

# Second City troupe keeps the fun rolling in Brendle

By Ernie Hatfield  
Old Gold and Black Reviewer

On Sept. 17 Brendle Recital Hall welcomed the highly revered Second City comedy troupe for an evening of laughter and hilarity.

With all-star alumni including comedy legends such as Dan Aykroyd, Bill Murray, John Candy, Chris Farley and Mike Myers, the troupe continues its tradition of excellence today in its 42nd year.

With a blend of sketches and improvisation, the group's talent and versatility was apparent from the get-go. The show began with a barrage of short sketches that had the crowd begging for more. The crowd was then treated to Second City's specialty: improv comedy.

In a game called "scene tag" the members took turns doing scenes in settings selected by audience members. The three ensuing scenes involved Juju Bees, dating between a young tart and a geriatric, and divine intervention. After this display of quick wit and comedic spontaneity the show was propelled onward to even bigger laughs.

The best sketch of the evening perhaps

was one where an incompetent camper-stalking bear was thwarted repeatedly by his would-be dinner. Flashing between his attempts on the campers and consultation with his bear family, the sketch concluded as the bear disguised himself as a human. Then, an entire segment on "the bear who thought he was human" began and revealed the bizarre yet brilliant sense of humor of Second City.

One of the most memorable characters of the evening was Beppie, a European immigrant turned cleaning lady. Relating to two office clerks staying at work late, her graphic stories of living in a seemingly fascist state were exemplary of the troupe's ability to use black comedy to liven things up.

Their use of music was another aspect of Second City's large repertoire. Using a touring pianist, the group has many sing-alongs throughout the show. An example occurred during a scene between two ex-lovers meeting by chance in a buffet line. To the tune of a cheesy love ballad, they sang of hatred and disgust, much to the amusement of the crowd.

Next came an improv scene where a troupe member dressed as a kid pretended two audience members were her

mother and father. Playing catch with each, she questioned them concerning their recent divorce. The selected audience members, sometimes shy and slow to respond, nevertheless helped create a hilarious sketch.

Another improv scene aimed toward the college audience was between a freshman couple attending different universities. They narrated e-mails and paused mid-sentence where audience members shouted out the missing word or phrase. Somewhat reminiscent of Mad Libs, the sketch reached new peaks of laughter thanks to some outlandish suggestions by audience members.

Second City uses a kind of humor that is sophisticated and slapstick, satiric and self-effacing. A fusion of writing and improvisation the group keeps audience members on their toes with engaging, intellectual and quick-witted humor. The most amazing aspect of the group is its versatility.

Not only are they hilarious and many levels, but they are talented dancers, singers, and actors. Their rare and fresh breed of comedy was a delight to students, as they rolled on the floor in laughing hysterics.



Rick Van Veen/Old Gold and Black

The members of comedy troupe Second City follow in the footsteps of famous alumni as they travel the country on their comedy tour at their stop at Brendle Recital Hall Sept. 17

## Campus a cappella groups unite for benefit concert in Wait

By Taylor Kenamer  
Old Gold and Black Reviewer

The university's a cappella groups joined together to give a concert Sept. 18 in Wait Chapel. All proceeds were earmarked for relief efforts in New York City, N.Y. and Washington, D.C., in light of last week's terrorist attacks.

Junior Caleb Masland kicked off an hour and a half of musical entertainment, thanking audience members for attending and making donations to the relief effort. "Sometimes things don't make sense," Masland reflected, "but one thing I do know is that love, faith, and goodness always prevail." He then asked the crowd to stand for the singing of the national anthem. While the song carried the right sentiment, the arrangement seemed to cut corners and shy away from anything challenging.

The all-female One Accord, under the direction of senior Ember Rigsby, then sang two songs, one of which featured a solo by Rigsby. Rigsby's solo was one of the highlights of the evening, thanks to sheer vocal talent. In addition to her impressive range, her obvious enthusiasm cast a spell on the audience.

