ENTERTAINMENT

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TECH AVOIDS TRANS FATS

Tech makes it a priority to avoid trans fat in all dining hall foods in an effort to keep meals healthy. Page 7

BASEBALL DISAPPOINTS

The baseball team failed to secure a berth into the NCAAs for the first time since 1999. Page 12

Dick in a Box star rises to fame on big screen

*Andy Samberg snags title role in first all-*SNL *film,* Hot Rod

By Lindsay Deal
Entertainment Editor

You may not know the name Andy Samberg, but you probably know a thing or two about the *Saturday Night Live* (*SNL*) digital short "Dick in a Box" (the notable spoof of an early-'90s R&B band featuring Samberg and Justin Timberlake).

Samberg, currently in his second season as an *SNL* cast member, is now making his debut on the silver screen in what may be the first-ever all-*SNL* film, *Hot Rod*. He plays title character and stuntman Rod Kimble; sharing the limelight with Samberg are his friends Jorma Taccone, who stars as Rod's brother Kevin, and Akiva Schaffer, who directs the film.

Samberg, Schaffer and Taccone have been friends since attending middle school together in Berkeley, Calif. In 2000 the trio began writing, directing and producing their signature blend of comedy on their website **www.thelonelyisland.com**. (In case you were wondering, the name comes from an apartment they shared, which they called "The Lonely Island.")

When writing skits for the MTV Music Awards, the Lonely Island crew met up with Jimmy Fallon, who passed their name along to *SNL* creator Lorne Michaels.

"I got a call from Jimmy. He said that these three guys he was working with were really funny and that I should look at them for *SNL*... so I did," Michaels said.

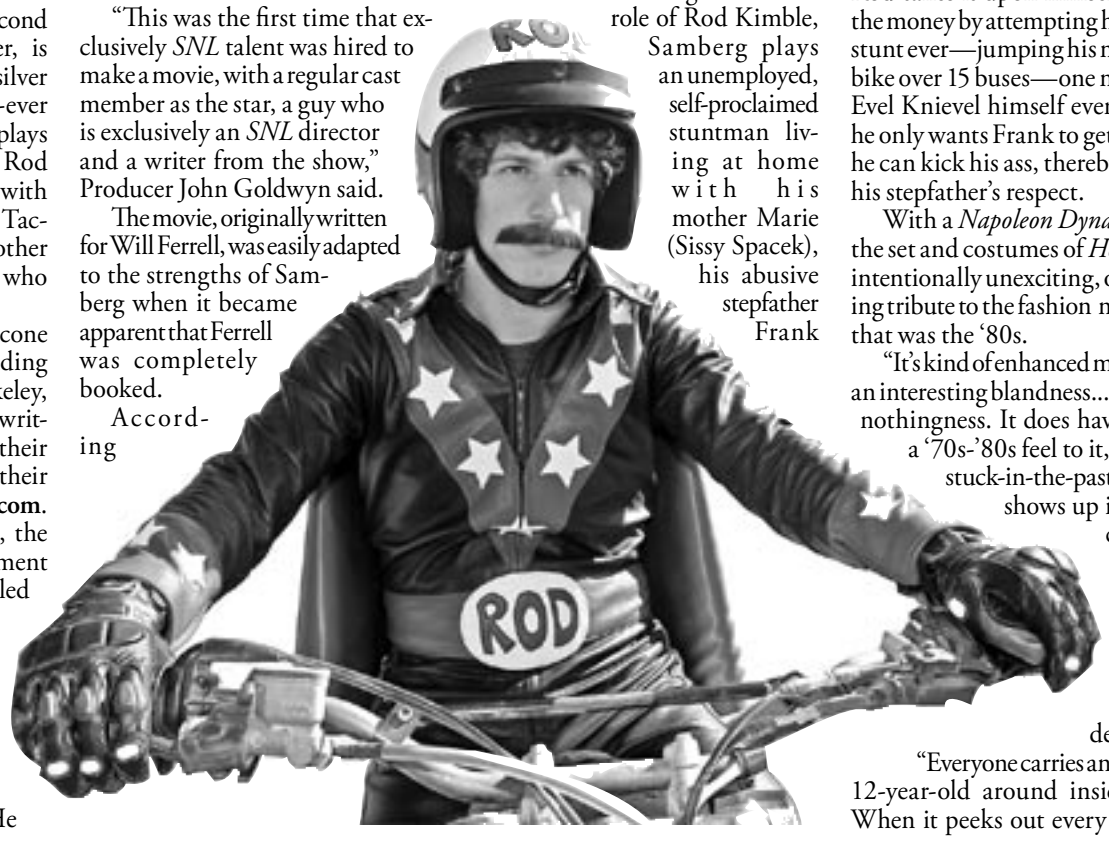
He signed the Lonely Island guys to create digital shorts for the show, and in 2005 Samberg was added to the *SNL* cast while Taccone and Schaffer became part of the team of *SNL* writers.

"This was the first time that exclusively *SNL* talent was hired to make a movie, with a regular cast member as the star, a guy who is exclusively an *SNL* director and a writer from the show," Producer John Goldwyn said.

The movie, originally written for Will Ferrell, was easily adapted to the strengths of Samberg when it became apparent that Ferrell was completely booked.

According to Goldwyn, a number of actors and directors were considered, but Samberg's enthusiasm for the role stuck out.

