

Virgin

Mark Curry (pictured here without his Hell's House Band).

## Far from 'Wretched'

### SOUNDADVICE

**BEN PILLOW** Staff Writer

#### LET THE WRETCHED COME HOME

**Mark Curry**  
★★★ (out of four stars)

Scratchy vocals, short songs and acoustic guitars dominate Mark Curry's new release, "Let the Wretched Come Home."

Playing with his Hell's House Band, Curry makes good use of a variety of instruments and musicians in creating 15 songs marked with strong blues rock influences.

The Los Angeles band, consisting of Tommy Andrews on electric guitar; Curry on acoustic and electric guitar, organ, dobro and vocals; Shaun Mitchell and Greg Ellis alternating on drums; Kenny Lyon on acoustic and electric bass and guitar; El Hefe on guitar; and Paul Roesler on a Hammond B-3, piano, accordion and backing vocals, provide Curry's lyrics with a wide array of moods and sounds that broaden what would be a depressing album otherwise.

Nearly all of Curry's songs speak of some hardship or loss of direction. Most tracks are short (the record's running time is just under 48 minutes), with little change in direction from beginning to end.

One weakness in Curry's songwriting is his use of profanity. Rather than expressing strong emotion, he seems to cuss just to be cussing and it ends up sounding weak, carrying an explicit lyric label on the album as well.

Nevertheless, the album starts out strong with three slow, acoustic-dominated songs, "Don't Die," "Pieces" and "Seven Stories." The first fast-paced track follows with "Cigarette Burns."

"Back to Square" follows, which focuses on the album's overriding theme, notably starting over, and Curry proclaiming "It's like I don't feel anything anymore/But it's not me."

"When I Go," is the first song over three minutes long, but continues Curry's anguished lyrics ("Maybe it's my private war/And I'm just losing touch"), and "11 Minutes" is a three minute song expanded musically with the aid of a piano.

The catchiest song on the album, "It's Just That I" is next. Curry's vocals are best suited to this type of song, in which he says, "I don't think this is my world/You know I think I might be just passing through."

"Kentucky Red" follows, before the disappointing "High Above the River." Curry's vocals are as bad as they were good on "It's Just That I," and his rendition of several "Amazing Grace" verses thrown in between only reiterates this mistake.

"How Does It Feel" calls for a "junkie" to begin anew ("I bet you wanna die/Because everyday you try"). "The Way Down" starts with an excerpt of dialogue from the movie "Lives of a Bengal Dancer," before "Please" adds a rare sensitive twist to the album.

"Little Wet Dog" leads up to the last song with the therapeutic lyrics "I'm not crazy, no/just having some trouble telling my dreams from what's real."

"Buying the Farm" ends the record with an interesting accordion intro before featuring the album's title verse, "Let the wretched come home." The song fades out in an appropriate end to the record with a bluesy harmonica tune.

# scary, scary night

## Gibbes Planetarium sets stage for Halloween star show

**ESTHER RUSSELL** Staff Writer

If you're having trouble getting into the Halloween spirit or just want to do something different to mark the holiday, slip into your Halloween costume and get into "The Nights of Halloween" showing at Gibbes Planetarium for half price.

If you make it past the ghost and goblins lurking in the bushes outside the planetarium into the darkened dome, you'll be in for a treat. The show, an original production, used storytelling, eerie music, sound effects and live performance to explain the pagan holiday.

Spooky storytelling by Carol Hall, a narrator for the planetarium in the past, will explain Halloween's origins, the moon's role in the holiday and monster in the sky. The faint of heart should beware—they're forewarned about the ghost, vampire, werewolf, and zombie tales. Perhaps more to the faint-hearted's liking will be the explanations of such Halloween traditions as knocking on wood and bobbing for apples.

Besides the telling of terrifying tales, "The Nights of Hal-

### effwhyeye

#### the nights of halloween

where Gibbes Planetarium  
when Sat.&Sun. at 2p.m. and 4p.m. until Nov. 6  
how much Free to Columbia Museum of Art members; \$1.50 for students, senior citizens, military; \$2.50 adults; Half price for costumed patrons.

loween" also offers eerie music by various composers including Tom Strange, who has produced work for other local productions. There will even be a piano-playing phantom lurking around.

