

Beverly Hills Cop II — new number, same story

Beverly Hills Cop II appears to have been made for the one percent of the movie-going population who missed the first Beverly Hills Cop. It's the same movie.

For the rest of us, BHC II is a disappointment. If you go to this film expecting to see something new and different, be prepared to have your buzz crushed.

Apparently, the makers of BHC II decided to take all of the plot elements and funny scenes of BHC I and recycle them through a film splicer. The result is about as much fun as watching Gilligan's Island reruns, and the laughs are few and far between. This isn't the way to make a sequel.

BHC II is such an obvious rip-off of BHC I that I've made a list of all the similarities:

- The plot starts out in exactly the same way as the original did. Eddie is working undercover in Detroit when his friend gets shot, which provides the catalyst for him

Sally Pearsall Cinema

to go to L.A. This time, the friend is Ronny Cox, the L.A. police captain.

- Billy Rosewood (Judge Reinhold) and John Taggart (John Ashton) both work with Eddie reluctantly, because they're afraid of losing their jobs. Sound familiar?

- There's another topless bar scene, and we're expected to laugh at Taggart's discomfiture in front of the gyrating strippers. Instead, we wonder why he isn't used to it by now.

- Once again, Eddie talks his way into a luxurious place to stay in L.A.

- There's another throbbing, sure-to-be-chock-full-of-hits soundtrack, and it even includes a few bars of the monotonous "Axel F" theme from the original. What a surprise. And the songs don't

sound new, either. Judging from the content of today's radio airwaves, it sounds like Glenn Fry's "The Heat is On" from BHC I has been remade into Bob Seeger's "Shakedown."

- And, of course, lots and lots of expensive cars get wrecked in lots and lots of chase scenes, and there's lots of shooting throughout.

BHC II has SOME redeeming features. There's an interesting villainess — Brigitte Nielsen, a.k.a. Mrs. Sylvester Stallone. She has peroxidized hair, which makes her look like a six-foot version of Madonna, and she's a ruthless

person if there ever was one.

And there is an original scene, when Eddie & Co. crash a party at the Playboy Mansion before Hugh Hefner himself asks them to leave. So what if Hef's not that great an actor — at least he's someone new.

Overall, though, BHC II is a real letdown, especially for Eddie Murphy fans who expect to see the same comedic brilliance he brought to BHC I and "Trading Places." In BHC II, Eddie's still sassy and fast-talking, but he overdoes the so-called "character improvisations," and we get tired of them very quickly. The scenes seem forced rather than spontane-

ous, and we don't laugh because we know he'll get what he wants anyway.

Of course, Eddie himself can laugh all the way to the bank about reviews like this one. After all, BHC II is raking in the profits — but I doubt if anyone will go to see it more than once. It would be wiser to catch it on cable some night in the fall when you're really bored.

Oh yes . . . there's one more thing that makes BHC II different from its predecessor: Eddie co-wrote the screenplay for this one.

Take some creative writing lessons, Eddie.

A look at the flip side of favorites

By JAMES BURRUS
Staff Writer

Recently a couple of established artists as well as one local artist have put out albums filled with B sides and other dated material. B sides are the flip side of singles that are not played on the radio and are often forgotten by record listeners.

Why make an album filled with songs no one wants to hear? Because B side songs can be interesting, since they are often experiments of the band's originals or a cover of another band's tune. Here's a look at the best buys in B sides.

- "Dead Letter Office" — R.E.M.

This is a collection of R.E.M. experiments, ranging from the band's early days up to their most recent LP. Not only does the band rearrange their own songs, but they also play with a lot of other people's too. Included on the 15 song LP are covers of songs by Pylon, Velvet Underground, Lou Reed, Aerosmith and Roger Miller. Renditions of "Femme Fatale" and "Toys in the Attic" are especially good, as is the band's own "White Tornado." Only the biggest R.E.M. fans will appreciate this LP, however. Smaller fans should save their money for R.E.M.'s new LP, which the band is currently recording.

- "Louder than Bombs" — The Smiths

This double-length LP contains seven new songs, while the other 17 songs are either B sides or some other type of collectible. The B side songs are not very experimental

or radical. All the songs on the album sound basically the same, which is unusual for a collection of songs written during different times in the band's history. The whole album is what everyone has come to expect from The Smiths depressing. Most people, though, will find it hard to listen to a double dose of Morrissey's depressing lyrics in one sitting. Obviously not all the songs on a double-length LP will be gems. Some songs deserve the fast forward treatment. As a whole, though, this LP is worth the bucks, especially with a coupon.

- "Luminous Times"/"Walk to the Water" — U2

These are the two songs on the backside of U2's latest single "With or Without You." Unlike The Smiths' songs, these two U2 songs are a radical departure from anything the band has done on their albums. "Luminous Times (Hold on to Love)" reminds one of the days of "The Unforgettable Fire," with moody sound effects and only a flicker of the Edge's classic guitar work. Lyrically the song is similar to the troubled love themes of "With or Without You" and "I Still Haven't Found What I'm Looking For." The other song, "Walk to the Water," begins with a psychedelic sort of madness opening that makes the listener think "What the . . . ?" Lyrically, Bono plays the part of narrator, telling the story through other people's lives instead of his own. This is something he started doing only on the last LP. Because the

song is so different from any past U2 effort, it's difficult to determine exactly what Bono is trying to say. The single is still worth spending some spare change on.

- "Hell Tape" — The Pressure Boys

The original Chapel Hill creators of hilarious antics and not too serious rock and roll, these funny boys have released their entire catalogue of pre-recorded music. The songs on this LP come off the band's four song demo tape and their two EPs, "Jump, Jump, Jump" and "Rangledoon." As an added bonus three new songs, never before released, are included. No extra charge, of course. Not yet, anyway. The songs will probably appear on the band's new album; it's almost like double taxation. They also pull another trick. Only the Pressure Boys would print the cassette cover backwards, frustrating all consumers who try to open the case. "Hell Tape" is worth cussing over, though. It does include the band's most well-known song, "Where the Cowboys Went," which was featured Sunday on WRDU's Future Classics show. But the song is already a Triangle classic! "Where the Cowboys Went" is a ska-billy tune (well, the label sounds nice and besides everyone in Chapel Hill knows what the band sounds like and if they don't they need to buy this album) with John Plymale's voice sounding like former Wall of Voodoo singer Stanard Ridgway's. This LP is a must for any area musicologist.

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