



Summer's Romance: Joseph Gordon-Levitt co-stars in date flick.

Photo/Courtesy of Fox-Searchlight Films

Spend One Day Of Summer Seeing This Quirky Movie

BY GABRIELLE GRIGSBY
Staff Writer

The latest independent romantic comedy "500 Days" is not your predictable cookie cutter date movie. It's a date flick with a dark twist.

Most of all, it is amazing. I definitely recommend going to see this film.

The story begins with a narrator voice saying, "This is a story of boy meets girl." In this story Summer, played by Zoëy Deschanel, is the girl. Tom, played by Joseph Gordon-Levitt, is the boy.

Summer is the child of divorced parents and she has all the baggage that goes along with it. She doesn't believe in love and feels it is a fantasy.

Tom, the boy – well, he seems more like a girl. He believes in true love and finding "The One" – a perfect, ideal match.

"500 Days" portrays a relationship from beginning to end. The screen shows the number of the day, out of 500, on which the following scene will take place. It flips back and forth from the beginning, when the couple first falls in love, to the end, when they have fallen out.

On Day 1, Tom meets Summer at their office, where he writes greeting cards. Acting like some girls I know, he says before even speaking to her that she is "The One."

This topsy turvey story continues when the whole office goes out for karaoke on Day 28. Summer speaks about relationships like a guy: she's not looking for anything serious. "We're young we have plenty of time for that later," she says.

Summer and Tom really hit it off that night. The next Monday, Day 31, they are both in the copy room and Summer

passionately kisses Tom.

After they sleep together for the first time there is a side-splitting dance number (I laughed until I couldn't breathe).

Summer continues to act like the "guy." On Day 87 she picks an adult film and wants to recreate parts.

On Day 118, Tom asks his younger sister, who looks to be about 12, if he should "put a label on their relationship." This is something so much like what a stereotypical girl might say, you have to feel for the poor guy.

Day 191: the two of them laughing and playing at the movies.

Day 314: Tom at the movies alone crying. Day 167: I love us. I love her laugh. I love her teeth. I love her hair.

Day 322: I hate her. I hate her laugh. I hate her teeth. I hate her hair.

On Day 488 they run into each other at the park. They have that after break-up talk that everyone wishes they could have at one time or another: the chance to ask the person who broke your heart, "What happened? Give me an explanation!"

Don't worry too much about Tom: he does get a happy ending, even though it's not quite what he was hoping for.

Director Marc Webb truly did an amazing job with the details. During the dance number scene and later when Tom is extremely depressed, there are little details that have both hilarious and poignant impact.

This movie is wonderful. It is funny and resonates with its audience. At the showing I attended, the entire audience walked out praising the movie. There are one-liners throughout the film that are simply hilarious.

black and silver evening gown, attended the opening night of "Almond Eyes." She continues to teach dance at her studio today.

This play helps us to remember the unfair treatment Asian Americans endured, not just immediately after Pearl Harbor but for many years. Photos of the bombing of Pearl Harbor and the internment camps are interspersed with those of large signs, saying "Japs Keep Moving. This is a White Man's Neighborhood."

At one point in the play, Paul and Dorothy are turned away from a restaurant, at which Dorothy comments, "15 curtain calls and we can't even eat at a public restaurant." Many Chinese citizens wore buttons which proclaimed, "I am Chinese" to avoid persecution from whites. In another scene, Dorothy tells an enamored Adam, a would-be suitor, "You know it's illegal for whites and Asians to marry."

There were several problems with this production. The music, despite being well performed by two pianos, a bass and a set of drums, was lackluster, unmemorable and didn't help the narrative of the story.

The narrative itself was unclear as to the order in which things happened. The intentions of Adam were also un-

"Ugly Truth" Is Obnoxious

BY MELANIE CRAWFORD
A&E Editor

"The Ugly Truth" is, unfortunately, just that—UGLY. This comedy, starring Katherine Heigl and Gerard Butler, falls far short of any audience expectations in many ways.

The premise of the film is that Abby (Heigl) is a daily news show producer who is forced to work with an extremely chauvinistic commentator, Mike (Butler), whose outdated beliefs regarding what attracts men to women completely infuriates Abby.

However, on a bet with Mike, Abby agrees to use his tactics to attract her good-looking orthopedic surgeon neighbor.

Predictably, the good doctor is easily attracted to Abby, who says and does what Mike tells her to. This includes showing off her physical assets, listening attentively to everything the doctor says and agreeing with all his opinions.

Of course, in the process Abby finds herself more attracted to Mike than to the doctor, because she is able to be herself with him. In the end, Abby and Mike float off together in a hot air balloon, kissing.

What is wrong with this film overall is its worn-out premise—one that goes back several decades to the mistaken belief that women should attract a man by dressing provocatively, hanging on his every word, and in short, being anything but themselves.

The dialogue relies a great deal on "pottery humor" and the action largely depends on sight gags. In one scene Heigl wears a pair of remote-controlled underwear which a young boy in a restaurant innocently activates, exciting Heigl (calling to mind Meg Ryan's classic scene in "When Harry Met Sally," where she fakes an orgasm).

In another scene, two women are wrestling in a pool of jello, which Mike has instigated. When Abby asks him if he slept with both of them, he replies, "Only the one who knew how to read."

While this type of movie could have been pulled off with funnier, updated dialogue, "The Ugly Truth" simply portrays Heigl as a sharp-tongued bitch and Butler as the man who puts her in her place.