The haunting music and the narration combine to create an ominous atmosphere befitting the holiday. Director of Gibbes Planetarium, Jeff Guill, identified as Jeff Ghoul in the show's credits, said, "The planetarium is suited to shows with holiday themes since the desired atmospheres are easily achieved."

The combination of narration, music and stars makes the

audience feel transported to the various places and times in the show, Guill said.

"The audience really feels like they're there," Guill said of other holiday shows at the planetarium. "We're able to take them to the places we're describing," Guill said. That transported feeling is the aim of the new Halloween production.

"The Nights of Halloween" is showing Saturdays and Sundays at 2 and 4 p.m. The show runs through Nov. 6.

Admission to the spooky spectacle is free to Columbia Museum of Art members, \$1.50 for students, senior citizens and those in the military, and \$2.50 for adults. Don't forget—if you wear a costume, you get in for half price. The planetarium seats 50 adults, so arrive early.

The show is bound to cause a few chills, or at least scare up a few laughs, so dare to do something different this Halloween. Take a break from costume parties and trick or treating, and go to the dome, a ghoul's home away from home.

## 'Shawshank' uplifting prison tale of unexpected friendship

### LIGHTSCAMERAREACTION

**STEPHEN BROWN** Staff Writer

#### THE SHAWSHANK REDEMPTION

★★★½ (out of four stars)

"The Shawshank Redemption," written and directed by newcomer Frank Darabond, is one of the best movies adapted from a Stephen King work. Based on King's short novel "Rita Hayworth and Shawshank Redemption" from the anthology "Different Seasons," the film comes to the screen complete with a tight-knit community, fascinating characters, psychological horror and a sense of mystery. It is an old-fashioned film that takes its own sweet time to deliver a clever tale of hope with an uplifting tone and superb acting.

Darabond uses Shawshank Maximum Security Prison as more than just a setting for the story—it is a personified device which affects the inner workings of each of the characters in the story. The director weaves through its intricate corridors and scans its time-worn stone walls with an intensity he does not explain until the film's stunning climax. The events that occur within these walls are extraordinary indeed.

The story revolves around a banker named Andy, played by Tim Robbins of "Jacob's Ladder," who is imprisoned for two life terms in 1946 for murdering his wife and her lover. He becomes close friends with Red, played by Morgan Freeman of "Unforgiven," a fellow lifer who prides himself on his ability to get people what they want. Calling himself "a regular Sears and Roebuck," Red smuggles cigarettes, playing cards with pictures of naked women and sipping whiskey for fellow inmates, but not until Andy arrives does he truly realize the untapped potential inside him.

Andy sees the walls around him as a barrier, but they do not stop him from trying to achieve greatness. Red observes, in an almost spiritual prose narration, that Andy strolls through the prison commons area as if he were just a visitor there for a short time. Red is immediately drawn to Andy's uncanny knack for remaining oblivious to the harshness around him.

Among the harsh realities to face are a vicious warden (Bob Gunton) who claims to believe in discipline and the Bible, but demonstrates an obedience to neither, a



Morgan Freeman and Tim Robbins star as inmate pals in Frank Darabond's "The Shawshank Redemption."

cruel captain of the guards (Clancy Brown), a group of angry prisoners who attempt to physically destroy Andy's confidence and a dungeon called "the hole" where he is thrown to ponder his supposed misbehavior for up to a month at a time in solitude.

Andy carves out a new existence for himself through his talent with letters and numbers. Writing letters to government officials to attain equal rights as a human being, teaching the alphabet to an illiterate inmate and even doing the taxes for the prison staff help him advance from laundry room duty to a prison library post. During one sequence he plays his numbers right to get beers for his fellow inmates. While they drink, he sits in the corner smiling. For a moment he feels like a normal person again. When he plays The Marriage of Figaro over the prison loudspeaker to men who have forgotten what music sounds like, he brings hope back into their hearts.

Red faces recurring rejection at parole hearings despite his clear rehabilitation.

