

eavesdropper who grabs the wrong end of the stick, envy and rivalry as plot engines, the overwhelming power of romantic love), *Othello* is a better candidate for a high-school makeover than, say, *King Lear*—especially given the continuing spate of student massacres which brings a unsettling plausibility to the bloodbath ending. In fact, *O* was completed before the Columbine shootings in 1998 but suddenly found itself too apposite for its own good, and was shelved. It turns out to be an eminently level-headed piece, founded on canny adaptation and sensitive performances rather than visual exuberance of the kind found in Baz Luhrmann's *William Shakespeare's Romeo + Juliet* or generic teen romance tropes as in Gil Junger's *10 Things I Hate about You*.

O's adolescent milieu proves peculiarly suited to a presentation of its characters as naïve, unwitting (or at least self-deluding) channels for new, all-consuming emotions: while smothering his lover Desi, Odin pleads for her to "go to sleep". Similarly the Roderigo character proves unable to apprehend the scale of the plot in which he is involved: having botched class jock Mike Casio's murder, he frets that "if he wakes up he's going to tell on me". *O*'s ambiguity also plays well as the studied inscrutability of a teenager: Josh Hartnett's Hugo, starting out as the smart alec with a "flawless plan", is increasingly forced to balance surface poise with mounting panic. Hartnett doesn't play him—as Christopher Eccleston did in ITV's recent Metropolitan Police-set version—

with knowing nods to the camera; the closest we get to cocky omniscience is when, asked to name a Shakespeare poem in class, he replies "I thought he wrote movies."

Kaaya, like Odin, was the sole black student in his high school, and his screenplay's Southern setting allows for *O*'s outsider status both racially—Hugo gets his blood boiling by claiming Desi and Mike "call you 'the nigger'"—and culturally: *O*'s urban ghetto background is as exotic to his fellow pupils as the Moor's experiences are to the Venetians. The value of his athletic prowess also makes sense in the context of a small American town's fervour for its school basketball team: "the Duke" here isn't the school Dean but the team coach.

Like *Romeo and Juliet*'s, *Othello*'s plot trajectory is famously breathless, but Nelson keeps the cinematic tone subdued. Fantasy sequences such as *O*'s jealous glimpse of Mike and Desi or Hugo's vision of his scheme are grainy, near-video in quality, but there is no attempt to compete with Luhrmann's exponential kineticism. The climactic gunplay, for instance, feels haphazard and nauseous rather than vibrant and exhilarating. Nelson nevertheless displays a confident eye, sometimes rigorously formal (Hugo at the office of his father is framed in the doorway in a single zoom shot, sealed away from the rest of the world a little too neatly), sometimes almost abstract, as in the big close-ups of Odin and Desi in their motel room, pink flesh against brown.

Ben Walters



oop dreams: Josh Hartnett (left)

The Princess Diaries

USA 2001

Director

Garry Marshall

Producers

Whitney Houston
Debra Martin Chase
Mario Iscovich

Screenplay

Gina Wendkos
Based on the novel by
Meg Cabot

Director of Photography

Karl Walter Lindenlaub

Editor

Bruce Green

Production Designer

Mayne Berke

Music

John Debney

©Disney Enterprises, Inc.

Production Companies

Walt Disney Pictures
presents a Brownhouse
production

Co-producer

Ellen H. Schwartz

2nd Unit Production Supervisor

Karen Alvarez

Production Co-ordinator

Christine Altomari

Unit Production Manager

Margaret Hilliard

Location Managers

F. Stanley Pearce Jr

2nd Unit:

Stuart Lake

San Francisco:

Laurie Noll

Post-production

Co-ordinator

Shannon Reid Wynne

2nd Unit Director

Scott Marshall

Assistant Directors

Ellen H. Schwartz

Thomy Harper

Paula Harris

2nd Unit:

Michael Vigiotta

Script Supervisor

Carol De Pasquale

Casting

Marcia Ross

Donna Morong

Gail Goldberg

Additional:

Robin Klein

Heidi Klein

Associate:

Jacqueline Carlson

2nd Unit Director of Photography

Ian Fox

Camera Operators

P. Scott Sakamoto

2nd Unit:

