

MOVIE REVIEW

Audiences should avoid marking calendars for 'Wedding Date' drivel

"THE WEDDING DATE"
★ out of ☆☆☆☆

By MARJORIE RIDDLE
THE GAMECOCK

"The Wedding Date" bores with its predictable, lacking plot and pathetically underdeveloped characters. The romantic comedy starring Debra Messing and Dermot Mulroney will have viewers checking their watches to see how much longer they have to sit in the theater and tolerate this empty flick.

Messing stars as Kat Ellis, a single and successful woman living in New York who hires Mulroney's character, Nick Marcoer, to be her date for her sister's London wedding. Kat finds Nick after seeing a magazine article he wrote about being a male escort.

Not having seen her family for two years, she arrives with Nick, and her family becomes instantaneously smitten over her charming, devilishly

handsome "boyfriend." The supposed twist is that Kat is still pining over her former fiancé Jeffrey, whom she dated for seven years. Jeffrey also happens to be the best man in the wedding.

The weak plot goes through the usual wedding celebrations, including the bachelor and bachelorette parties and pre-wedding picnics, and most of the events are, frankly, uneventful. Suddenly Nick realizes his job as escort might be turning into something more than business as he and Kat begin looking at each other in new and affectionate ways.

As family secrets spill out — up until the "I dos" — Kat has to come to terms with her past with Jeffrey and her developing feelings for Nick.

In Mulroney's role as Nick, he is a mirror image of the character he played in "My Best Friend's Wedding." Still charming, still gorgeous, but the exact same guy — only this time, he's basically a male prostitute.

Nick and Kat's agreement initially is that Nick will only be her date for the wedding, but after a discussion of how much extra he charges for sex and many alcoholic beverages later, Nick progresses into Kat's "callboy." Somehow the concept was more appealing and less appalling in "Pretty Woman."

Messing should keep her comedic talent sharp for television, because she was dry, awkward and downright humorless throughout the majority of this movie.

The film is set for the duration in London, and most of the cast members have a British accent. However, out of all of Kat's family — her sister, her stepfather and even the slight accent exhibited by her mother — Kat is the only one without the accent. This is unexplained and unsettling — it is as if Kat was separated from her family since birth, not just the stated two years.

The worst part about the sporadic

and holey plot is the relationship between Kat and Nick. Obnoxious and two-dimensional, Kat begins winning over the consummate Nick, but the audience wonders why, because he, the paid escort, is too good for her.

Nick suddenly begins looking at her in a different manner, but viewers have no idea why. There is no allusion to, nor showing of, why this shift in their affections for one another occurs.

Movies insist on love being a few exchanged glances and several deep conversations over the course of mere days, and "The Wedding Date" is no exception. Unfortunately, the formula fails miserably because this purported love is in no way believable or heartening.

If moviegoers want a sincerely romantic and truly comedic film, they will have to look elsewhere than "The Wedding Date."



PHOTO SPECIAL TO THE GAMECOCK

Debra Messing and Dermot Mulroney star in "The Wedding Date."

Comments on this story? E-mail gamecockfeatures@gwm.sc.edu

CONCERT REVIEW

Rogue Wave barrels into Columbia

Show at New Brookland Tavern
★★★ out of ☆☆☆☆

By JORDAN REDMOND
THE GAMECOCK

Reputable indie-rock has been hard to come by lately around these parts. The Columbia market has been saturated with teenie-bopper mall punk and floor-punching metalcore, and while that satisfies a certain portion of the population, indie-rock fans are tired of making the nearly four-hour trek to Carbor or Atlanta to see their favorite bands. Along comes Rogue Wave, indie darlings backed by the megalith that is Sub Pop, the label responsible for some of the most influential indie-rock music of the last 15 years. Riding high on the current "wave" of success garnered by its debut release "Out of the Shadow," Rogue Wave played the New Brookland Tavern last Wednesday with Two Gallants and Cypress Knees.

Columbia can be a fickle and consequently vicious town, so it was surprising to see a solid turnout upon entering the club. Columbia's Cypress Knees was a couple songs into its set and had the audience fairly interested. The group's brand of introspective, mid-tempo indie-rock is a welcome addition to the Columbia music scene, so it's good to see they are developing a following. Bassist Matt Kennedy is an avid supporter of indie-rock past and present; the influences of Yo La Tengo, Ravenant and Pedro the Lion run deep through the music of Cypress Knees. However, the keyboard was virtually inaudible and the set ran about 15 minutes too long, a theme that would be consistent throughout the night.

The Oakland, Calif., band Two Gallants took the stage next. Dubs always have to fight an uphill battle to create interesting, captivating music, but Adam Stephenson (vocals/guitar/harmonica) and Tyson Vogel (drums/backing vocals) pulled it off well. Stephenson was a virtual Error Chest look-a-like, but his

raspy voice was much more akin to Jay Rozar than to everyone's favorite Nebraskan and his shaky croon. Tyson Vogel's manic drumming served to propel the band during the more up-tempo numbers, all arms and hair flailing in a whirling-dervish like style that brought to mind Animal from the Muppets. The peak of their set came about 20 minutes in, as Stephenson broke out the harmonica for a Bob Dylan-like ballad. Hopefully, these two troubadours catch fire within the indie-folk scene because they obviously pour a lot of heart into their music. Two Gallants played for 45 minutes and became really repetitive.

