



Jerry Maguire

Director: Cameron Crowe

©: TriStar Pictures Inc.

Production Companies: TriStar Pictures,

Gracie Films

Executive Producer for Gracie Films:

Bridget Johnson

Producers: James L. Brooks, Laurence Mark,

Richard Sakai, Cameron Crowe

Co-producers: Bruce S. Pustlin, John D. Schofield

Associate Producers: Lisa Stewart,

J. Michael Mendel

Unit Production Manager: Andrew Stone

Production Office Co-ordinator: Susan Dukow

Location Managers: Frawley Becker,

Andrew Ullman, Katherine Kallis

2nd Unit Director (Football Sequences): Allan Graf

1st Assistant Director: Jerry Ziesmer

2nd Assistant Director: Warren Turner

Script Supervisor: Joanie Blum

Casting: Gail Levin

Screenplay: Cameron Crowe

Director of Photography: Janusz Kaminski

Director of Photography (2nd Unit/Football

Sequences): Chuck Cohen

Camera Operator: Mitch Dubin

Camera Operators (2nd Unit/Football Sequences):

Stephen Andrich, Donald Marks

Computer Graphics Imagery/Video Display:

Banned From The Ranch Entertainment

Special Visual Effects: Cinesite Inc

Special Effects Co-ordinator: Paul Haines Jr

Editor: Joe Hutshing

Co-editor: David Moritz

Additional Editor: Gabriel Wrye

Production Designer: Stephen Lineweaver

Art Directors: Virginia Randolph, Clayton Hartley

Set Decorator: Clay A. Griffith

Illustrator: John Johnson

Costume Designer: Betsy Heimann

Costume Supervisors: Linda Matthews,

Lori Stilson, James Lapidus

Make-up Supervisor: Michèle Burke-Winter

Make-up Artist: Carrie Angland

Hair Supervisors: Linda Arnold, Michael White

Titles: Pacific Title

Music: Nancy Wilson

Music Supervisor: Danny Bramson

Music Editor: Carl Kaller

Sound Mixer: Jeff Wexler

Re-recording Mixers: Paul Massey,

Doug. M. Hemphill, Rick Kline

Supervising Sound Editors: Mike Wilhoit,

Wylie Stateman

Sound Effects Editors: Tony Lamberti, Hector Gika,

Jon Tittle, Randy Kelley

Stunt Co-ordinator: Allan Graf

Cast:

Tom Cruise (*Jerry Maguire*)

Cuba Gooding Jr (*Rod Tidwell*)

Renée Zellweger (*Dorothy Boyd*)

Kelly Preston (*Avery Bishop*)

Jerry O'Connell (*Frank Cushman*)

Jay Mohr (*Bob Sugar*)

Regina King (*Marcee Tidwell*)

Bonnie Hunt (*Laurel Boyd*)

Jonathan Lipnicki (*Ray Boyd*)

Todd Louiso (*Chad the nanny*)

Mark Pellington (*Bill Dooler*)

Jeremy Suarez (*Tyson Tidwell*)

Jared Jussim (*Dicky Fox*)

Benjamin Kimball Smith (*Keith Cushman*)

Ingrid Beer (*Anne-Louise*)

Tom Cruise

Jerry Maguire

Jerry Maguire, a slick, high-flying sports agent working for a giant company has doubts about the ethics of his industry. When he proposes there is a better, kinder way for taking care of clients he is fired. But one co-worker and a sole client believe in him. Cruise was deservedly nominated for an Academy Award for his energetic performance in this funny and heart-warming romantic sports drama. His performance is passionate, earnest and infectious, ensuring this soothing golden balm of film stays with you long after the credits have rolled.

SPOILER WARNING The following notes give away some of the plot.

A contemporary review

The director Cameron Crowe is maturing at the same rate as the characters whose lifestyles he has chronicled. After high school (depicted in *Fast Times at Ridgemont High*, which Crowe scripted from his own book, and in his directorial debut *Say Anything*) and the twentysomething Seattle scene (in *Singles*), he reaches pre-mature midlife crisis and finally comes of age as a filmmaker with *Jerry Maguire*. Though the film eventually builds to a conventional Hollywood climax – Rod Tidwell is signed by the Arizona Cardinals, while his vindicated agent Jerry realises that success means nothing without love – Crowe's script takes some unexpected turns on the way there. For a start, Jerry's conversion from 'just another shark in a suit' to man with a mission statement, which many Hollywood writers might have made the meat of their story, is dispatched in the first five minutes.

Thereafter, it's Jerry's increasingly flailing effort to get himself back on track, professionally and emotionally, which occupies centre stage. A very fluent writer of dialogue, Crowe defines his central character through a succession of terrific speeches in which Jerry seems to be trying to convince himself, as much as his listeners, of his love, idealism, commitment or business acumen. But every time Crowe seems in danger of being carried away by his own eloquence, he finds a way to deflate it. For instance, in Jerry's final reconciliation scene with Dorothy (Renée Zellweger), played incongruously in front of the divorced women's support group who congregate at the home of Dorothy's sister Laurel, Jerry is in full flow when Dorothy cuts him off with the words, 'You had me from "Hello"'.

