



From left, Bo Broadwell, Shannon Willis Scruggs and Scott Vaughan perform in "Singin' in the Rain" at Town Theatre on Sumter Street.

PHOTO SPECIAL TO THE GAMECOCK



ON Stage IN Columbia



Ian Paul Whitten and Dewey Scott-Wiley co-star in "A Streetcar Named Desire" at Trustus Theatre.

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New shows open as Columbia theaters prepare for fall season

BY CARRIE PHILLIPS
THE GAMECOCK

Columbia's stages will be pulsing with music, dance, drama and all things theatrical as area playhouses gear up for this season. There is something for everyone this semester, from classic Shakespeare to a Pulitzer-Prize-winning contemporary play to vintage musicals. Here is a rundown of plays that will make you laugh, cry and maybe get some extra credit.

Theatre South Carolina

USC's theater department has two wonderfully classic plays lined up for fall. The season will open with Shakespeare's tragedy "King Lear," which runs Oct. 4 through Oct. 12 at Drayton Hall. George S. Kauffman and Moss Hart's "You Can't Take It With You" will run Nov. 15 through 24 at Longstreet Theatre and is a gala celebration of the theater's 25th anniversary.

The department is also planning a second season of smaller performances, including "The Baby Dance" Oct. 10 through 12 at Longstreet Theatre and "Othello" Nov. 21 through 23 at Drayton Hall. "This is a chance to see fellow students' work in all aspects of theater," said Tim Donahue, marketing director for USC's theater department. "We offer perfor-

mances of the quality of the best regional theaters."

Donahue said Theatre South Carolina chooses its repertoire to relate to the university's liberal-arts mission. "It gives students a painless introduction to Western European culture," he said.

All Theatre South Carolina performances run Tuesday through Saturday at 8 p.m. and Sundays at 3 p.m. Tickets are \$9 for students. Visit the box office in Longstreet Theater or call 777-2551 for tickets.

Trustus Theatre

Trustus, Columbia's only professional theater, opened its 2002-03 season two weeks ago with Tennessee Williams' classic play "A Streetcar Named Desire," which runs through Sept. 28.

Next, "Proof" will run Oct. 18 through Nov. 9. The play, which tells the story of a young woman coming to grips with her mathematician father's genius and madness, as well as her chances of inheriting them, tackles family issues, but is also a funny mystery with a touch of romance. It won the Pulitzer Prize for Drama and the Tony Award for Best Play in 2001, and Anne Heche is now starring in the lead role on Broadway.

"We chose 'Proof' because it really meets our mission to bring the newest and freshest works to



PHOTO SPECIAL TO GAMECOCK

From left, Joseph Scott, Daryl Byrd, Walter Graham and Bobby Craft of Workshop Theatre's "Smokey Joe's Cafe."

Columbia," said Laurens Wilson, director of development and marketing at Trustus.

In December, Trustus will bring back last season's hit, "I Love You, You're Perfect, Now Change."

Trustus also offers Late Night, a collection of short plays that runs Tuesday nights at 7:30 p.m. and Friday nights at 11:15 p.m. The fall's selections are "The Hamlet Project," written by two USC graduate theater students, and David Sedaris' "The Santaland Diaries."

formation. Trustus is located at 520 Lady St.

Workshop Theatre

From now until Oct. 14, the stage at Workshop Theatre will be rocking to the tunes of Jerry Lieber and Mike Stoller's "Smokey Joe's Cafe." This production, directed and choreographed by USC dance faculty member Cindy Flach, is the Midlands premiere.

Nov. 15 through 26, the theater will present Neil Simon's "Barefoot in the Park." Shows run Tuesday through Saturday at 8 p.m. and Sundays at 3 p.m. Student tickets are \$14, and are available at the box office or by calling 799-6551. Workshop Theatre is located at 1136 Bull St.

Town Theatre

Town Theatre is showing the 1920s Hollywood tale "Singin' in the Rain" now through Oct. 5. The theater will follow that with a 1950s comedy, "No Time for Sergeants," a comedy about a country boy entering the Army, which will run Nov. 8 through 23. Shows run Wednesday through Saturday at 8 p.m. and Sundays at 3 p.m. Tickets are \$13 for students, and are available at the box office or by calling 799-2510. Town Theatre is located at 1012 Sumter St.

South Carolina Shakespeare Company

For those of you who can't get enough of the Bard, get out to Finlay Park for the South Carolina Shakespeare Company's performance of "Much Ado About Nothing." The free performances run Oct. 11, Oct. 12 and Oct. 16 through 19 at 8 p.m. in the Finlay Park Amphitheater.

Koger Center

The Koger Center for the Arts' Koger Presents series will begin with a touring comedy, "Same Time Next Year," Oct. 19 at 8 p.m. The show stars McKenzie Phillips, daughter of Mamas and Papas crooner James Phillips, in the story of two married people who turn a one-time fling into an annual affair. Also, the Stanislavsky Opera Company will bring Puccini's "La Boheme" to the stage Nov. 14 at 7:30 p.m.