Darabond repeats a similar sequence to demonstrate the dehumanization institutional life promotes.

Andy's philosophy, as he works his way up the ranks of prison life is "Get busy living or get busy dying." For most of the film's characters, prison life becomes comfortable. But not to Andy—he has grand aspirations. "Don't forget there are some places in this world not made of stone," he says.

Darabond attacks the injustices of the legal system on one level and the inequities of life on another. He makes allusions to geology, the study of pressure and time, to show prison's varying effects on the colorful characters of Shawshank.

One of the most touching elements of the film is a subplot about the kind elderly prison librarian named Brooks, played by James Whitmore, who finally gets released from prison. His plight involves moving into a halfway house, getting a job bagging groceries with his withered hands and trying to integrate himself back into a so-

ciety that did not even contain automobiles before his imprisonment. This struggle on the "outside" world demonstrates the disillusionment someone who made a mistake many years ago is forced to contain even to his dying day.

"The Shawshank Redemption" contains magnificent performances all around, especially by Freeman whose wondrous command of his material is evident from his first appearance and lasts through a chilling epilogue. Robbins gives a soulful turn as a man whose spirit cannot be confined. As a teacher, an artist, a citizen and a friend, he finds redemption even when shackled.

"Salvation lies within," says the warden to Andy in an early sequence. Andy proves this statement true, but in a different way than his oppressor might have imagined. His survival, his spectacular imagination and his ultimate victory are central to this film of emotional release. "The Shawshank Redemption" is a tribute to persistence, proving King, a modern master of terror, has a telltale heart of gold.

### WHAT'SUP Guide to Arts & Entertainment

#### CONCERTS

Spider Monkey at **Rockafellas** this Saturday, The Bell Tower on Sunday, Spoonful Oct. 31.

Student government presents "All That Jazz" with the James Tatum Trio Plus at 6 p.m., Oct. 30 in the **Russell House Ballroom**. Tickets are free to students with a USC I.D. Call 77-2654.

The **Koger Center** presents "Secret Garden" Nov. 1-2. Tickets are \$22 or \$18 for adults and \$15 for students.

The Newport Jazz Festival on Tour will perform jazz from three great eras, New Orleans, Swing and Behop Nov. 4 at the **Koger Center**. Tickets are \$12 for adults and \$9 for students.

#### COMEDY

Carrot Top will perform at the Township Oct. 29.

#### DANCE

The Columbia City Ballet will present Dracula—Ballet with a Bite at the **Koger Center** on Oct. 28-30. For more information call Columbia City Ballet at 799-7605.

#### HALLOWEEN

The Columbia Council Telephone Pioneers are holding their annual haunted house, "The House on Horror Hill," located on U.S. 1 just outside Lexington. The haunted house will be open Sunday-Thursday, 7-10 p.m.; Friday-Saturday 7-12 p.m., Oct. 14-15 and Oct. 21-31. Admission is \$5 per person and proceeds will benefit Camp Discovery, Children's Garden and other charitable organizations.

The Columbia Jaycees present "The Haunting at Rolling K Farms." Hayrides begin at 6:30 Oct. 21-31. Admission is \$7.50. For more information call 755-9048.

**Longstreet Theatre** will hold its second annual sidewalk costume fund-raiser from 10 a.m. to 4 p.m., Oct. 26-28. The event will feature thousands of items from the theatre department's costume shop. Costs range from 25 cents to \$25.

**McKissick Museum's** "Goblin Gala Halloween Costume Party" features a costume contest with cash prizes, food, music, dancing and a cash bar. The party begins 8 p.m., Oct. 29, and advance tickets are \$8 for adults and \$5 for students. Call McKissick Museum at 777-7251 to reserve tickets.

Frederick Suppe will present "The Structure of a Scientific Paper" at 4 p.m. on Oct. 28 in Room 250 in Gambrell Hall.

#### MOVIES

International Programs for Students presents "Raise the Red Lantern" at 7:30 p.m., Nov. 6 in the Belk Auditorium.

#### MUSEUMS / GALLERIES

**McKissick Museum** Recently opened exhibit "Natural History Prints" is a presentation of 33 beautiful natural history paintings of flora and fauna from 18th-century South Carolina and east Florida. The exhibit runs through Nov. 13.

