



Courtesy of Touchstone Pictures

Planning the perfect ceremony becomes a nuptial nightmare for (from left) Nina (Diane Keaton), her husband George (Steve Martin), wedding coordinator Franck (Martin Short) and bride-to-be Annie (Kimberly Williams).

## Martin's remake sentimental, stale



### "Father of the Bride"



By John Payne  
Senior Reporter

Steve Martin's weepy-eyed remake of "Father of the Bride" (opening Dec. 20) is a movie that aims to explain the traumas of organizing a wedding, apparently by putting the audience through the same ordeal.

It is a hopelessly sentimental, tedious affair that provides a couple of laughs but few surprises.

Director Charles Shyer's reworking of the 1950 Spencer Tracy classic is surpris-

ingly somber, exploring the nature of father-daughter relationships.

Martin plays George Banks, an already uptight businessman who has something new to fidget about: his 22-year-old daughter (Kimberly Williams). Just back from Europe, she has met "the right kind of guy." That breed of man, Martin explains, is worse than "the wrong kind of guy."

In this case, Mr. Right, or Bryan (George Newbern), seems like a great catch. Young, wealthy and handsome, Bryan has a genuine love for George's daughter. As far as George is concerned though, his son-in-law-to-be is too perfect. Director Charles Shyer milks George's initial misgivings for all their comic worth.

Of course, George overcomes these doubts and the wedding plans proceed. His struggles to both organize the wedding and to come to grips with "losing his little girl" comprise the film's tension.

But where it tries desperately to be poignant, "Father of the Bride" is unmercifully corny. The wise-cracking Martin seems out of place as the naive, worrying dad.

George's daughter, we are told repeat-

edly, is fiercely independent — so much so that in the film's only unexpected twist, she calls off the wedding when her fiance gives her a blender for the couple's eight-month anniversary.

For Annie, the gift conjures up images of Donna Reed and June Cleaver, a 1950s domestication she dreads. Soon, she fears, her future husband will be giving her ironing boards and dishwashers. This is resolved and George and Bryan finally bond during one the movie's gushier moments.

Martin narrates throughout the film in "Wonder Years" fashion, which gives "Father of the Bride" even more of a television-sitcom feel. The only difference is that this refried theme has been stretched to 1 1/2 hours.

Martin's "Parenthood," or even his sometimes self-indulgent send-up of West Coast norms "L.A. Story," had more to say about life and love. This time around, he's just full of cheeky sentiment.

"Father of the Bride" is being billed as a family film and it is basically a sweet movie. No one dies and nothing gets blown up.

Mostly though, it's something old and borrowed, and nothing new.

## Concert bands mix rap/metal as new trend

# the fifth column

album review

By Bryan Peterson  
Senior Editor

Going to print on the last day of the semester is cutting it a bit close, but I could not let a 10-semester tradition of the Fifth Column end.

This time around, we return to the world of rap music, now bigger and better and worse than ever. All of that at once.

The whole world continues to jump on the rap wagon, and the field of rap continues to divide and conquer. The rap/metal crossover trend made more news than ever this year, highlighted by the national tour of Anthrax and Public Enemy.

Both bands made much of the idea that a heavy metal band could successfully tour with a rap band, and that black and white fans could get together and jam. It was indeed a fine show even though I had to travel to Chicago and then to Champaign, Ill., to see it.

The crowds remained pretty well segregated during the show — the whites for metal and the blacks for rap — but everyone did get together and have a fine time, especially when both bands shared the stage for "Bring Tha Noize," but I think everyone went home and listened to the bands to whom they had been already listening.

Many bands now are combining both styles of music into a brand of rap/metal fusion that is fast becoming a genre all its own.

Where Public Enemy gives us one such fusion effort on its most recent album, bands like 24-7 Spyz and Follow For Now base their entire sound on such a melding.

A newcomer to this emerging field is The Hard Corps, whose "Def Before Dishonor" release does one of the better jobs of mixing these two genres.

It is probably closer to metal-influenced rap than to rap-influenced metal, but either way, the mix is strong.

Three white guys and three black guys, The Hard Corps has seen MTV airplay and more than a little interest among music buyers.

With just enough rap and just enough metal so that neither side is left out, The Hard Corps still adds enough power and vitality to rise above mere genre mixing.

Anyone should be suspicious of a band that covers AC-DC's "Back in Black," the ultimate teen metal anthem, but these guys come closer to pulling it off than anyone.

From the band's theme song opener to its strongest cut, "Three Blind Mice," to album's end, The Hard Corps' songs draw upon the energy of all six members and produce a catchy, choppy blend that draws from the backgrounds of all those involved.

The works seem to draw more deeply from the rap world and offer some familiar ideas: "Crime Don't Pay," "Why Can't We be Friends," "bring Down the House," and the anti-crack stance of "Three Blind Mice."

While the ideas may be familiar, The Hard Corps gives them a fresh treatment, which makes all the difference for this release.

Nowhere can the familiar cliches of metal be found, and that also helps a great deal. By drawing from familiar sources and injecting some fresh vitality into them, The Hard Corps succeeds in its blend of rap and metal sounds.

Back to the world of rap without the metal influence, we first turn to "Make Way for the Motherlode," a singing blast of consciousness from Yo-Yo, one of a small but growing number of female rappers.

Yo-Yo has gained the song writing support of such figures as Ice Cube, Stevie Wonder and James Brown for her 16-song release.

To those talents she adds a blend of fierce rap, slowed-down soul and some serious sampling to give the listener a needed dose of the female perspective in rap.

## Trek mania extends to Klingon lexicon



The Klingon Dictionary  
Marc Okrand  
Pocket Books

By Bryan Peterson  
Staff Reporter

With the arrival of "Star Trek VI" and its attendant fanfare has come a Christmas blitz of merchandising of "Star Trek" material, as if this sudden flood would atone for years of Trek neglect.

Pocket Books now brings us "The Klingon Dictionary," an official guide to Klingon words and phrases that brings with it a good number of hints about Klingon culture.

"Star Trek" books lead the marketing deluge, but they have always been one of the most visible and best-selling Trek items. The Pocket Books series has printed more than 26 million copies of more than 90 titles since 1979.

Novels are the most common, but a number of non-fiction Trek titles has been available since the mid-1970s from Pocket Books and other publishers.

In the original "Star Trek," the Klingons were the bad guys in the simple, easy sense: the Federation was good, the Klingons were bad. They looked mostly like humans, but one could always detect a Klingon with a good look or a screeching tribble.

Now, with "Star Trek: The Next Generation," decades have passed and the Klingons are allies of the Federation. They have sprouted mysterious, spiny foreheads (allegedly there are different "races" of Klingons on the home planet) and have become much more complex characters.

Along with their complexity, the viewer sees more of the Klingon culture and hears more of the language.

This is a working language created by a linguist for the third "Star Trek" movie, a language which has stayed and grown with "Star Trek" since that time.

The \$9.95 price is awfully steep for a novelty, but this is a must for the collector and a maybe for the fan.

Included in the book are an overall guide to the structure of the Klingon language, and both English/Klingon and Klingon/English listings.

These are followed by separate descriptions of pronunciation, "clipped" Klingon, suffixes, syntax, and so on, allowing the careful reader to make sense of such classic Trek quotes as, "bortaS bir jablu'DI'reH QaQq'nay," ("Revenge is a dish best served cold.")



Courtesy of Pocket Books