

# Murphy finds home in "Beverly Hills"

By D. Dietrich  
Of The Print

Without the help of any industry stars, Eddie Murphy manages a clean get away in "Beverly Hills Cop." Murphy finds a comfortable niche for his streetwise yet endearing screen charisma in his latest effort.

Complete with his infectious laugh, Murphy plays a Detroit cop whose unorthodox manner keeps him from star status with his superiors. His immediate boss is played by an actual Detroit homicide detective, Gilbert Hill. Hill was cast by director Martin Brest. Hill was called in for an audition because of a certain quality Brest saw in him while he served as a tour guide for the movie crew.

"Beverly Hills Cop" is a fast-paced, energetic cops-and-robbers story filled with Murphy's zest and precise comic timing. Within the first five minutes of the film, one knows that he has found the perfect vehicle for his sassy style.

Murphy's trek into the by-the-book jurisdiction of the Beverly Hills P.D. begins when an old friend, who usually is involved in more than one scam at a time, is murdered on Murphy's

doorstep after reappearing from one of many prison terms.

Murphy is naturally driven to find the killer and begins a vacation that his chief is more than happy to give him, so long as he doesn't plan to start another unorthodox investigation. No, of course he isn't.

Plausible or not, Murphy's initiation into and manipulation of the glitzy Hills set is masterfully done. One particular scene with a very lightfooted gallery host (Bronson Pinchot) is a classic hysteria-inciting moment. Soon after bumble in two of the most ineffective cops the Hills force can offer, effectively played by Judge Reinhold and John Ashton. This new trio appears to have a karmic relationship which keeps them together through Murphy's unofficial investigation.

An audio as well as a visual extravaganza, the film contains a sound track likely to be played straight through in any dance club. Cuts from talents such as the Pointer Sisters, Patti LaBelle, and Vanity 6 add polish to the film, which includes one of the most destructive and thrilling car chases of late, plus the glamour of Beverly Hills sights.

Except for a fairly guesome bloodbath at

the end, the violence is lighthearted (if possible) and consistent with the standard ratio of the good guys' one gunshot being equal to five of the bad guys'. Murphy, of course, giggles his way through most of the shootouts and waltzes into and out of most of the tight spots.

Murphy's attitude is that of the louder the voice and more obnoxious one is, the better the results. A perfect example is when he maneuvers for a vacant suite at the fully-booked Beverly Hills Hotel by exclaiming that just because he is a Rolling Stones reporter covering a feature on Michael Jackson is no reason to deny him a room.

Hopefully Murphy will be able to continue finding scripts that capitalize on his ability to role-play within his character. The best scenes in the movie are not when we see the surface level personality but when he must react to a situation or create one with other character imitations.

If you liked the movie "48 Hours," this is one you'll love for all the same reasons, just a few more because there is more Murphy this time. Nothing unexpected with this film, lots of guns, cars, action and a wonderfully wicked Eddie Murphy.



## Class offers 50's flicks

Films of the 1950's is a class offered this term as an optional history course. Instructors Rick Ramsperger and Fred DeWolfe are presenting a look at the period culture of the 50's through subjects and styles of film.

The next film to be shown in the series is "Steel Helmet" (1951), a look at the apathy and lack of patriotism toward U.S. intervention against the

communist aggression in Korea as compared to the attitudes prevalent during W.W.II.

The films will be shown Tuesdays at noon in Pauling 101 and at 6:30 p.m. in the McLoughlin Theater. A \$10 fee is required for the class but the films are open to the public. For more information regarding film schedules call ext. 328.

Community Center. Dinner will be served, followed by the opening of the casino. Cost is \$6 per person, which includes dinner and play money for use in the casino.

On January 23 Mike "Boats" Johnson, a local comedian, will perform at noon in the Community Center. Johnson has appeared on several television shows and was the winner of the 1984 Portland Stand-up Comedy Competition.

### -events-

On Feb. 1 at 7 p.m. in the Community Center "Winnie the Pooh and The Ugly Duckling" will be shown for a family movie night.

"The Hunger," starring Catherine Deneuve and David Bowie, will be shown at 10 a.m. and 1 p.m. in the Community Center on Feb. 13.

The chance to experience an evening on the "Las Vegas Strip" will be on Feb. 8 in the

## Cast selected for Christie play

The cast for Clackamas Community College's winter term theater production of Agatha Christie's murder mystery "Towards Zero" was chosen during finals week of fall term.

Agatha Christie's "Towards Zero" is a murder mystery set on the coast of Cornwall, England. The mystery evolves after a house party given by the old and arthritic Lady Tressilian. As the plot unfolds several are suspected of committing a foul murder. In the end is a sudden twist as the

"appalling truth" is revealed in classic Christie style.

Working under guest director Merrill Lynn Taylor are the following: Neil Hass, Thomas Royde; Clark Casperson, Neville Strange; Jim Nicodemus, Matthew Treves; Joshua-Robin Collins, Ted Latimer; Roy Osborne, Superintendent Battle; Joe Schenck, Inspector Leach; Dennis Poore, P.C. Benson; Marlyce Baird, Kay Strange; Linda Kuntz, Mary Aldin; Patricia Lawrence, Lady Tressilian and Dona Miller as

Audrey Strange.

Working behind the scenes will be Chris Parrish, assistant director; Cynthia Hibbard, costume and wardrobe; Les Miller, lights; Eric Steinhauer, sound and Marty Yost and Dennis Poore will work with props.

"Towards Zero" is scheduled to run March 7,8,9,15 and 16 at 8 p.m. with a matinee show performance on March 17. The production will move to the Coaster Theater at Cannon Beach for performances on March 28,29 and 30 at 8 p.m.

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