy.

So much so, in fact, that Murphy is Murphy, not Axel. The movie is a vehicle of, by and for Murphy.

# Drama department's 'Loose Ends' anything but loose

The department of dramatic art's production of Michael Weller's *Loose Ends* lives up to its billing as "a poignant comedy of the 70s." Sometimes somber, often hilarious, the moods are sustained by a fine cast whose prime assets are energy and assurance.

In fact, from as competent a group as this, it's impossible to single out favorites. As Paul and Susan, the central couple whose lives are traced from the start of the past decade to its end, Steve Maler and Susanna Rinehart convey their characters' hopes, quirks and anxieties with appealing directness. They work well together. Their smiles seem real, not the disguised smirks some stage couples resort to.

Other couples in the play set Paul and Susan in relief, offering several plum acting roles. Jack Vernon as Paul's raucously vulgar friend Doug is matched in his lively portrayal by

## Steve Murray

### Review

Serena Ebhardt as his companion Marava, a ditzy madonna who scolds her nursing baby for sucking too hard.

Then there's Susan's friend Janice, played by Margaret Jemison. Unlucky in love, or perhaps too lucky, she wards off the affections of a Balinese native and his fish, next wraps herself into a lotus position beside a quasi-guru named Russell, and ends up dully united with a city planner named Phil.

Except for a tendency to overplay, Jemison makes a good, funny emotional chameleon. Patrick Padgett as the heavy-lidded Russell is so convincing he seems to waft incense through

the theatre. As both the fisherman and city planner, Mike Wilson is also fine, his Phil a perfect thumbnail sketch of bureaucratic boredom.

Rounding out the cast with equal skill are Joseph A. Cincotti as Paul's success-absorbed brother, Jennifer Deer Johnson as Paul's friend, assistant, and inadvertent go-between; and Fred Weller as the pink-slacked Lawrence, who's sure that all life's problems can be solved by champagne and white balloons.

*Loose Ends* is a festival for actors, which is repeatedly justified by the fine cast. Technically, the production is also sound.

Except for a bit of trouble on opening night in setting up the final scene, the shifts, the lighting, and the slide projections and music used to bridge one scene to the next all work together

smoothly. The costumes, too, are on-target.

Throughout the play Ben Cameron's direction is confident. The pace is fluid, marked by a skilled use of rhythms to alter tone and mood. The blocking, too, is fine — especially a sort of physical shorthand which lets the audience know without words the changing status of relationships.

Change is a thematic key in *Loose Ends*. As Janice puts it, once she's settled with Phil, "It's weird how these things work out." Also, in this production, it's compelling, assured, and anything but loose.

*Loose Ends* will be performed by the department of dramatic art through Sunday in Playmakers Theatre. Call 962-1121 for ticket information.

# Take a break from studying, listen to the N.C. Symphony

By STEVE CARR  
Staff Writer

The study break signifies a brief respite amidst the arduous chores of studying, or as the case may be, cramming.

Mindless entertainment is the distinguishing characteristic of the study break, and such events as a campy sci-fi movie or a mega-decibel rock band usually fit the bill.

But the North Carolina Symphony?

No one ever accused the works of Bach or Mahler of being mindless, but Sunday's concert in Memorial Hall should prove to be an entertaining alternative to the drudgery of exams. The Symphony will play Bach's third Brandenburg concerto and Mahler's *Symphony No. 5* in C-sharp major.

"It's a great study break," said Terry Bowman, president of the Carolina Union. "We just wish people would take advantage of it."

Each year the Carolina Union buys 200 season tickets from the Symphony and sells, at a loss, individual seats at half price to UNC students.

"We spend money to save (students) money," Bowman said.

Even with the \$4 ticket price, student response traditionally has been sluggish, and this year is no exception.

"People don't think classical is something they will enjoy," Bowman said, "and we're saying, 'Yes, you will enjoy it, and it's inexpensive as well.'"

Despite the lack of student enthusiasm, Jim Hopkins, personnel manager of the Symphony, still feels positive about area concerts.

"The response in Chapel Hill has been excellent," said Hopkins, who is also a Symphony violist.

Gerhardt Zimmermann, music director and principal conductor of the Symphony, also feels good about Chapel Hill concerts.

"College audiences are traditionally open-minded," Zimmermann said. "They're ready to accept new ideas."

Besides the idea of going to a classical concert being new to many students, the program itself is fairly adventurous. Bach's baroque counterpoint is a strange bedfellow to Mahler's lush romanticism of 200 years later.

"Bach offsets Mahler," Hopkins said. "The work is an appetizer — it tunes up the ears."

"Both composers were masters in counterpoint," Zimmermann said.

Counterpoint is the combination of two or more melodic lines occurring in a piece of music.

"Bach is a ball to play," Hopkins said. "The work is very contrapuntal."

While the Brandenburg concerto is a much more intimate work, originally scored for 11 solo instruments, Mahler's symphony is a grand, sweeping statement.

"I'd go so far as to say Mahler is my favorite composer," Zimmermann said.

"The Mahler is on a much broader scope," Hopkins said. "It has some very serene string writing."

While some may regret the timing of the concert being right before exams, others will welcome it as a relief.

"If (students) do get away," Zimmermann said, "I think they'll enjoy it."

The North Carolina Symphony will perform at 3:30 p.m. Sunday in Memorial Hall. Call 962-1449 for student ticket information.

## Pianist cancels Sunday's recital

Baritone Wayne Lail's recital with pianist Jane Hawkins, scheduled for Sunday at 8:15 p.m. in the Ernest W. Nelson Music Room at Duke University and announced in "Week's Fare" (DTH), Dec. 6, has been cancelled and will be rescheduled for a later date.



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