One Accord was followed by Innuendo, the university's only co-ed a cappella group. They sang only one song, "In My Life," with solos by sophomore Lee Norris and freshman Kate Larado. Norris and Larado exhibited an unusual degree of poise. Following the song, each group member shared words of wisdom and encouragement, quoting from such diverse sources as Victor Hugo, Mahatma Gandhi, Saint Augustine, the Bible, Elizabeth Cooper Ross, Henry Ford, Jewel, Anne Frank and the song "Voices That Care."



Denise Connor/Old Gold and Black

One Accord sings at Wait Chapel at the a cappella benefit concert Sept. 18.

S.O.U.L. (Sisters of Universal Love) followed, and also sang only one song. Group members urged the audience to "contain (your) rage," and echoed the sentiment in their song, "Let There Be Peace on Earth," which continues, "and let it begin with me."

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## Wahlberg returns to 'Rock Star' status

By Jennie Loughridge  
Old Gold and Black Reviewer

If you miss the '80s, *Rock Star* is the movie you've been waiting for. From heavy metal music to hair-sprayed bangs, *Rock Star* transports the viewer back to the decade that most of us grew up in.

Mark Wahlberg stars as Chris Cole, a die-hard fan of the fictional heavy metal group "Steel Dragon." Chris is the lead singer of a Steel Dragon tribute band called "Blood Pollution." Chris does not only look up to the Steel Dragon lead singer Bobby Beers, he wants to be him. He has the same hair, same clothes, and through a great deal of practice, the same voice. When Chris's band members express interest in writing their own songs, Chris is not willing, saying they are only a tribute band. The other band members, however, have realized there is no future in only covering other band's songs. Since Chris refuses to try his own music, he is kicked out of Blood Pollution.

Chris's dwindling hopes of becoming a rock star are suddenly reignited when he gets a phone call from the Steel Dragon lead guitarist. He tells Chris there is a ticket to L.A. waiting for him at the airport. With his longtime girlfriend Emily (Jennifer Aniston) at his side, Chris leaves Pittsburgh, Pa. and heads across the country to the band's recording studio. After an audition, he is offered the chance to take the place

of his hero, Bobby Beers, and become the new lead singer of Steel Dragon.

Thus begins a normal boy's transformation into a rock star. The band renames him Izzy, and tells him he must create an appropriate rock star persona to fit his new name. Before long, Chris refuses to answer to any name except Izzy, even from his girlfriend. He begins to embrace the rock 'n' roll lifestyle, as heavy metal fans begin to embrace him, the new face of Steel Dragon.

This film is said to be loosely based upon the true story of Tim "Ripper"

Owens, the salesman who replaced Rob Halford in the heavy metal band Judas Priest. In both cases, a lucky fan suddenly becomes the leader of his favorite band. In the case of Chris "Izzy" Cole, the life of a rock star is not as glorious and fulfilling as



Courtesy of us.imdb.com

Mark Wahlberg stars as a fan who turns into the lead singer of his favorite band in *Rock Star*.

he dreamed it to be. *Rock Star* was a good movie for a variety of reasons. First, it didn't take itself too seriously, but at the same time, the movie was not making fun of the hair-bands that basically defined the decade's

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## SECCA exhibits offer different glimpse of everyday objects

By Tamara Dunn  
Arts and Entertainment Editor

What's that minty-fresh smell? If it is coming from the Main Gallery of the Southeastern Center for Contemporary Art, the smell is from a trapezoidal wall hanging of toothpaste. Over 30 of sculptor Tom Friedman's creations, including the toothpaste trapezoid, are on exhibit through Sept. 28.

Friedman takes control over everyday materials and use them in unconventional ways to illustrate his creativity. The sculptor also uses microscopic and gigantic scales to exploit the ordinariness of each object.

One work that demonstrates the use of scale is a gelatin pill filled with tiny Play-Doh balls. The multicolor spheres fill the capsule that is less than one inch long, and they do not appear to be smashed into the tiny compartment. At a glance, the fact that it is Play-Doh medicine makes the pill like an instant "happiness" or "childhood" upper.