Ian Fox

Visual Effects

The Secret Lab

Special Effects

Co-ordinator

Larz Anderson

Additional Editing

Liza McDonald

Andrea Bottigliero

Art Director

Caty Maxey

Set Designers

Betty S. Krul

James Murakami

Set Decorator

Casey C. Hallenbeck

Illustrator

David E. Duncan

Costume Designer

Gary Jones

Costume Supervisor

Bruce Ericksen

Make-up Artist

Hallie D'Amore

Hairstylists

Carol O'Connell

Carolyn Elias

Main/End Titles Design

Nina Saxon Film Design

Titles/Opticals

Buena Vista Imaging

Optical Supervisor

Hal Cohen

Auricle Operator

Richard Bronskill

Supervising Orchestrator

Brad Dechter

Additional Orchestrations

Frank Bennett

Chris Klatman

Don Nemitz

Music Supervisor

Dawn Solér

Score Co-producer

Michael Mason

Production Music Supervision

Sidney James

Additional Production Music

Martin Blasick

Music Editor

Sharon Heather Smith

Additional Music Editor

Jordan Corngold

Score Recordist/Mixer

Shawn Murphy

Soundtrack

"SuperGirl", "SuperGirl

(Who's Gonna Save Me

Mix)" – Krystal Harris;

"A Summer Song" –

Chad & Jeremy; "Happy

Go Lucky" – Steps;

"Blueside"; "Trynna

Finda Way" – Nelly

Furtado; "The Make

Break Over" – Mark

Isham; "Ain't Nuthin' but

a She Thing" – Lil' J

featuring Nobody's

Angel, Tammie Phoenix;

"The Journey" – Mpulz;

"Catch a Falling Star";

"Wake Up" – Hanson;

"Little Bitty Pretty One"

– Aaron Carter; "I Love

Life" – Melissa Lefton;

"Wanderin' Blues" – John

Fiddy, Paul Jones, Tony

Tape; "Split Personality"

– Pink; "Stupid Cupid" –

Mandy Moore; "Always

Tomorrow" – Nobody's

Angel; "Away with the

Summer Days" –

Youngstown; "Miracles

Happen" – Myra; "Miss

You More" – BB Mak;

"Crush" – 3G's; "What

Makes You Different

(Makes You Beautiful)" –

Backstreet Boys; "Hold

On" – B=witched

Choreography

Scott Grossman

Sound Mixer

Keith A. Wester

Re-recording Mixers

Terry Porter

Mel Metcalfe

Dean A. Zupancic

Re-recorded by

Buena Vista Sound

Supervising Sound Editor

Todd Toon

Sound Editors

Donald J. Malouf

John Kwiatkowski

Adam Kopald

Charles W. Ritter

Valerie Davidson

Piero Mura

ADR

Recordist:

Jeannette Browning

Mixer:

Doc Kane

Supervising Editor:

G.W. Brown

Foley

Artists:

Dan O'Connell

John Cucci

Recordists:

Linda Lew

Debora Seaman

Mixer:

James Ashwill

Dubbing Recordists

Judy Nord

Jeannette Cremarosa

Marine Co-ordinator

Scott Hubbell

Stunt Co-ordinator

Gary Combs

Cats Provided by

Paws for Effect

Cat Trainers

Sue O'Grady

Rose Ordile

Debbie Silverman

Cast

Queen Clarisse Renaldi

Anne Hathaway

Mia Thermopolis

Heather Matarazzo

Lilly Moscovitz

Hector Elizondo

Joe/Joseph

Mandy Moore

Lana Thomas

Caroline Goodall

Helen Thermopolis,

Mia's mom

Robert Schwartzman

Michael Moscovitz

Erik von Detten

student Josh Bryant

Sean O'Bryan

teacher Mr O'Connell

Patrick Flueger

student Jeremiah Hart

Sandra Oh

Vice Principal Gupta

Kathleen Marshall

Charlotte Kutaway

Grove High School

Mindy Burbano

gym teacher Harbula

Kim Leigh

music teacher Wells

Beth Anne Garrison

cheerleader Anna

Bianca Lopez

cheerleader Fontana

Tamara Levinson

cheerleader Levinson

Lenore Thomas

cable show student

Melissa

Erik Bragg

student Bobby Bad

Abigail Green-Dove

student Linda Green

Meredith Shevory

student Meredith

Anita Marie Curran

newspaper student

Anita

Korry Cannon

newspaper student

Korry

Cassie Rowell

singing student Alice

Chrissy Gilman

beach student

Todd Lowe

Lana's date, Eric

Joe Unitas

coach Joe Ewe

Reggie Stanton

coach Dave Adams

The State Diner

Joel McCrary

Prime Minister Motaz

Clare Sera

Mrs Motaz

Juliet Elizondo

daughter Marissa Motaz

Greg Lewis

Baron Siegfried von

Tanya DiFrancesco
beach reporter Tanya
Shannon Wilcox
Niloufar Safaei
Tonje Larsgard
ball reporters
Flora Chong
Rueben Grundy
Gwen Holloway
street reporters
Lori Sigrist
Terri Sigrist
twin reporters
Fat Louie
himself

