





Fifteen years have passed when we next catch up with the sisters who are working as seamstresses by day and singing at night in a smoky cabaret in Moulins, a town in the Auvergne. Enter Etienne Balsan a cavalry officer who loves the high life. Coco is not his type. Nonetheless he's intrigued by her disdain for the more obvious means of flirtation. Sarcasm is her favourite ploy and it works. By the time he's due to return to life on his estate north of Paris they've had a fling together. When her singing ambitions come to nothing, she packs her bags and follows him. Coco's imagination is soon

inspired by the parade of jockeys, trainers, actresses and courtesans who make up Balsan's easy-going circle. The men are baffled by the androgynous simplicity of the clothes she makes for herself but the women (including me) are fascinated by her monochromatic outfits which are so at odds with the ice cream colours and corseted outlines of the prevailing fashion.

Coco then has another lover Arthur "Boy" Capel - a British business man with aristocratic connections. It is in this section of the film that we get some exquisite moments- Coco seeing the seaside for the first time, her dancing debut in a gorgeous self-designed black dress, and a ponderous moment amongst fallen autumn leaves, dressed in a masculine blazer and blue and white striped shirt. It is the development of this relationship that finally begins to shape the story as one would expect, for the encouragement the Englishman offers Coco leads to her becoming a fashion designer. It all ends on a note of mingled tragedy and triumph.



What really lifts the film however is Tautou. There are poignant moments that rely so much on her facial expressions. It's that quiet, press-lipped smile that she gives, her petite frame and delicate facial features. And most of all it's that enchantingly perfected blank stare that she so often gives, which says nothing and everything all at the same time.

Historians among you may not be entirely satisfied with the way the film ends. I would be failing in my duty if I did not reveal that by concentrating on the young Chanel the film is able to ignore the more unappealing aspects of her personality. It stops well short of the 2<sup>nd</sup> World War and its aftermath, for instance, when she left France for Switzerland after being briefly imprisoned as a collaborator because of an affair with a Nazi officer. And apparently, for all her elegance, Chanel was far from beautiful.

So, instead of looking at the film as a story of the life and times of Coco Chanel, perhaps it is better to view it as a portrayal of character. And in this way it is brilliant. Coco was a pioneer not just in the fashion arena but for women and feminism in general.

There is a sense of continual discontent and restlessness throughout her life, but in the finale a fulfilled feeling of proud achievement – albeit through heartbreak and sacrifice – is found.....and for us perhaps a similarly rounding out satisfying viewing experience?

Your reaction sheets will give the answer to that question!!!

Janet Cummins

# Alfred Hitchcock silent films to be celebrated by BFI

**The British Film Institute has revealed details of its celebration of film-maker Alfred Hitchcock, which includes restorations of his silent movies.**

Champagne and Blackmail, which were directed by the British master of suspense during the late 1920s, will be shown with live musical accompaniment.

A three-month long season will also see all 58 of his films screened. Actors Tippi Hedren and Bruce Dern will also take part in live events.

Speaking at a launch in London on Tuesday, Heather Stewart, the BFI's creative director, said that the BFI had wanted to get out its "big guns", like other big cultural organisations, during Olympic year.

"The idea of popular cinema somehow being capable of being great art at the same time as being entertaining is still a problem for some people," she said. "Shakespeare is on the national curriculum, Hitchcock is not."

She said that in the same way that Picasso had changed the face of modern art, Hitchcock was also a game-changer. "After Psycho, in particular, film-making could never be the same again."

An open-air screening of Blackmail, directed by the 30-year-old Hitchcock in 1929, will be staged in the forecourt of the British Museum on 6 July as part of the BFI's involvement in the London 2012 Festival celebrations.

The film will feature a live score by award-winning composer, musician, writer and broadcaster Neil Brand, performed live by an ensemble of 18 musicians. Describing Hitchcock as an "incredibly seductive" film-maker, Brand said he had not tried to replicate the music of the silent era. "This is for an audience now."

Hitchcock's 1927 boxing drama The Ring will be shown at the Hackney Empire, with jazz and hip hop artist Soweto Kinch providing live music and fellow Mercury prize nominee Nitin Sawhney will score The Lodger: A Tale Of The London Fog.

After performing a live saxophone solo over a clip from The Ring, Kinch said: "The dance sequences in this film have travelled really well with time. There's a particular beat and a tempo that means I'll be able to twin the old with the new."

Ruth Mackenzie, director of the London 2012 Festival, told the BBC: "Alfred Hitchcock is one of the great artists of the 20th Century and like all great artists he makes us look at the world differently - and he makes his art form transform itself after his input."

Source: BBC website 17.4.12

*The printing of the notes for each film is undertaken by Repropoint free of charge*



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# Reactions to **Young@Heart** 12 April 2012

<b>Score</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Votes</b>	~	~	~	1	~	~	6	6	11	1	2

**Total received – Average Score – 7.33**

## Your Comments

Sentimental, but Americans are – I admired them all  
 Truly enjoyable (they weren't really old)  
 Great spirit, good music but too patronising  
 Touching, humorous, life-affirming film  
 Best film I have ever seen! Very moving  
 An interesting little film – most of them looked much more than 80 – quite moving  
 A "feel good" experience – full of highs and poignant moments

Very entertaining!  
 Enjoyed the 2<sup>nd</sup> half more than the first  
 Definitely a feel good film – very enjoyable  
 Wonderful film

Not for me – people more interesting than music

Position	Film	Average Score
1 <sup>st</sup>	The Secret in their Eyes	8.69
2 <sup>nd</sup>	The Kings Speech	8.66
3 <sup>rd</sup>	Nowhere in Africa	8.00
4 <sup>th</sup>	Made in Dagenham	7.94
5 <sup>th</sup>	Young@Heart	7.33
6 <sup>th</sup>	Etre et Avoir	6.94
7 <sup>th</sup>	The Illusionist	6.92
8 <sup>th</sup>	An Angel with Dirty Faces	6.87
9 <sup>th</sup>	Machan	6.81
10 <sup>th</sup>	Night of the Sunflowers	6.67
11 <sup>th</sup>	Harvey	6.3
12 <sup>th</sup>	Public Enemies	6.16
13 <sup>th</sup>	Black Swan	5.88
14 <sup>th</sup>	Heartbeat Detector	3.95

*Our next film:*  
**8pm on**  
**Thursday**  
**10 May 2012**

*"If you think your thoughts are safe, they'll change your mind."*

