

ENTERTAINMENT REVIEWS

BY ARLENE RIVERA

Redefining the “chick flick”

27 Dresses: a call to arms

The term “chick flick” used to be more cute than offensive to serious movie-going females like me, but *27 Dresses* reminded me why I never watch films that are classified as chick flicks.



In fact, the film alerted me to the fact that it is time for the ladies to take the chick flick terminology back, time for us to watch and create chick flicks that don't treat women like vapid, love-starved puppies.

“I was eight when I discovered my purpose in life... I fell in love with weddings, knowing I could help someone on the most important day of their life,” main character Jane narrates the first scene with these words.

This theme that marriage is the absolute in life for women dominates the film, as Jane runs around chasing weddings and romance. I guess we should find it cute that she disregards every section of the newspaper but the Commitment Section, containing announcements for weddings, but I do not.

Her character is empty, her personality dull and neurotic. And obsessive, of course. She is often downright hysterical, dragging women back to a time when the great Dr. Freud removed the uterus to remove the hysteria.

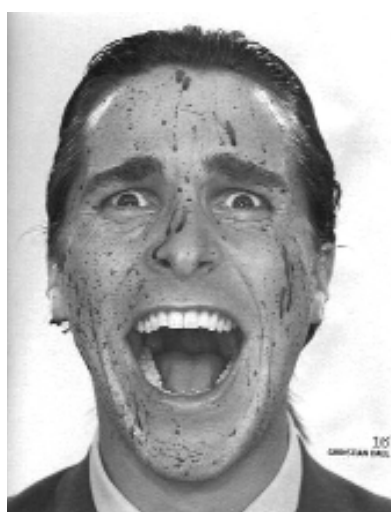
She is also the only pure and worthy female; the more fun and interesting women in

the movie are sexually promiscuous and shallow. The women who created this apparently do not think very much of their friends. The offensive list goes on and on. Is this what the chick flick has become?

Ironically, *27 Dresses* star Katherine Heigl was recently criticized for referring to *Knocked Up*, a Seth Rogan film she starred in, as “sexist.” Rogan replied, “We don't hire actors as purely actors. We make them creative consultants basically and really get their opinions on every aspect. There's an extremely long rehearsal process solely dedicated to having those conversations so, yeah, I thought it was weird.”

Knocked Up actually won a Woman's Image Award, making her comment even weirder. Maybe she needs to practice reading her scripts.

American Psycho: a chick flick with style



Director Mary Harron and writer Guinevere Turner adapted a novel about the experience of insanity in the hedonistic, pop-culture dominated 80's called *American Psycho*, resulting in one of the most controversial films of the decade—and a worthy chick flick.

Audiences and critics were not sure what to make of the extraordinarily violent and explicitly sexual film. Christian Bale stars as Patrick Bateman, a beautiful and successful man with something broken inside. Very broken.

Bateman is a monster made of masks,

masquerading as a Wall Street socialite. The flashes we see of whatever lies underneath Bateman's mask are intense and full of rage and blood, but scarier still is his public face, a personality pieced together from the more shallow facets of American society.

In the end nothing is resolved, only revealed momentarily just to be locked back into the closet again. The audience is left wondering what came first... the monster, or the pop culture?

I would classify this as a true chick flick, as it was done by women intent on spreading truth, however harsh, about violence in American culture, against women and men. The film is intense in order to make the appropriate impression for the information presented, for the audience to not just sympathize, but empathize with the horror of the situation. While some feminists railed against the film due to its graphic images of sexual violence, feminists of a different and more contemporary vein understood the intention of the film and supported it whole heartedly.

American Psycho is designed to be shocking, but it is also very funny and entertaining. Bale's performance is absolutely jaw dropping: *Batman* is nothing compared to this. Just make sure the kids are out of the house before you watch it!