[uncredited]
Larry Miller
Paolo

Certificate
U
Distributor
Buena Vista
International (UK)
10,391 feet
115 minutes 28 seconds
Dolby Digital/DTS/SDDS
In Colour
Prints by
Technicolor

San Francisco, the present. Unpopular tenth grader Mia Thermopolis lives with her arty mom in a converted firehouse. Mia has a secret crush on popular boy Josh; her best friend is the outspoken Lilly, whose brother Michael is sweet on Mia. Mia's long-lost paternal grandma Clarisse arrives unexpectedly and announces that her granddaughter is the princess of the tiny principality of Genovia. Clarisse adds that the bloodline will end unless Mia takes the throne. Overcoming her anger that her blue blood had been kept secret, Mia embarks on after-school princess lessons, under the tutelage of Queen Clarisse, her chauffeur Joe, and Paolo, a personal stylist.

Paulo leaks Mia's royal lineage to the press. Amid the media chaos, Josh invites Mia, who's had a makeover, to a beach party. Mia gushes her acceptance, forgetting previous commitments to both Lilly and Michael. At the beach party, Mia is betrayed by Josh and a gang of popular girls—the result being a few scandalously unroyal photos. An enraged Queen Clarisse coaxes Mia into attending one last stately dinner, which turns disastrous owing to Mia's unpolished manners. Mia has seemingly decided that, at the annual Genovia Independence Day ball, she will decline princesshood. But, after reconciliatory moments with both Lilly and grandma, as well as a pep-talk letter from her dead dad, Mia has a change of heart and accepts the throne. She gets her kiss from Michael, and jets off to her castle in Genovia.

As a study in America's on-going sense of isolationism, its odd view of democracy, and its blind belief in the superiority of its casual, laid back way of doing things, this awful film is almost interesting. So nerdy Californian teen Mia Thermopolis is actually princess of Genovia, a small country somewhere "between France and Spain". Wouldn't that be the civil strife-torn Basque region, or tiny Andorra? Whatever, Mia would shrug. None of the film's US characters are surprised that they'd never heard of this ancient monarchy before Mia's paternal grandma Clarisse turned up in her limo. Nor is any comment made of Mia's spineless father who, bullied by the Queen Mum, deserted his pregnant wife, or a regal grandma who only took an interest in her heir when the perks of royalty were



Teen queen: Anne Hathaway

at risk without her. Even the film's single voice of political sensitivity, Mia's best friend and budding social activist Lilly (Heather Matarazzo, a PC loudmouth who belongs to another movie), eagerly embraces a hereditary ruling system when she registers just how much cool gear princesses get. In her climactic ready-to-rule acceptance speech Mia sounds like a newly crowned Miss America. By the end, rock 'n' roll replaces stodgy old chamber music, and sweatshirts and jeans find their way to the royal podium—quickly replaced, however, by top-notch make-up and wardrobe, whose upkeep is presumably Princess Mia's principal royal duty.

Somehow aiming to create a modern Cinderella without the Prince Charming, this film first throws a bone at feminism—"You don't need a man!"—only to crush its young female target audience under a heavier oppression—"You need a makeover!" Trying to rework the success of his earlier anti-feminist masterpiece *Pretty Woman* (Anne Hathaway, who plays Mia, is a bland, teen version of Julia Roberts) director Garry Marshall creates a film with a niche audience so limited—little girls, age 7-12, resolutely American—it hardly seems worth Disney's while to have made it. Attempting occasionally to offer some relief to the accompanying grown-up audience, the film inadvertently strays into some very weird moments, such as the gym teacher who seems to blurt out "What am I, a dyke?" (actually she says "duck", but even so), or the overlong close-ups of Mia vengefully smearing ice-cream into the chesty bosom of her high school enemy. None of this is helped by an unfunny script, a self-serving cameo by San Francisco mayor Willie Brown, and an overacting supporting cast led by the sickeningly hammy Sandra Oh as Vice Principal Gupta. Julie Andrews lends some credibility as Queen Clarisse (the regal matriarch who married into the Genovia royal family years back), partially because the first time many of us saw her she was singing over the hills of some tiny European state, overthrowing a baroness to marry some classy, wealthy foreigner. Makes you wish she'd stuck with the nunnery.