Old plot, old dialogue and completely predictable outcome.

Lots of Pain – and More Red Ink

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president of Administration and Finance, there are several steps CSU East Bay is taking to address their deficit.

"There are going to be program consolidations within the administrative units, not just with the academic," Bibb said. "We have 11 more half a million dollar ideas that we are using as our benchmark platform."

Some of those "half a million dollar ideas," Bibb said, include cutting down on phone plans within upper management through PDA's and cell phone reductions, as well as the reorganization of student affairs.

Cuts to other state-funded programs are soon to follow.

According to the new California state budget, MediCAL is facing a \$1.3 billion dollar hit, the state prison system faces \$1.2 billion dollars in cuts that have not yet been detailed, and \$878 million is being cut from three of California's major welfare programs: the welfare-to-work CalWORKs program, In Home Supportive Services and the children's health insurance program.

"It is shameful, disgraceful and one of the lowest moments in the history of social welfare in California," said Michael

Herald, lobbyist for the Western Center on Law & Poverty.

"It is deeply offensive to hear Democratic leadership claim to have 'saved the safety net' or that they will undo this in the future," continued Herald. "They will never have the votes to restore CalWORKs and they should stop trying to deceive the public about the harm they have done."

California's Governor Arnold Schwarzenegger said he was thankful for the time and effort that was put in by the legislature and was confident about the state's future.

"These are difficult economic times that demand courage from elected officials, including those in the legislature," Schwarzenegger said. "Both Republicans and Democrats stepped up to the challenge and I want to thank the legislative leaders and the entire legislature for passing this difficult but necessary budget solution that cuts state spending, reforms government so that it runs more efficiently and does not raise taxes."

"Our job is not over, and I will continue to work with the legislature to move California forward, to stimulate our economy and create jobs and to enact additional reforms that will make government more cost-effective for the taxpayers."

5,000 in Rally for Iranian Rights

■ Iran, from page one

injustices of two dictatorships—the monarchy of the Shah and the theocracy of the clergy—I would like to humbly rely on the experience and say loud and clear that I am not willing to make the same mistake of the 1979 revolution today. I

would not keep silence when the criminals hiding under the cloak of Islam are once again trying to dominate and curb our movement."

"I support the massive struggle of the people of Iran for the overthrow of the Islamic regime and the separation of religion and state," Ghelichkhani said.

"Almond Eyes" Good Idea But Hastily Constructed

BY MELANIE CRAWFORD
A&E Editor

The great thing about Jay Chee's "Almond Eyes" is that it tells the completely overlooked historical story of two Asian dancers, Dorothy Takahashi and Paul Wing, who came to be known as "Toy and Wing, the Asian Fred Astaire and Ginger Rogers."

The play begins with the voice of Dorothy, narrating the story of the duo's rise to fame along with a montage of photos of the couple in costume. They performed on Broadway and were the first Asian Americans to perform at the London Palladium in 1939.

Unfortunately, the Japanese bombing of Pearl Harbor interrupted their career, bringing it to an abrupt halt. Although Dorothy was Japanese, she lived on the East Coast and wasn't interned. However, her parents, who owned a restaurant in Los Angeles, were.

Paul, who was Chinese, volunteered for the Army and went overseas. When he returned, things between the two were never the same and they parted ways.

Dorothy continued dancing solo at the famous "Forbidden City" nightclub in San Francisco for quite a few years. Paul Wing died in 1997, but Dorothy Takahashi, at 91, wearing a sparkling

clear. Was he sincere in his affections toward her, or did he just want her to sleep with him?

The chorus dancers needed work on their synchronization and were sometimes unintelligible when singing. The lighting was also poor, with quite a few scenes having actors outside the spotlights they should have been in. However, the main characters, Nicole A. Sarich ("Dorothy") and Alex Hsu ("Paul") did a creditable job in their roles, singing, dancing and acting.

Despite these flaws, there were several highlights of the evening. One was when two full-sized "dragons" came down both sides of the stairs on both sides of the audience and did an exciting Chinese New Year's dance, accompanied by drums and cymbals. Another came after the performance was over, when the Grand Avenue Revue, seven Asian female dancers decked out in black "tuxedos," elbow-length magenta gloves and parasols, did a dance number to "Give 'em the Old Razzle Dazzle," which brought the audience to its feet with applause.

Afterward in the lobby, one of the Grand Avenue Revue members, Pat Chin, said, "We've been together for six years now. Two of us were original dancers from 'The Forbidden City.' Jean

Bashera is our choreographer." With a twinkle in her eye, she added, "You know, we are all between the ages of 60 and 78!" Amazing!

Audience members were generally favorably impressed.

"I enjoyed it. I think they did a good job, and I've never been to a school production like this before," said Lisa Chan, 24, a Santa Clara University student who came with her boyfriend, who incidentally is Dorothy Toy Fong's grand-nephew.

Audrey Smith, 24, a College of Alameda student said, "I really liked the actress who played Dorothy. She seemed natural and animated in her part. The play was kinda long, though."

Director Ann Fajilan said, "This just goes to show you can do anything in four weeks! There are so few Asian-American productions out there and I wanted to honor diversity. And in everything, I like to see positive role modeling."

To be completely fair, this was a workshop production, which means the entire cast only had four weeks to practice. With some work to tighten up the dialogue, discard some of the unnecessary music and more rehearsal, this is a promising play, and a story that definitely should be told.