

'Tease' Bares All, But Leaves Little to Viewer's Imagination

"Striptease" lived up to its promise: it wasn't another "Showgirls." But even though the movie was not another "Showgirls," it wasn't much of anything else, either.

In the trailer, "Striptease" was billed as a comedy. It seems that Hollywood's idea of a comedy is throwing in funny lines such as the "corn nibbles up my hoo-ha" line uttered by Demi Moore every so often to keep the audience laughing and make them forget about the meager plot.

Moore plays Erin Grant, a desperate mother who, having just gotten fired from her secretarial job at the FBI, finds her daughter (played by Moore's real life daughter Rumer) in the custody of an ex-husband, Darryl Grant (Robert Patrick). To make enough money to get her court appeal, Grant takes a topless dancing job at the Eager Beaver, a club in Fort Lauderdale filled with old, lonely men and more congressmen in disguise than a costume party in Washington, D.C.

If the plot had simply focused on the dilemma of Grant getting her child back from her ex, then the movie would have taken on a good theme. But one night, when Senator Dan Dilbeck (Burt Reynolds) tries to knock out a young executive who gets a little too fresh with Grant, someone snaps a photo and recognizes the senator.

Suddenly, Grant finds herself on the run from Dilbeck's goons, a sugar

magnate's goons and just about everyone else that wants to get her so she doesn't spill the beans about Dilbeck's "appearance" at the nightclub. The only two people she can turn to are the bouncer at the Eager Beaver (Ving Rhames) and a veteran Miami cop (Armand Assante).

These elements in the plot come together in a discordant, jangled kind of way. At first, it's humanitarian-mother-turned-topless dancer, then its topless-dancer-turned-FBI agent with no real transition. The comedy in this movie was not readily apparent. Some savvy lines mixed in with a zany cat-and-mouse chase involving two strippers and a little girl does not constitute a good comedy. The script, while above the mindless sex-chant of "Showgirls," needed some fine tuning. But the movie did have its high points. Moore was excellent, as usual. From "Ghost" up to "Disclosure" she has rarely failed to provide the audience with a good time. The numerous hours she spent with a personal trainer and under the plastic surgeon's knife paid off.

The dance scenes at the club were well choreographed. Rhames played his part well, providing the few funny parts in the movie, like the yogurt scam (don't ask).

The movie was not as funny as it was played up to be. Moore made the movie bearable, but she should focus on more dramatic roles — like maybe a sequel to the '80s brat pack drama "St. Elmo's Fire." For the meantime, readers should keep their clothes on and hope "Independence Day" lives up to its expectations.

TODD DARLING

Movie Review
"Striptease"
C

Don't Put on the Red Light: Sting Still Rocks

To the delight of thousands, Sting played Walnut Creek Amphitheatre on Saturday night with his special guest Natalie Merchant. The staging was excellent, from beginning to end.

Merchant's lighting was simple, but it matched the mood of her music. The lights grew brighter and dimmer when the songs became louder and softer. The stage was sparsely set, consisting of only her band's instruments and a white backdrop.

Sting's set was more elaborate. He had several screens placed behind him on which different images were projected at different times. During his opening number, "Hounds of Winter," images of trees were projected on the various screens. Later he used a cityscape as a backdrop during "Englishman in New York." The lighting was also well done, providing much the same effects as Merchant's lighting, only on a grander scale.

The crowd had a very favorable reaction to both Merchant and Sting. However, the reaction to Merchant was slightly muted. Nonetheless, the audience appeared to enjoy the show as a whole.

Merchant opened the show with "San Andreas Fault" from her solo debut, *Tigerlily*. Most of her set came from *Tigerlily*, such as "Wonder," "Jealousy" and "Carnival." She also made a couple of fun interjections with parts of "I Never Promised You a Rose Garden" and "Life Is Just a Bowl of Cherries."

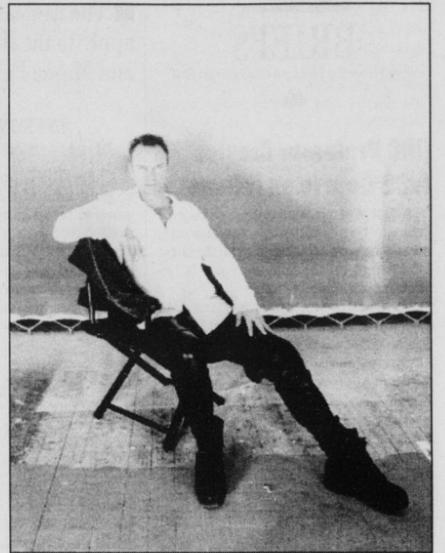
She also took the time to ask the audience if they had attended the dog show that day, which occurred at the Radisson where she was staying. She finished her set with "Seven Years," but then came back for an encore and performed a medley of "Son of a Preacher Man" and "Baby I Love You."