Gilda Williams

Rat Race

USA 2001

Director
Jerry Zucker
Producers
Jerry Zucker
Janet Zucker
Sean Daniel
Screenplay
Andy Breckman
Director of Photography
Thomas Ackerman
Editor
Tom Lewis
Production Designer
Gary Frutkoff
Music
John Powell

©Paramount Pictures
Production Companies
Paramount Pictures
presents in association with Fireworks Pictures
an Alphaville/Zucker production
Executive Producers
James Jacks
Richard Vane
Production Executive for Alphaville
Ty Warren
2nd Unit Production Supervisor
Cornelia Ryan
Production Co-ordinators
US Crew:
Lisa Swain
Canadian Crew:
Pamela Poole
2nd Unit:
Jean Nakahara
Haley Sweet
Unit Production Managers
Allegra Clegg
Brent Edward O'Connor
Location Managers
US Crew:
David Israel
S. Todd Christensen
Canadian Crew:
Mark Voyce
2nd Unit:
David Wolfson
Gerard W. Averill
Canadian 2nd Unit:
Ben Owens
Post-production Supervisor
Kiki Morris
Technical Supervisor
Eric Schweikert
2nd Unit Director
Mickey Gilbert
Assistant Directors
John Edward Hockridge
Joseph John Kontra
US Crew:
Tim Engle
2nd Unit:
Albert Cho
Rebecca Strickland
Wayne Witherspoon
Foony Lee
Canadian Crew:
Pierre Tremblay
Michele Williams
Canadian 2nd Unit:
Dwayne Launt
Trevor Seitz
Sarah Rogers
Brad Logel
Script Supervisors
US Crew:
Julie Pitkanen
2nd Unit:
Hilary Momberger
Canadian 2nd Unit:
Toby Fortenza
Casting
Jane Jenkins
Janet Hirshenson
Canadian Crew:
Bette Chadwick
Candice Elzinga
Voice:
Barbara Harris
2nd Unit Director of Photography
Donald McCuaig
Camera Operators
US Crew:
Harry Garvin
David L. Parrish

Doug Ryan
Canadian Crew:
Thomas Fillingham
2nd Unit:
Jim Roberson
Canadian 2nd Unit:
Keith Thomson
Armin Matter
Steadicam Operator
US Crew:
Harry K. Garvin
Wescam Operator
US Crew:
John Trapman
Wescam Technician
US Crew:
Steve Rogers
Visual Effects Supervisor
Micheal J. McAlister
Visual Effects Editor
Jeffrey L. Jamison
Visual Effects/Animation
Cinesite
Special Effects
Co-ordinator:
Stan Parks
Set Supervisor:
Ken Clark
Shop Foreperson:
Hans Metz
Animation Producers
Paul Golden
Sandra Kimberly
Art Directors
US Crew:
Seth Reed
Canadian Crew:
Doug Byggdin
Set Designers
US Crew:
Theodore Sharps
Canadian Crew:
Carol Lavallee
Renee Baril
Costume Designer
Ellen Mironjick
Costume Supervisor
US Crew:
Michael Dennison
Chief Make-up Artists
US Crew:
Cheri Minns
Canadian Crew:
Gail Kennedy
Canadian 2nd Unit:
Barbara Zaseybidia
Make-up Artists
US Crew:
Steve Artmont
Dale Bach
Canadian Crew:
Joanne Preece
2nd Unit:
Margaret E. Elliott
Special Make-up
Animatronic Cow Effects
Created by
KNB EFX Group
Animatronic Puppeteers:
Shannon Shea
Gino Crognale
Luke Khanlian
Robert Kurtzman
David Wogh
Greg Nicotero
Howard Berger
Chief Hairstylists
US Crew:
Kim Santantonio
Canadian Crew:
Janet MacDonald
Canadian 2nd Unit:
Debra Planidin-Turcios
Hairstylists
US Crew:
Marlene D. Williams
Canadian Crew:
Jon White
2nd Unit:
Loretta Jody Miller
Title Designer
Julia Tortolani
Main Title Design
Wild Brain Inc
Opticals
Pacific Title