Tickets are available by calling the Coliseum box office at 251-2222 or visiting the Koger Center main lobby. There will be \$5 student rush tickets for the opera available 30 minutes before the show.

Comments on this story? E-mail gamecockmixeditor@hotmail.com

Touring is tough for Fall Out performers Sparta, Cave In

BY ALLYSON BIRD
THE GAMECOCK

They both fit into the loosely defined rock genre, they both live on the road and they're both playing WARQ-FM's fifth annual Fall Out Festival today at Finlay Park.

Though Cave In and Sparta have different sounds, they have been touring together for about two weeks, and share common sentiments about being on the road.

Cave In, based out of Massachusetts, has its roots in metalcore. The group began in 1995 when the players were high school sophomores. Its sound has changed gradually, both to spare the voice of singer, guitarist and keyboardist Stephen Brodsky and to shift the band's persona from angry metal to something less heavy and more positive.

"I think what's really cool about those older recordings is that we can listen to them now as a different type of band," Brodsky said during a phone interview.

Back in the band's metalcore days, Brodsky and guitarist Adam McGrath, drummer J.R. Connors and bassist Caleb Scofield were unable to hit the road; they had to graduate from high school first.

"I had to lie to my parents on the weekends so that we could go



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Sparta, from El Paso, Texas, will play at Fall Out tonight.

play out of state," Brodsky says. "But we were always playing local shows."

Since those days, Cave In has spent most of its time touring. Travel makes for some interesting stories, such as the time the band's van caught fire, destroying it as well as the band's equipment.

"We definitely ended that tour with a bang," Brodsky said. "The

van burned for, like, 15 minutes before the fire truck came, and there were fireworks inside. It was quite a sight."

Despite the sights and sounds of the road, touring takes its toll.

"It does something strange to you when you spend all your time in a vehicle, and then for an hour you release all this physi-

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CD REVIEW

Average guys make simple, effective CD



"OK GO"
OK Go
★★★★ out of ☆☆☆☆

BY BEN ANGSTADT
THE GAMECOCK

"Mediocre people do exceptional things all the time." OK Go's own lyrics best describe the band. Sometimes, music is meaningful, with something to say about the world; sometimes it isn't. But the lack of an underlying message is not necessarily a fault. Sometimes, average guys having fun is enough to make a solid album.

OK Go's music is a testament to the fact that music doesn't need to be lofty and philosophical to be good. Its members sing about everyday topics, such as running into an old girlfriend, dealing with egotistical people and moving to a new town. The lyrics aren't deep, and the musical style isn't groundbreaking. The appeal of OK Go is that its music is just plain catchy.

On the self-titled Capitol Records debut, the Chicago-based foursome shows it has have the ability to write pop-rock anthems that will keep listeners coming back for more.

Though OK Go's members have been performing since 1998, this album is the first full-length release from singer Damian Kulash, guitarist Andrew Duncan, bassist Tim Norwind and drummer Dan Konopka.

Their charismatic live performances as an opening act for artists such as Elliott Smith and the Promise Ring explain the small, yet devoted fan base that OK Go already enjoys.

With the album's first single, "Get Over It," OK Go has already put its foot in the door to stardom. The song is featured in the widely popular video game "Madden NFL 2003" alongside many other up-and-coming rock acts. This track, with its Beastie-Boys-meets-Green-Day sound, is the first on the disc, and its humorous and satirical tone captures the frustration of dealing with the dramatic, self-absorbed people among us.

The rest of the songs as well portray everyday anguish and observations. On "Don't Ask Me," Kulash sings about the patronizing attitude he encounters after a chance meeting with an ex-girlfriend.

On the next track, "You're So Damn Hot," he addresses a girl at a bar who he has no chance of getting: "You're a bad-hearted

boy trap, baby doll, but you're so damn hot."

OK Go addresses more serious topics as well, while maintaining the same normal-guy tone. On "1000 Miles Per Hour," Kulash sings about a crumbling relationship in need of an unattainable change of pace. "Return" shows him lamenting the death of a friend who was obviously taken too young. But even while trying to tackle more serious topics, OK Go maintains a radio-friendly sound that saves the album from wallowing in despair.

The only speed bump on the album is the somewhat inconsistent sound. The pop-rock style persists throughout, but some of the songs, when placed side by side, sound as if two different bands performed them. It's not necessarily a shortcoming, but it might turn off those who are expecting the band to fall into one specific genre.

Regular guys singing about regular things can make just as good an album as the pining misfits who want to make a statement about life can.

Sure, OK Go doesn't have deep lyrics, and its members aren't musical revolutionaries, but they're fun.

In the end, isn't that what matters anyway?

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