

MOVIES

'Bridget Jones' Diary' is better in book form

BY MATT WOLF
ASSOCIATED PRESS WRITER

London (AP) — For a film whose heroine obsesses over her weight, it's a shame that *Bridget Jones's Diary* should be such a slim affair.

That's unlikely to matter to the hordes of readers who turned Helen Fielding's 1996 chronicle of the lovesick Londoner into an international best seller.

Told in diary fashion, the book charts a year in the life of the hapless publishing assistant who wants nothing more than to settle down with a man, cut back on cigarettes and booze, sort out her fractious relationship with her

Told in diary fashion, the book charts a year in the life of the hapless publishing assistant who wants nothing more than to settle down with a man, cut back on cigarettes and booze, sort out her fractious relationship with her parents and lose some weight.

parents and lose some weight. Go for it, girl!

Which is exactly what the Bridget of Fielding's delightfully larky book does, aided no end by her supportive trio of friends Shazza, Jude and Tom and some good luck in the romance sweep-

stakes.

The novel even boasts an ending that manages to reveal in the same swoony romantic literature — complete with a four-poster bed — that it gently sends up. Relationships are indeed possible, Fielding suggests, especially if you can manage not to judge a

man by his sweater.

In this age of the emaciated female star, Renee Zellweger displays real courage for someone in her thespian prime by parading thighs as fleshy as those that get mercilessly scrutinized by director Sharon Maguire's camera.

And the accent will prove no obstacle to those in the United States. Britons may quibble, but in a class-conscious country the accent means so much more about where you're from and what your background is.

More problematic is the fact — at least to an American observer resident in London — that although her vowel sounds are accurately pitched, Zellweger never really seems British.

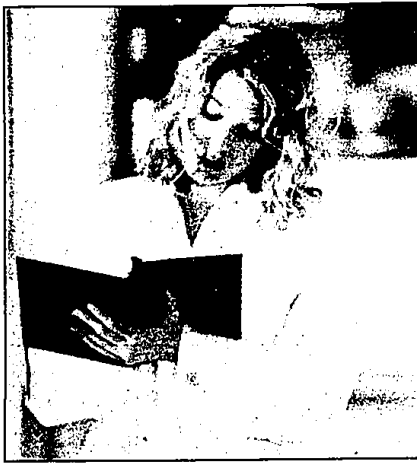
Partly, that's to do with a lot of "face acting" (scrunched-up cheeks, a downturned mouth and the like) that a different, more seasoned director might have toned down.

And Zellweger hasn't quite managed to forsake the over-inflation so much used by American performers and so scorned by their British colleagues.

It's as if no one trusted the very real charm of the book, whose 32-year-old heroine is sure she'll die "fat and alone" only to end up with the ditsy Mark Darcy (played by Colin Firth). Zellweger projects eagerness in a most un-Bridget way, insofar as this is a woman who imagines railway announcements blaring to all and sundry the state of her thighs.

The aim, presumably, was to make *Bridget Jones* a lovable Brit-blockbuster on the order of *Four Weddings and a Funeral* and *Notting Hill* and with Hugh Grant once again on hand as the co-star.

But the new film isn't as well written or directed as the earlier ones, and it's silly and not a little bit crude where those previous movies were blithe and breezy.



Novel to screen: Helen Fielding's popular story about a 30-something singleton named Bridget Jones has made it to the silver screen and stars actress Renee Zellweger in the coveted title role.

Bridget's trio of chums seem to have been excised nearly to death in the cutting room, while the two men fare best, playing a complementary set of Cambridge buddies, each with a vested interest in Bridget.

Firth's dourness has never been seen so deliciously comic effect, and admirers of this actor will smile at his presence as another screen Darcy having already played Jane Austen's Mr. Darcy in the BBC's *Pride and Prejudice*.

if he is suppressing a burp, and he ends up battling the bottled-up Darcy for Bridget's affections.

The parental roles are particularly well filled by Jim Broadbent, with his comically bemused countenance as Bridget's father, and Gemma Jones as his slightly "daff" com" of a wife.

No less crucial are the locations of a London where it seems forever to be snowing. So what if it the real London almost never sees the powdery stuff?

Bridget Jones's Diary isn't meant to be taken literally or even all that seriously. The film is like a dusting of snow that melts in the mind the minute it's over.

'Josie' barely scratches out a plot on screen

BY DAVID GERMAN
AP MOVIE WRITER

LOS ANGELES (AP) — It's a bad sign when a reviewer gets in to see a movie for free, yet still wants his money back.

People who plunk down nine bucks or so for *Josie and the Pussycats* will really have something to yell about.

Though the movie has a few mildly funny moments and its three band-mate principals are cute as kittens, *Josie* is one of the emptiest films imaginable.

There's barely a whisper's worth of plot, and what does transpire is so shallow it's like watching a bunch of defanged, deluded felines try to get at the catnip inside a toy mouse. They'll bat it around a bit, but they won't accomplish much beyond coating the mouse in cat spit.

Adapted from the comic book and 1970s cartoon series, the movie stars Rachael Leigh Cook as determined singer-guitarist Josie, Rosario Dawson as brassy bass player Val and Tara Reid as ditty-drummer Melody.

Their band is stuck playing bowling alleys in their hometown of Riverdale until they're spotted by cunning record exec Wyatt Frame (Alan Cumming), who needs a new group in a hurry. No matter that he's never heard them play — Wyatt signs the Pussycats because all he needs are fresh faces to foist off on the passive youth of America.

Under the guidance of label CEO Fiona (Parker Posey), the Pussycats get a hasty makeover and are hurled into the studio and land their first single atop the record charts. Screaming teenagers chase them and declare Josie and the Pussycats the best band ever.



Cat Scratch Fever: Tara Reid, Rachael Leigh Cook and Rosario are Melody, Josie and Val — better known to the Archie Comic world as "Josie and the Pussycats." The film is still purring in metro area theaters.

summer zombies. Snooze.

Josie and the Pussycats is colorful and busy with pretty images. But co-writers and directors Deborah Kaplan and Harry Elfont seem content to toss in a bit of comic-book style and only trace elements of wit.

The movie tries to spoof the marketing and packaging and forced-feeding of music and merchandises. Only it does so on such a little cat's feet that those hucksters who do all that marketing and packaging come through without a scratch.

Good thing for the movie, too, since under the guise of light-hearted satire, *Josie and the Pussycats* is itself the worst sort of product-placement where.

This was a questionable movie project from the outset. Other cartoons and comic-book adaptations such as *The Flintstones* and *X-Men* had sizable followings. While many people remember the *Josie* cartoons and comics fondly, it's doubtful anyone was hyperventilating in anticipation of a live-action version.

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2150 N. Olympic Rd.
Between University and Walnut Sts.
248-373-2660
Bargain Matinee Daily
All Shows until 6 pm
Continuous Show Daily
Late Show Wed. Thurs. Fri. & Sat.
NO DEPOSITS NO PASS

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