"Of Earth and Cotton" is an off-site exhibit at the old Gibbes showroom on the corner of Blossom and Assembly streets. The exhibition joins contemporary artist Jackie Brookner's environmental sculptures with curator Susan Edwards' selection of 40 Farm Security Administration photographs.

**Columbia Museum of Art** "Richard Estes: The Complete Prints" opens Oct. 21 and will run through Dec. 11. This is the first traveling exhibition surveying the print work of photo-realist Richard Estes. Admission is free.

#### OPERA

Opera at USC and the South Carolina Philharmonic bring "Dido and Aeneas," the outstanding English opera by Henry Purcell to Drayton Hall, 7:30 p.m. on Nov. 4 and 5, and 3 p.m. on Nov. 6. Tickets are \$15 and \$10, and seats for students and senior citizens are \$5. For reservations call 254-PHIL.

#### SEMINARS

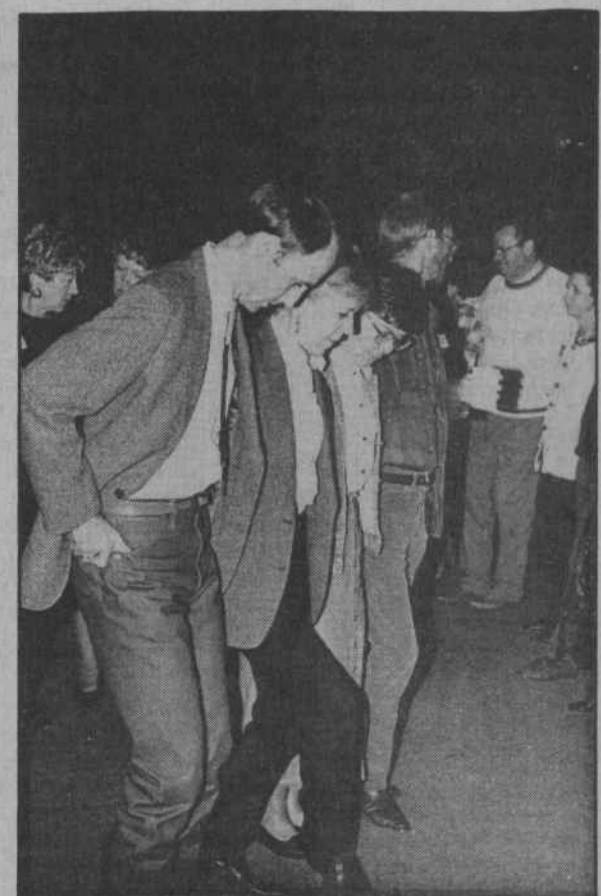
The Columbia Sri Chinmoy Center will host a FREE 3-day seminar entitled "Mastering Meditation" at the Unitarian Universalist Fellowship, 2701 Hayward, from 7:30-9:30 Oct. 27, 28, and from 10 am-1 pm Oct. 29. Please pre-register by calling (803) 955-0717.

#### THEATER

**Chapin Community Theatre** "Say It Ain't So, Pharaoh!" will open Oct. 13. All performances are at 8 p.m. and are: Oct. 27-29, November 3-5 and November 10-12. **Benson Theater** The Puppet Regime presents their production of "The Day They Shot John Lennon" by James McLure. Lennon's death unites these strangers who ponder their lives and the world. The play opens 8 p.m. Oct. 21-22, 27-29, with a matinee on Oct. 23 at 3 p.m. Tickets are \$3 for students and \$5 for general public. Benson Theater is located on the corner of Bull St. and Whaley on the USC campus.

**Workshop Theater** "Six Degrees of Separation" runs until Nov. 5. Tickets are \$8, \$10 and \$12.

### And one and two . . .



GREG RICKABAUGH The Gamecock

Faculty member Kent Sidel, left, joins Annette Walker and others in line dancing at the annual "Octoberfest" hosted by President John Palms and his wife Wednesday night at their house. Hundreds of faculty members and guests attended.