Repetition is also a part of Friedman's

work. An oversized Total brand cereal box is composed of nine used boxes. Friedman uses the view that vision does not see the whole image but flakes of images placed together to form one. At a distance, the cereal box appears to be a large box trapped in clear-gridded glass, but up close, strips from several boxes placed visually off-target constructs the

larger box.

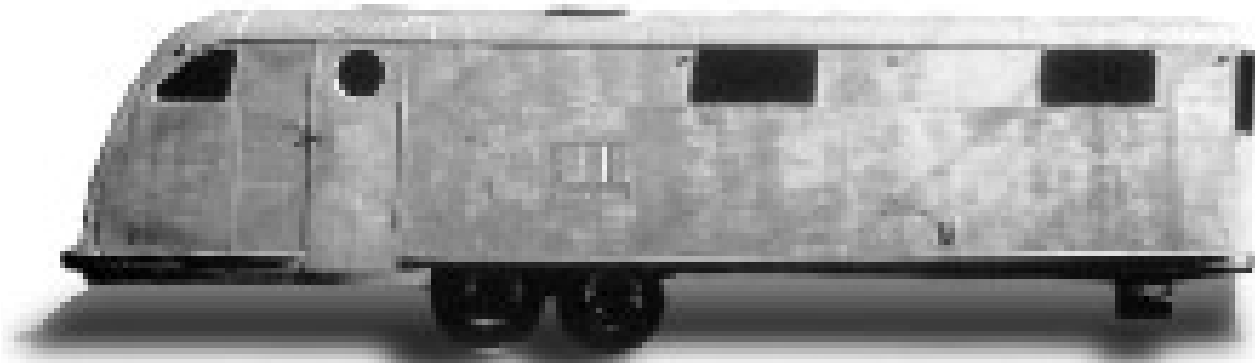
Other works in the exhibit include a mat with all the words in the English language minimally written in ink, a long twisted pencil shaving, a tangle of spaghetti noodles and a shrine of various stolen balls. Bugs made out of hair creep on the walls, and traces of laundry detergent become spiral-like figures on the gallery floor. A

striking composition is a depiction of a man's death after a fall. The scene is graphically haunting as the body rests in a blood bath and appears to be warped. What is equally as shocking as the scene is the material used to make it: construction paper. From the human-sized figure to the pool of blood, construction paper is the work's medium. Friedman uses the paper to create the man's shoes, clothes, and broken body parts as though it is possible to see the scene happen.

In front of the SECCA entrance, Liza Lou's *Trailer* can be found on the center's grounds. At first, the 1949 metal tank

looks like an innocent trailer, but its interior is menacing. Lou is best known for her installation sculptures by covering an entire room with beads. In *Trailer*, Lou creates a Hollywood film-noir scene out of the Spartan Mansion Mobile Trailer. The kitchen is adorned with beads covering the cushions, the plates and utensils, the typewriter and even a box of cigarettes. From this point, the scene looks like a serene domestic scene until a skinny beaded leg with a gun not far from it peeks out of the back bedroom. The intense darkness and the ongoing black-and-white movie add to the mystery of the murder scene that only a film director could bring. Lou traps violence in the midst of domestic bliss by using beads in a trailer to create a doomed setting.

The exhibits by Tom Friedman and Liza Lou will be in the Main and Potter Galleries at SECCA through Sept. 28. A painting exhibit by Susan Shatterwill be displayed through Sept. 30. For more information, contact SECCA at 725-1904 for gallery information and upcoming exhibits.



Courtesy of Deitch Projects

Liza Lou's *Trailer* was completed in 2000. The 1949 Spartan Mansion Mobile Trailer is transformed into a Hollywood film-noir murder scene by covering the entire interior with small beads. The trailer will be exhibited at the Southeastern Center for Contemporary Art until Sept. 28.