Additional Music
James McKee Smith
John Ashton Thomas
Choir
London Voices
Orchestra Conductor
Nick Ingman
Orchestra Leader
Gavyn Wright
Choir Conductor
Terry Edwards
Orchestrations
Nick Ingman
Rick Wentworth
Geoff Alexander
John Coleman
Kevin Townend
Music Supervisor
Bonnie Greenberg-Goldman
Music Co-ordinator
Christy Gerhart
Music Editors
Bunny Andrews
Lisa Jaime
Music Recorder
Nick Wollage
Music Mixer
Alan Meyerson
Synths Recorder
Joel Richard
Soundtrack
"Rat Race", "Who Let the Dogs Out" – Baha Men; "Rat Race (Choir Version)" – Baha Men, London Voices; "In the Hall of the Mountain King" by Edvard Grieg; "Los Gauchos"; "I Do" – Better Than Ezra; "Junkyard Joe" – i found god; "I Can't Help Myself (Sugar Pie, Honey Bunch)" – Four Tops; "Babalu"; "I Love Lucy"; "America Rocks" – The Hatch-Perry Singers; "Chain of Fools" – Aretha Franklin; "Respect"; "Libiamo, libiamo" from "La Traviata" by Giuseppe Verdi, – Carlo Del Monte, Victoria De Los Angeles, the Orchestra & Chorus of the Rome Opera House; "You Sexy Thing" – Hot Chocolate; "Happy" – Colony; "All Star" – Smashmouth
Choreography
Keith Young
Sound Mixers
US Crew:
Jeff Wexler
David Ronne
Canadian Crew:
Doug Johnston
Recordist
Ryan Murphy
Re-recording Mixers
Matthew Iadarola
Gary Gegan
Supervising Sound Editor
John Morris
Dialogue Editors
Beth Sterner
Frank T. Smathers
Sound Effects Editors
Jay Wilkinson
Simon Coke
Richard Burton
ADR
Mixers:
Greg Steele
Bob Deschaine
Supervising Editor:
Robert Ulrich
Editor:
Eliza Pollack Zebert
Foley
Supervisor:
Christopher Flick
Artists:
Sarah Monat
Vince Nicastro
Mixer:
Randy K. Singer
Stunt Co-ordinators
Tim Gilbert
John Scott
Wranglers
US Crew:
Darwin Mitchell
Boone Narr
Boone's Animals For Hollywood

Animal Services
Phil's Livestock
Aerial Co-ordinator/Stunt Pilot
Glenn J. Smith
Balloons Supplied by
Gary Cerveney
Diane Cerveney
Cast
Rowan Atkinson
Enrico Pollini
John Cleese
Donald Sinclair
Whoopi Goldberg
Vera Baker
Cuba Gooding Jr
Owen Templeton
Seth Green
Duane Cody
Jon Lovitz
Randy Pear
Breckin Meyer
Nick Schaffer
Kathy Najimy
Bev Pear
Amy Smart
Tracy Faucet
Janica Bergere
hotel clerk
Carrie Diamond
casino bartender
Douglas Haase
guy at bar
Chris Myers
Kevin Frazier
Fox sportscasters
Vince Vieluf
Blaine Cody
Gloria Allred
herself
Renee Lee
witness in crowd
Corinna Harney Jones
Jane C. Walsh
cocktail waitress
Lanai Chapman
Merrill Jennings
Jillian Marie Hubert
Kimberly Pear
Brody Smith
Jason Pear
Andrew Kavovit
Richie
Mallory Sandler
guest services clerk
Dave Thomas
Mr Grisham
Cerard Plunkett
Martin Evans
L. Harvey Gold
David Lereaney
Andy Maton
Manoj Sood
Phillip Tsui
Allan Lysell
high rollers
Paul Rodriguez
Gus
Marcos Menendez
other cabby
Catherine Schreiber
ticket agent
Joel Hurt Jones
charter pilot
Daryl Sullivan
man in line
Kevin Rothery
air traffic controller
Jake Bendel
U Rent It clerk
Guy Cohen
rental car trainee
Susan Breslau
rental car manager
Steven Tingle
Jared Van Snellenberg
skinhead tour guides
Dean Cain
Shawn
Paul Hayes
Lucy convention bus driver
Anaya Farrell
Peggy Jo Jacobs
Linda Kerns
Christine MacInnis
Christopher Peterson
Deborah Theaker
Roxanne Wong
Charlotte Zucker
Lucy impersonators
Kate Zucker
girl in lobby
Bob Zucker
boy in lobby
Wayne Knight
Zack