While Sting's set was longer than Merchant's, it was arranged in much the same way as hers, with a great deal of his material coming from his new album, *Mercury Falling*. He opened with "Hounds of Winter," which, conveniently enough, has the lyric "mercury falling" repeated several times. He continued with other new songs, such as "I Hung My Head" and "Let Your Soul Be Your Pilot." He also threw in some of his other solo efforts, like "Fields of Gold" and "Demolition Man." He came back for two encores, finishing for the evening with "Fragile," a haunting song that he accompanied with acoustic guitar.

Although the artists have different styles, they have similar backgrounds. Both artists started in successful groups in the early '80s — Sting with The Police and Merchant with 10,000 Maniacs — and have now moved on to successful solo careers.

And it was evident that they haven't forgotten their roots. Merchant played the Maniacs hits "Don't Talk" and "These Are Days." Sting played several Police songs, including "Every Little Thing She Does Is Magic" and "Roxanne," both of which fans to their feet. These singers have obviously built on their past successes to move ahead into new careers.

Maybe every little thing they do is magic.

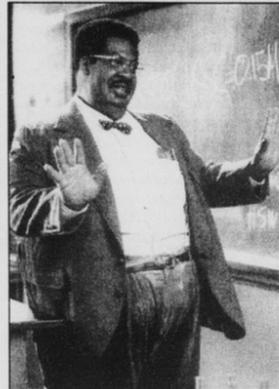


Sting performed Saturday at Walnut Creek Amphitheatre.

MICHAEL KANAREK

Concert Review
Sting and Natalie Merchant

Murphy Returns Bigger Than Ever to Silver Screen in Hilarious 'Professor'



Eddie Murphy is Professor Klump in the remake of the Jerry Lewis classic.

Returning to the big screen after starring in Wes Craven's "Vampire in Brooklyn," Eddie is back, and he's bigger than ever.

Director Tom Shadyac teams up with makeup artist Rick Baker to produce a movie that is truly larger than life. Murphy not only dazzles the audience with his special effects, but also shows that he still has what it takes to make the crowd roar with laughter.

Murphy plays seven different characters during the course of the movie, including four of his own family members, some of which you may not recognize if you don't pay close attention. This is the first time Murphy gives us his multiple-role acting skills, with the help of makeup, since "Coming to America."

In this remake of the Jerry Lewis com-

edy, Murphy stars as Sherman Klump, a 400-pound, double-chinned chemistry professor who doesn't have much of a life besides his work. But after meeting Miss Purty (Jada Pinkett), the new professor across the hall, Klump has to find a way to impress her.

After building up enough courage to ask her out, Klump's self-esteem is destroyed on their date at a night club by a heckling comedian, played by Dave Chappelle of "Def Comedy Jam." Crushed and desperate to impress Miss Purty, Klump drinks his experimental super-slim-fast serum. After drinking this glowing purple potion, Klump transforms into his best Mr. Hyde impression, Buddy Love. Love is a complete turnaround from his alter ego, being a very outgoing ladies' man, reminiscent of Murphy's starring role in "Boomerang." Returning to the same nightclub in which he was humiliated as Klump, Love crushes the evil comedian and wins the kudos of Miss Purty.

Now where he wants to be, Klump goes through the clichéd "I have to accept who I am" adjustment. The rest of the movie follows the time-old tale. You know what

happens next: he gets the girl.

The story line of this is the same gets-girl episode seen a million times. This is more of a great one-man show than a great film. Who needs much of an interesting plot when you have Eddie Murphy?

Someone really needs to save Jada Pinkett, however. Since acting as herself in "Menace to Society," she has really struggled to get a decent role. Her part as the naive new girl who cares about a good heart instead of good looks just doesn't work. With a lot of eye makeup and that too-perfect weave, Rick Baker could have done a little more work with Pinkett.

The strength of the movie lies in Murphy's one-man cast. In a couple of different family dinner conversations, Murphy gives all you can handle.

Playing an internal tug-of-war inside one body, Murphy creates a stellar all-around performance that will keep the audience rolling even while the credits are.

In all, this may be the comedy smash of the summer slamming into the box office. Watch out Demi, Eddie may have out boxed your strip show with Burt.

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Summer Schedule

All the Carolina Union Summer Programs are open to currently registered UNC Students & their guests. Admission to films is free with UNC-ID, Union Privilege Card or conference identification. Programs indicated as open to the public require no identification. All programs are limited in space availability.

Waiting to Exhale Monday, July 8
8:00 PM and 10:30 PM • Union Auditorium
Whitney Houston and Angela Bassett star in this comedy-drama about the universal problems that surround relationships in the lives of four African-American women. This film brings wonderful insight and drama to such complex issues as divorce and interracial couples. (123 minutes)

Goldeneye Thursday, July 11 & Friday, July 12
8:00 PM • Union Auditorium
James Bond (Pierce Brosnan) goes up against international villains in an effort to save his country and the rest of the free world. Entangled in sex, guns, and missile weaponry, 007 delivers an action-packed thriller filled with near-death experiences and seductive spies. (130 minutes)

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