Ultimately, though, it's not any great novelty in conception or technique that makes *Jerry Maguire* stand out. It's simply that, unlike so many big, mainstream studio movies, it delivers all that it promises – comedy, romance, satire and American football – with a consistent sophistication and lightness of touch, and a whole gallery of brilliantly sketched incidental characters, such as Chad the jazz-obsessed babysitter. Jerry's relationship with Dorothy is refreshingly complex: responding to the devotion and loyalty she has displayed, he feels that he has a duty to love her. Dorothy later confronts Jerry with the realisation that while he loves her six-year-old son Ray (another Hollywood pothole, the cute kid, here effortlessly negotiated by Crowe and the young Jonathan Lipnicki), he merely likes her. Jerry's overdeveloped sense of personal responsibility, a fine thing in his dealings with Rod Tidwell, becomes something of a liability as the basis for a marriage. And despite the feelgood ending, there's no real reason to believe that Jerry and Dorothy's problems are at an

Jann Wenner (*Scully*)
 Nada Despotovich (*Wendy*)
 Alexandra Wentworth (*Bobbi Fallon*)
 Aries Spears (*Tee Pee*)
 Kelly Coffield (*Jan*)
 Alice Crowe (*Alice*)
 Larina Adamson, Winnie Holzman,
 Diana Jordan, Susan Norfleet, Susan Pingleton,
 Cha-Cha Sandoval, Hynden Walch
 (*women's group members*)
 Glenn Frey (*Dennis Wilburn*)
 Donal Logue (*Rick, junior agent*)
 Tom Gallop (*Ben*)
 Beaumont Bacon (*Cleo*)
 Lisa Amsterdam (*Patricia Logan*)
 Angela Goethals (*Kathy Sanders*)
 Leslie Upson (*flight attendant*)
 Rick Johnson (*John Swenson*)
 Lightfield Lewis (*room service waiter*)
 Jerry Cantrell (*Jesus of CopyMat*)
 Toby Huss (*Steve Remo*)
 Drake Bell (*Jesse Remo*)
 Christine Cavanaugh (*Mrs Remo*)
 Russel Lunday (*doctor*)
 Eric Stoltz (*Ethan Valhere*)
 Lamont Johnson (*weepee athlete*)
 Brent Barry (*Calvin Nack*)
 Rod Tate (*'Baja' Brunard*)
 Charlie Cronin, Theo Greenly (*hootie fans*)
 Beau Bridges (*Matt Cushman*) *
 USA 1996
 139 mins
 Digital 4K

* Uncredited

The screening on Sat 10 May will be introduced by
 Kimberley Sheehan, Season Programmer

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end, when they are reunited; it's possible that he has just convinced himself he
 loves her out of his reluctance to lose.

The role of Jerry wasn't written specifically for Tom Cruise (Tom Hanks was
 Crowe's first choice), but it suits his glossy screen persona perfectly, and
 significantly deepens it, bringing out the panic in his trademark nervous energy
 and the emotional repression in his clean-cut, curiously asexual romantic
 image. There's one great scene where Jerry and Dorothy are eating out with
 Rod (Cuba Gooding Jr) and his equally irrepressible wife Marcee (Regina King),
 who launch into a very physical display of affection which Jerry vainly tries to
 match by kissing Dorothy chastely first on the hand, then on the forehead. It's
 almost as if at the start of the film, Jerry is the regular Tom Cruise – the slick,
 cocky operator who gets what he wants – and as it progresses, the layers are
 stripped off.

At one stage, as his clients desert him and his deals go awry, it looks like Jerry
 Maguire may be a Willy Loman for the 90s. The happy ending, of course,
 undermines that, and also the film's earlier attack on the greed of players and
 their agents. 'This isn't show friends, it's show business,' snaps Bob Sugar, the
 former friend who poaches Jerry's clients. The sense that Crowe's satire is
 aimed as much at Hollywood, another business run by agents, is strangely
 mirrored by recent reports in the US press that a letter by Walt Disney
 Company CEO Michael Eisner, exhorting his troops to more honourable
 business practices, may have been rather closely 'inspired' by the text of
 Jerry's mission statement. Rod, whom Jerry has criticised for playing for money
 rather than love of American Football, is eventually rewarded not just with a
 crucial touchdown, but also with a new contract beyond his wildest dreams.
 So Jerry's idiosyncratic, humane way of representing clients turns out to be
 very sound business practice after all, no doubt netting him a healthy
 percentage of Rod's \$11.2 million.

John Wrathall, *Sight and Sound*, March 1997