By the time Rogue Wave took the stage, some in the audience were already incredibly worn down from the opening bands' overly lengthy sets. The result was pretty much what was expected. First of all, the songwriting was solid. By hook or by crook, Rogue Wave is a band intent on warring its way into your heart. During its best moments, the band exhibits the sugary sweet harmonies of

the Shins or the low-key introspection of Death Cab For Cutie. The set was also masterfully arranged and flowed well, even if for entirely too long. As polished as Rogue Wave was, there was something missing. For all the fanfare surrounding this band, Rogue Wave certainly does not pack the punch of indie-rock legends like Ravenant, Built To Spill or Guided By Voices. Perhaps this will come with time, but it is doubtful they will ever reach such a lauded status.

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■ FONDUE

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melted fondue down and eat quickly. You don't even need the long fondue forks if your receptacle is shallow enough.

Luckily, you can find pots and forks that are so affordable, you can get a set for each. Sur La Table (www.surlatable.com) has high-end fondue equipment, but is also offering chocolate fondue pots for \$9.99 and cheese fondue pots for \$19.99.

For hot oil, however, you will need a heavy fondue pot and some kind of high-heat source, or the oil will quickly cool and your seafood either won't cook or it will absorb too much oil.

Williams-Sonoma (www.williams-sonoma.com) has a wide range of suitable pots, including electric fondue pots (\$49.95) and stainless steel or copper pots (up to \$200).

CHOCOLATE FONDUE

Saves to

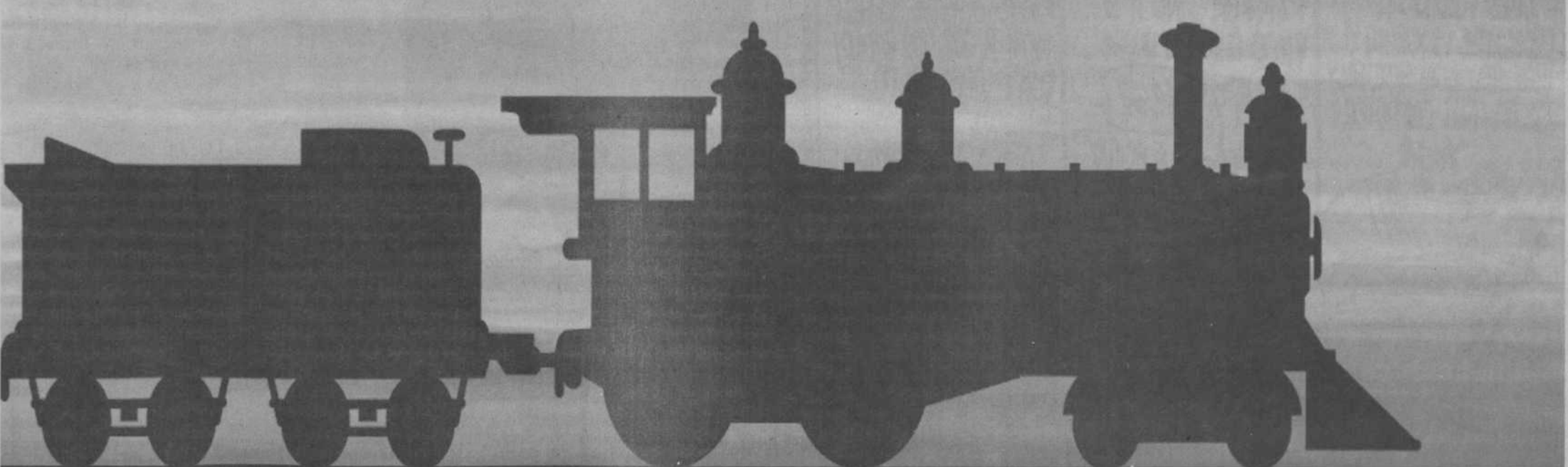
You can use whatever chocolate and liquor you prefer. High-quality dark chocolate (such as Valrhona or Scharffen Berger) and Grand Marnier make a particularly delectable fondue, but if milk chocolate chips and Kahlua (or coffee if she is a teetotaler) is what she likes, that works, too. You can also dip whatever type of fruit you like: bananas, pineapple and mango are all good. Round cake, cut into squares, is also nice.

• 12 ounces grated dark chocolate • 1/4-1/2 cup Grand Marnier • Fresh strawberries
Combine chocolate and liquor in a microwaveable bowl and zap at high power for one minute. Stir and, if not melted, zap again for 30 seconds. Stir until smooth, zapping again if necessary.

Stir until smooth, zapping again if necessary.
Fondue foibles: You can melt chocolate without any liquor if you want, but don't try melting chocolate with only a drizzle of liquid — the chocolate might seize up. Also, use a low-heat fondue warmer, or the chocolate might seize up (the water underneath the chocolate should never come to a boil).

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