



The Neighborhoods

Photo courtesy of Ron Pownall

Boston band to play in 'neighborhoods'

By TINA JOWERS
Staff Writer

Music lovers will be 'hoodwinked' once again at Rockafella's on Friday night. Boston's hard rockin' band, The Neighborhoods, will play at the Devine Street club as part of a tour sponsored by Miller Lite Genuine Draft Band Network.

The Hoods have been constantly packing Rockafella's for years. The band originally formed at the end of the '70s and steadily progressed through one EP and three LP's, the last being *Hoodwinked*, which is now on the Atlantic Records label.

A Neighborhoods show features hard driving originals reminiscent of early '80s rock bands such as Aerosmith. The band has also been known to cover a wide range of other bands from AC/DC to ZZ Top.

The band's original members played together until this past year when *Hoodwinked* was picked up by Atlantic. The LP was originally recorded on Roadrunner/Emergo and featured Dave Minehan on lead vocals and guitar, Lee Harrington on vocals and bass and Mike Quaglia playing drums.

Carl Coletti replaced Quaglia on drums and the LP was remixed, repackaged and two songs were replaced for the major label debut on Atlantic this past year.

The group has gotten a lot of support from major bands around the country. Brad Whitford of Aerosmith produced *Hoodwinked*. The Neighborhoods have also opened shows and toured with David Bowie, Cheap Trick and Aerosmith. Future plans include a tour with Bowie's band Tin Machine.

The Hoods' first recording was an EP called *Fire is Coming*. Restless Records released the first LP,

The High Hard One in 1986. Roadrunner/Emergo picked up the second LP in 1987, which was dubbed *Reptile Men* and later *Hoodwinked* followed on the same label. The first single the band ever released, "Prettiest Girl," has been re-recorded for the Atlantic version of *Hoodwinked*.

Hoodwinked features an energetic mixture of songs ranging from the nostalgic Evil Knievil about a boy's childhood hero to the more insightful, ballad styled "Love Holiday." "King of Rats" emphasizes the electricity generated by Minehan's powerful guitar and forceful lyrics. The three-piece group is known for their vigorous stage performance and their rock solid sound.

Spontaneity is also a trademark of The Neighborhoods. The members seem to have a natural instinct for the mood of a crowd and this is evident in every show. Songlists are altered to adjust to the desires and state of mind of the audience, which always results in a forceful, energetic performance of solid rock 'n' roll.

Opening the show on Friday will be Finger, a crunchy guitar driven band from Raleigh, N.C., according to Art Boerke of Rockafella's. Brad Rice, formerly of The Accelerators is now playing with Finger.

The other opening band is Imitation of Life, which features Eric Phillips on guitar. Boerke said, "Phillip's playing is influenced by guitar greats Keith Richards, Joe Perry and Johnny Thunders." Dean Alexander, the front man for the band, is quickly gaining a reputation for his powerful blues voice.

The cover charge for three bands, including one of the best bands still playing clubs is \$7.

Movie, title role not exactly 'super'

Movie Review

By LEE CLONTZ
Staff Writer

For most Americans, Pat Harrington created the quintessential superintendent as Schneider on *One Day at a Time* way back when trash TV was still enjoyable.

Fear not, Mr. Harrington, your title is safe, for try as he might, Joe Pesci somehow manages to make his portrayal of the title role in *The Super* as forgettable as Bonnie Franklin's acting career.

The Super is the second feature from Largo Entertainment, who struck out earlier in the summer with the slightly entertaining, but horribly moronic *Point Break*. This time, the concept is better (though surfing FBI agents isn't too hard to top), with Pesci playing Louie Kritski, a slumlord forced to live in his own building under house arrest for failing to maintain it. Somehow, despite a valiant attempt by Pesci, the movie fails to amuse.

This is not to say that *The Super*, the second collaboration of director/producer team: Rod Daniel and Charles Gordon (their first film together was the similarly forgettable *K-9*), is without merit. Pesci, who lifted *Home Alone* above the level of the average kid movie, while stealing the show from the irritating Macaulay Culkin in the process, is a tremendous actor, but he never seems to get a handle on his slumlord character. He's charming, but never funny.

A large part of the problem lies

in the direction. Daniel should receive an award for Comedy Most Likely to Produce Motion Sickness. Throughout the movie, he attempts shots from points-of-view that are, at their best, irritating and totally distracting at their worst. Viewers will spend half of the film trying to figure out exactly what Daniel was trying to film, since he shows a consistent inability to keep anything in frame for any length of time.

The supporting cast isn't any help. Vincent Gardenia (*Little Shop of Horrors*, *Moonstruck*) plays Big Lou, a bigot who resents his son's arrest.

His character attempts to liberate his son from "prison" through a genuinely bizarre scheme that is never fully explained.

Ruben Blades is the typical "street hustler with a heart of gold," although his character goes nowhere. Lastly, a supposed romance between Kritski and, strangely enough, his prosecutor, played with moderate appeal by Madolyn Smith Osborne (*All of Me*, *Funny Farm*), is completely ignored during the last portion of the film, and is never resolved nor commented upon.

The music also steals away from the comedy. In an attempt to produce a streetwise, hip-hop sound, the producers succeed in making half of the jokes incomprehensible, while drowning out all background action in the remaining scenes.

All of the problems leave Pesci

with a lot of weight to carry on his shoulders, considering the fact that this is his first starring role. He is simply unable to support such a burden and his performance withers accordingly. Pesci is an excellent supporting actor, as his well-deserved Oscar for *Goodfellas* shows. However, as versatile as he is, he is only effective in moderation.

As one would expect, the film cops out toward the ending, while showing that all of poverty's problems can be relieved by exterminators and painted fire escapes instead of jobs. The ending, supposedly ironic, pushes the moral that stealing is not only OK, but that it is also quite neighborly.

The final nail in *The Super's* coffin is a truly hideous rap song, written and performed by a foul-mouthed youth, named Tito, who befriends Kritski. The song assumes both that the viewer needs a recap of the movie's events in verse form, and that people think that sampling Pesci's voice is funny. It is not and neither is the rest of the film.

For what it's worth, Pesci remains an extremely funny man who makes this film nearly watchable at points. Still, he seems to be missing something integral. He's never a convincing superintendent. He may need a pack of cigarettes twisted into the sleeve of his shirts like real superintendents have. At any rate, *The Super* is a disappointment, and Schneider would be appalled.

Acting pacifies audience

Theater Review

By JONATHAN J. JAMISON
Staff Writer

Fantastic. It's the only way to describe the production of the Broadway musical, *South Pacific* on Tuesday night.

It is being performed on stage at the Town Theatre on Sumter Street through October 26 and it's a great rendition of the famed play, which has a setting on two South Pacific islands during World War II.

The musical itself won two Pulitzer Awards and was on Broadway for almost five years. It's production at the Town Theatre could

have won an award also.

The performances of the actors and actresses were simply phenomenal — especially the part of Ngana played by Little Miss Jena Strange. The charismatic 6-year-old didn't have many lines to recite, but she conducted herself so well that she looked like a

professional.

The part that really made the play was the character named Bloody Mary, which was played by Nancy Shane. This character made the musical humorous by using slangs and broken English.

Tickets for students are \$10.

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