

Sandler's new film fails to get laughs

'Big Daddy' less than memorable

BY PATRICK MINER
Staff writer

In his latest movie, Adam Sandler loves it when you call him Big Poppa.

"Big Daddy" stars Sandler in his first human interest role since "The Wedding Singer." Still, the film has moments of toilet humor that even Billy Madison himself wouldn't have attempted.

"Big Daddy" revolves around the trials of Sandler's character, Sonny Koufax, a law school graduate turned toll-booth collector who is attempting to raise 5-year-old boy, Julian, played by twins Cole and Dylan Sprouse.

Koufax instructs the young lad the basic lessons of life, such as urinating on buildings, throwing sticks in front passing rollerbladers and the greatest lesson of all, that initiating conversation with women is half the battle.

Unfortunately for little Julian, Sonny is able to teach him little about being an upstanding citizen. Instead,

Sonny's main goal is to show his girlfriend (Kristy Swanson) that he is capable of taking responsibility.

Although Julian's strange sleeping patterns and proficiency to vomit first annoy Sonny, he soon finds peace with the child even after his love interest inevitably rejects him.

The story soon evolves to the accustomed theme brought to all of Sandler's movies, as Sonny looks for his life's calling so he can find some inner peace.

Unfortunately, many of the jokes used in the process either aren't very funny or were shown in the theatrical previews. Sandler, instead, uses emotional moments similar to "The Wedding Singer" to keep the audience interested. Sandler isn't the best actor around, but he is certainly believable as the last schmuck on Earth who should adopt a child.

Because of this, his attempts to persuade the crowd with a taste of melancholy are actually valid. However, those who view "Big

The Facts

Title: "Big Daddy"
Stars: Adam Sandler, Joey Lauren Adams, Cole and Dylan Sprouse
Director: Dennis Dugan
Rating: PG-13 (language)
Running Time: 1:35 (95 minutes)
Grade: C+
Five Words: Sandler tries acting, less funny

Daddy" to see Sandler injure someone, ala "Happy Gilmore" may leave disappointed.

Nevertheless, "Big Daddy" throws in some Sandler film veterans for comic relief, as former football teammates from the "The Waterboy" are now Sonny's new lawyer friends. Steve Buscemi returns with another off-the-wall role, this time as the homeless guy.

In the end, the film evolves into a nice little story that is neither hilarious nor memorable. As a Sandler experience, however, it was just interesting to see what he would do next.

DiFranco, Parker set to folk 'n' funk

BY PATRICK KELLY
Music Critic

Technicolor hair is her crown, an acoustic guitar is her scepter and the stage is where she holds court. Ani DiFranco, the queen of independent rock, will perform at the Ranch Bowl in Omaha on Friday July 2.

DiFranco's role in modern music is a pivotal one. In the past seven years she has stood as a role model of feminism even before the advent of the Lillith Fair. Her body of work including the albums "Living In Clips", "Little Plastic Castles" and "Up Up Up Up Up Up" have become legendary in the world of college music. Her blend of political consciousness and sexual awareness culminate to form a brand of soulful folk music that cannot be classified.

Whether she likes it or not, Ani DiFranco has become one of the music world's hottest tickets. DiFranco has received accolades from many music critics from Rolling Stone to Spin to Guitar Player. She has appeared on "Late Night With David Letterman" and VH-1's "Hard Rock Live."

While the singer may instantly be remembered for her appearance: multi-colored hair, nose ring and an abundance of tattoos, she will ultimately be remembered for her showmanship. DiFranco's broad vocal range combined with the innovative rhythm of her guitar strumming give her a sound that is entirely her own.

Not only does DiFranco take a counter-culture approach to her music, but the distribution of her work also challenges the music industry. Despite offers from major labels DiFranco releases her albums on her own label, Righteous Babe Records owing to her hatred of large corporations.

In the past seven years her music has become a cottage industry in her home town of Buffalo, New York. The sales of her records are helping to revitalize the city's suffering economy.

The hard-times that the city of Buffalo has endured made an indelible impression on DiFranco.

In turn, DiFranco has taken her personal turmoil and related it to her audience. Whatever the cause, Ani DiFranco will raise her voice.

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