

## McKissick sets stage for concert at Horseshoe

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Features Editor

Gamecocks, get ready to rock and roll!

The McKissick Museum is throwing a band party on the Horseshoe tonight at 7 p.m. to welcome students back to campus. This is the first year the museum has sponsored such an event, said Deanna Kerrigan, curator of educational services.

"We wanted to show appreciation for students and get them aware of the museum," Kerrigan said. "We

want to tell them it's not a scary, boring place."

Columbia bands Jebel and The Soul Mites will play from 8 to 10 p.m. at the "Welcome Back Bash." Refreshments will be served from 7 to 8 p.m. The museum will also draw for over \$600 worth of prizes donated by Five Points merchants. To qualify for the drawing, students will need to fill out a survey on what types of exhibits they would like to see brought to the museum and general interest questions. The drawing will be held before the

bands play.

The Soul Mites will be performing original songs whose style is influenced by mainstream/alternative, classic rock, funk and blues music. Jebel's sound is based on the experience of its musicians, which ranges from the styles of Pink Floyd and The Everly Brothers to Canada's fear-punk trio, NOMEANSNO.

The party is free and open to the public and is part of Welcome Week activities.

## The return of renaissance man Eddie Murphy

By College Press Service

NEW YORK- Eddie Murphy was at the top of his game just a few years back, churning out hit film after hit film, among them "48 Hours," "Trading Places," the first two "Beverly Hills Cop" films and "Coming to America." Then the slide began: "Another 48 Hours," "Harlem Nights," which he also directed, "Boomerang," and "Distinguished Gentleman." Though most of these weren't terrible movies, and several performed decently at the box office, none were the major hits they were intended to be.

The trouble was that, like far too many a young star, Murphy got caught in "the scene" with its parties, women and countless other enticements. Though he didn't fall into the trap of using drugs or booze, Murphy got careless. He looked haggard and heavy in "Another 48 Hours," and the film reflected its star. Finally he began to get his act together, says Murphy.

"I think my priorities changed," he said during an interview at the Rhiga Royal Hotel in Manhattan. "Don't get me wrong, I still enjoy having fun, but it used to be all fun, like 'Where's the chicks and the clubs? Let's go somewhere Let's do it!' It was like that."

"Hollywood...Somebody should write a book on it so people are prepared for it," he adds. "People come from all over the world, from little towns, thinking Hollywood is all glitter. And there's an ugly underbelly to that town. Some people go there, get famous and the whole world gets laid out in front of them. You can just take anything you want. A lot of people destroy themselves."

Murphy managed not to destroy himself. He met a woman, Nicole, who would ultimately become his wife and the mother of his two children. A third child is on the way. And he focused anew on his film career. Though both were only minor box office successes, the romantic comedy "Boomerang," and the political farce "Distinguished Gentleman" showed a Murphy willing to

stretch and take chances.

Now Murphy is once again grabbing for the brass box office ring, as he returns to his signature role as Axel Foley in "Beverly Hills Cop III." This time out, Axel returns to Beverly Hills and a Disney-like theme park to ferret out the killer of his police boss back in Detroit. As usual, Axel gets himself in deep trouble but uses his wit and charm to worm his way out of it. Along for the fun are Judge Reinhold, back as the slightly anal detective Billy Rosewood, and Bronson Pinchot, reprising his role as Serge, the slightly absurd art shop host from the first film who now sells designer weapons.

"The original one is the best one," says Murphy. "This one is better than the second. The second one was about a jewelry heist. There were times you didn't know what was going on. It was successful because it had funny things in it, but I saw them trying to turn Axel into a situation comedy character. The 'Cop' pictures have to have a real core. The first movie worked because it felt real, serious. That sets up all the jokes. A lot of comedy comes out of tension. There's a nervous laughter, when the laughter is a relief after a funny line during a tense moment."

Murphy says that "Cop III" has such moments and that he's quite pleased with the film. Pleased enough to do a fourth one? "Sure," he reasons, "If people like 'Beverly Hills Cop II.'"

A definite sign that Murphy has truly grown up and come into his own is the Essence Award he received recently.

With that award came an understanding that he and his work, as a whole, are appreciated. "I was moved by it particularly by what they called me. They called me a 'Renaissance Man.'"

Murphy adds: "They could have just said, 'Funnyman Eddie Murphy.' But they called me a 'Renaissance Man,' and there's a responsibility attached to that. It gave me strength."

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