"When Andy Samberg, who was in his first season on *SNL* read it, he went to Lorne [Michaels] and said, 'I love this script and I really want to do it,'" Goldwyn said.



And he got it. In the role of Rod Kimble, Samberg plays an unemployed, self-proclaimed stuntman living at home with his mother Marie (Sissy Spacek), his abusive stepfather Frank (Ian McShane) and his brother Kevin (Jorma Taccone).

Rod has grown up believing that his father, a stuntman for Evil Knievel, died in his prime, so Rod is convinced he has bravery in his blood.

When his stepfather gets sick and requires a $50,000 operation, Rod takes it upon himself to raise the money by attempting his biggest stunt ever—jumping his motocross bike over 15 buses—one more than Evel Knievel himself ever did. But he only wants Frank to get better so he can kick his ass, thereby earning his stepfather's respect.

With a *Napoleon Dynamite* feel, the set and costumes of *Hot Rod* are intentionally unexciting, often paying tribute to the fashion nightmare that was the '80s.

"It's kind of enhanced mediocrity, an interesting blandness... a stylized nothingness. It does have a bit of a '70s-'80s feel to it, a kind of stuck-in-the-past-ness that shows up in the decor," said Stephen Altman, the film's production designer.

"Everyone carries an awkward 12-year-old around inside them. When it peeks out every now and then we're ashamed and embarrassed. This movie celebrates that lameness... that awkwardness," Schaffer said.

According to Michaels, *Hot Rod* is a physical comedy with a decidedly American vibe.

"It's a sort of uniquely American kind of comedy because most other cultures would try to sneak something worthwhile into the mix. I'm a big fan of physical comedy. As a writer, you spend forever getting the exact word, the perfect humorous dialogue, and then somebody runs into a wall, and you're laughing twice as hard," Michaels said. But after watching the film, you have to wonder if Michaels is gently implying that only Americans have a sense of humor unrefined enough to find the contrived slapstick comedy of *Hot Rod* entertaining, with its 20-plus stunts and what is likely the longest fall in cinematic history.

"It was the smartest dumb movie we could make. It was so goofy," Schaffer said.

He hopes that one day *Hot Rod* will have a place among the comedy classics that have inspired the Lonely Island guys, including *Ace Ventura*, *Caddyshack*, and *Airplane!*. Lofty aspirations for sure, but if the group's base of Internet fans shows anywhere near the level of interest they have for "Dick in a Box," (currently the number five all-time most watched video on **Youtube.com**), the film is likely to be a big hit.

Photo exhibit opens at the High

Annie Leibovitz's images on display

By Emily Chambers
Opinions Editor

The first photograph on the left wall of the High Museum of Art's exhibition of Annie Leibovitz's photography is of a woman clad in a full bodysuit of black leather. Potential perversions and fetishes aside, the image seems oddly relaxed. Leibovitz manages to utilize a studio setting and a rather sensual wardrobe choice without appearing pornographic or tense, instead highlighting the flowing pose of her subject and the evident comfort of the setting.

That graphic image is one of the many shots in the exhibit from Leibovitz's time working for *Vanity Fair* magazine, a period that can be recalled for producing famous photos of Brad Pitt, Nicole Kidman and the very pregnant Demi Moore.

"I think what's interesting there, once you go through the show and start to try and compute the different people in front of her camera, it's quite amazing, because it's such a wide array," said Julian Cox, Curator of Photography at the High.

There are photographs of the Bush cabinet ironically placed side by side with a similar image, not of a presidential staff, but instead of Michael Moore's film crew.

But the exhibit is not all serious. Across the room from the aforementioned group portraits there are two shots of very famous movie stars ("actor" would be a stretch). R2D2 and one of the battle droids from George Lucas's *Attack of the Clones* had the privilege of appearing in front of Leibovitz's camera, and their metallic portraits add levity to the vast collection of photographs.

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>
> **Julian Cox**
> Curator of Photography, High Museum of Art

The exhibit highlights not only Leibovitz's professional work but also includes personal snapshots of her friends and family.

"The revelation of the exhibit is the personal work, which has never been seen before...These personal photos are grouped throughout the exhibit to show that her private life affected her professional work," Cox said.

The personal snapshots, which are smaller and predominantly black and white images, show both the highs and lows of Leibovitz's family life.

In impressively honest frames, Leibovitz presents both the birth of her daughter Sarah, and the descent and eventual death of her companion and lover Susan Sontag due to a prolonged battle with cancer.

"The 'snapshots' are a style of photography that I have always done. I have been taking reportage-type pictures my whole life," Leibovitz said in a press release from the High.

Cox described some of the challenges she faced when designing the exhibit. "There are a number of large scale, sort of billboard size black and white photographs, and those were hard to place because they are so big, and dominated the space."

Unfortunately, the landscapes, the final photographs of the exhibit, are slightly disappointing, especially compared to the rest of her work.

While her skill remains evident throughout the exhibit, the final frames seem out of focus and impersonal.

Ending on these frames, with their absence of humanity, seems to contradict the personal focus brought in by the inclusion of her family photos.

Despite the disappointing last images, the final impression of the exhibit is a positive one. Leibovitz "is so well known, and has been at the top of her field for 35 years," Cox said, and the exhibit is a tribute to her excellence.

Sudoku puzzle

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	8				3			
		3			5		1	
5			4					7
1					9			8
	4	9		1			5	
4								1
		5			7			2
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