



Photo courtesy of Jeffrey S. Kane

The Connells attract college crowd

Band remains 'down to earth'

By RADHIKA TALWANI
Staff Writer

Around college campuses nationwide, The Connells T-shirts have become an ever-increasing site. The group itself will be on site in Columbia tomorrow night at B.L. Roosters.

The Connells lure a large following of a wide variety of people - the core being from college students.

Hailing from Raleigh, N.C., The Connells began playing music in 1984 when guitarist Mike Connell asked his younger brother David, a bass player, to help him start a band. Lead vocalist Doug MacMillian was brought in and Peele Wimberly, former drummer from Raleigh punk band Johnny Quest, soon followed. Finally joining in on guitar, keyboards and vocals was George Huntly. Since then, The Connells have emerged as one of the South's favorite rock bands.

By March of 1985, The Connells had already landed their first single, "Darker Days." In 1986, the band's first LP *Darker Days* was released in the U.K. on Demon Records, which is co-owned by Elvis Costello.

Shortly following the album's release in the U.K., critical praise came quickly. Because of its popular demand, The Connells and their friend Ed Morgan, started their own label, Black Dark Records, and released *Darker Days* in the U.S. It was co-produced by Don Dixon, who has produced both The Smithereens and REM. Dixon introduced what The Connells call "new stream" music to an excited audience.

During their first U.S. tour, The Connells caught the attention of pro-

ducer Mitch Easter, who offered to produce *Boylan Heights*, The Connells' second LP, released in the fall of 1987.

Quickly becoming a college radio favorite, *Boylan Heights* reached number four on The Gavin Report, *Rolling Stone's* National Alternative chart and remained in the top 10 for two months. The album also received praise from *Musician* magazine.

They hired producer Gary Smith, who has produced The Pixies and The Throwing Muses, to produce their third album *Fun & Games*. Released on TVT records in April 1989, The Connells were in the top 10 in every modern rock chart in existence and sales kept *Fun & Games* on *Billboard's* top LP chart for three months.

The Connells' most recent release, *One Simple Word*, was produced by Hugh Jones at Rockfield Studios in Wales. It features 12 new Connells' originals ranging from the passionate and emotional "Stone Cold Yesterday" to the acoustic brilliance of "Waiting By Turn." The album explores new boundaries for The Connells and exemplifies the band's diversity.

According to the band's publicist, the location of their studio in Wales has made a big difference in terms of setting.

"There were no distractions, so it was a more concentrated effort," she said. "What is unique about the band is that they do not need to fall back on any image conjured up by a record company. They are a down to earth band and they do what they want to do."

Doors at B.L. Roosters will open at 8 p.m. and the opening band, Mary on the Dash, will play at 9:30 p.m. Tickets are \$10 in advance and \$12 at the door.

Characters find hope in modern fairy tale

By ERIC GLENN
Staff Writer

Love. Death. Attempted Suicide. The homeless. The Holy Grail. Any of these would make a good movie of the week, but put them together and it's a mess unless you have a director who can sift through and find a plot.

Terry Gilliam, who directed such spectacles as *Time Bandits* and *The Adventures of Baron Munchausen*, succeeded in getting everything in place in *The Fisher King*.

The movie starts with an egotistical cynic, Jack Lucas, played convincingly by Jeff Bridges, a shock jock in New York who inadvertently triggers an incident that sends his life into a downward spiral into the world he always criticized. When he hits bottom and is about to end it all, he meets an unlikely savior . . . Parry.

Parry is portrayed by Robin Williams, who gives the homeless vagrant a comic exterior but a pained, childlike interior. He is a former professor of Medieval History who lives in a world of his own creation to keep from dealing

with a tragedy that ties his and Jack's lives together.

It's the beginning of a unique friendship. Parry needs love. Jack needs hope or at least a chance of redemption. Together, they embark on a quest for true love and the Holy Grail.

Parry is a knight, or at least he is in his psychosis, and his mission is to woo his maiden, comically played by Amanda Plummer, who is almost as repressed and shy as Parry. Jack in turn feels that by helping Parry, he will be redeemed.

Some of the most memorable scenes occur in Parry and Lydia's first date when he woos her by singing "Lydia, the Tattooed Lady" and his talk with her as he walks her home. One of the most hilarious moments is when Parry does a nude dance in Central Park in the middle of the night, which sets up the ending that hints that he may be cured.

Gilliam does a lot of his usual tricks, which include flamboyant costumes, characters and plot. There are red knights on horseback with flame-throwing helmets and

huge scene with 1,000 extras waltzing in Grand Central Station.

One character, played by Michael Jeter, who currently co-stars in *Evening Shade* as Herman Styles, is a homeless cabaret singer who is befriended by Parry and Jack. He provides some comic re-

lief and a slap of reality later in the film when Jack gets too comfortable.

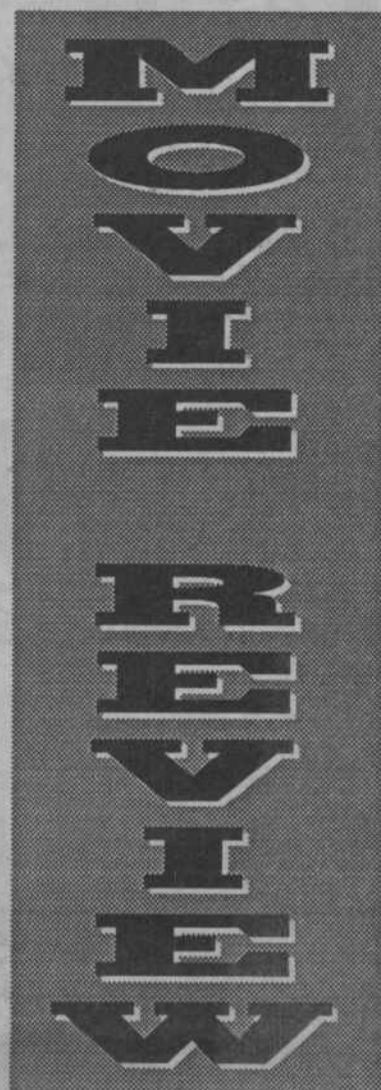
All in all, this is a good film. The only real problem is that we are never really sure if Parry is cured. Other than that, I think this movie has a lot to offer. It shows

that love is blind and sometimes a true romantic is insane.

One last thing, if Robin Williams doesn't get an Oscar nomination out of this or *Dead Again*, I suggest that we should all boycott the awards shows by not watching them.



Robin Williams (left) and Jeff Bridges become unlikely friends in *The Fisher King*.



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