



Six men. With nothing to lose. Who dare to go...

THE FULL

MONTY

USA/UK; 1997
91 minutes; Cert 15

CREDITS:

Director
Peter Cattaneo
Screenplay
Simon Beaufoy
Photography
John de Borman
Music/Orchestration
Anne Dudley

CAST:

Gaz	Robert Carlyle
Gerald	Tom Wilkinson
Dave	Mark Addy
Lomper	Steve Huison
Mr Horse	Paul Barber
Guy	Hugo Speer
Jean	Lesley Sharp
Mandy	Emily Woof
Linda	Deirdre Costello
Reg	Bruce Jones
Nathan	William Snape

THE YEAR'S MOST REVEALING COMEDY.



"IT'S JUST BLOODY FUNNY"
TIME OUT

★★★★★
"THIS IS UNDOUBTEDLY ONE OF THE FUNNIEST FILMS YOU WILL EVER SEE"
More

Set in Sheffield, six ex-steelworkers are coming to terms with losing their jobs, their self respect and their social status. With their factory reduced to a looters haven, they are looking for something, anything, to get them out of the Job Club.

Gaz (Robert Carlyle), is faced with losing access to his long suffering son Nathan (William Snape), unless he can pay his £700 child maintenance. After infiltrating the local working mens club on "ladies night", he is astounded that so many are ready to part with a tenner to see the Chippendales strut their stuff. Witnessing the ultimate horror, women not only invading the sanctity of the gents, but pissing standing up, it is time to fight back. Anything the Yanks can do, they can do better!

And so, the most unlikely dance troop in history are formed:-

Dave, (Mark Addy) whose libido has dwindled as his paunch has expanded, is blessed with wonderfully deadpan lines. "Anti-wrinkle cream there may be, but anti-fat bastard cream there is not". Gerald, (Tom Wilkinson) a middle management type and ball room dancer, can't bear to tell his credit card crazy wife that he's been unemployed for six months. Lomper (Steve Huison), is a suicidal security guard. Horse, (Paul Barber) has some much needed rhythm. Guy (Hugo Speer) is a well endowed security guard, the only one confident about going all the way.

Rehearsals provide many of the classic comedy moments: The famous dole queue scene set to Donner Summers 70's classic "Hot Stuff"; using Arsenal's off-side trap to perfect their dance formation; being arrested for indecent exposure when test driving their bright red thongs, to name but a few. This film is not just a "Carry On" for the 90's though.

Whilst it may have just been awarded the Lafta for best comedy film ever, it is also loaded with irony. Director, Peter Cattaneo, opens with footage from a brashly optimistic promotional film from the early 70's, "Sheffield: City on the Move", cutting immediately to the run down Sheffield of today.

These unemployed, emasculated men are out to prove themselves. Believing they have become worthless, this is their big chance to regain lost pride and once again be able to face themselves in the mirror.

The acting is consistently excellent and much of it's political and sexual meaning resides in the absence of glamour. The lack of sentimentality, coupled with imaginative touches, heighten the audiences appreciation of their situation. It is not only a humorous tear that comes to the eye, during the more poignant moments.

With a plethora of nominations and awards, it is somewhat surprising that with close examination of the plot, it falls apart. Would Dave, throw away his first stable job as a supermarket security guard by stealing two jackets ? Bearing in mind that he sets off all the alarms and does it in broad daylight, would he not have been pursued ? The short answer, is that Cattaneo allows us to ignore such implausibility's, by providing us with a likeable bunch whom we wouldn't want to be caught.

Most people who don't attend films to find fault, but in the hope of being entertained, will love this movie. It's moments of crudeness, boneheadedness and un-believability shouldn't prevent it from being enjoyed by a wider audience. Perhaps though, the marketing of the film has focused too much on the naked men, giving a rather distorted image of the film and ultimately, missing the point.

Full Monty Facts:-

- The slang phrase "the full monty" entered the English language in the 19th Century, probably via gambling in army and naval canteens. It derives from a Spanish card game in which the pile of cards in the middle of the table are aptly called the "monte". Initially meaning "to sweep the board" the term came by extension to mean getting or giving the lot.
- US studio executives were, according to screenwriter Simon Beaufoy, a tad perplexed by the films title, as no character called Monty actually appeared.
- One of Fox's top Australian Executives promised to pose nude if the film made more than £20 million down under. It did. So did he.
- The makers of the film could have made it 69 times over, if they had had Titanic's budget.
- If you log on to the internet site www.foxsearchlight.com/fullmonty, they have provided an on line dictionary to help understand the regional dialect. Lunchbox, woofter, bog, chuffers, malarkey and divvy are all explained in dictionary style. Good for a laugh!



Robert Carlyle

The Observer Review 7 February 1999



Mark Addy

— a Yorkshireman born and bred — has always got by. He has a regular spot on *The Thin Blue Line*, small parts in *Peak Practice* and *Band of Gold* — the sort of respectable, defiantly parochial fare that many actors would kill for. But thanks to *The Full Monty* — a film he says he just ‘blundered into’ — he’s moved into a different league. Next week he can be seen in *Jack Frost*, a big-budget family movie in which he plays best friend to Michael Keaton’s irresponsible bluesman. An Ortonesque indie movie, *The Last Yellow*, with gamine-of-the-day Samantha Morton, will follow later this year. Most significant of all, perhaps, Addy is set to slip into an American icon’s boots. In the prequel to *The Flintstones* (as yet untitled), Addy will star as Homer Simpson’s spiritual godfather, Fred.

WHATEVER HAPPENED TO THE FULL MONTY LADS?

Steve Huison (second from left, next to Mark Addy). Since his success in *The Full Monty*, Huison has worked on the feature film *LA Without A Map*, and will soon be seen in Tony Harrison’s film version of *Prometheus*, which is due to be released in the Spring.

Robert Carlyle Has just landed a £1m role as the villain in the latest Bond movie, *The World Is Not Enough*. As well as starring in Ken Loach movies, he built his reputation with roles such as Albie, the mad skinhead in Jimmy McGovern’s *Cracker*. Has three other lead

roles lined up this year — in Jake Scott’s film, *Pfunkett and MacLeane*; in Antonia Bird’s *Ravenous*; and in Alan Parker’s adaptation of the hit novel *Angela’s Ashes*.

Tom Wilkinson Currently starring in *Shakespeare In Love*, he has long been considered one of Britain’s finest actors. TV career includes parts in *Morse* and *Martin Chuzzlewit*. Now working on *Ride With The Devil*, a war epic from the acclaimed director Ang Lee.

Paul Barber After playing Denzil in *Only Fools and Horses* for 18 years, Barber landed the part of Horse in *The Full Monty*. Has played villain Greg Salter in *Brookside*, plus numerous small parts in TV shows and films. Currently working on a sitcom project with Gary Olsen.

Hugo Speer Speer had acted in several hit TV dramas, including *Taggart* and *McCallum*, before his audition for *The Full Monty*. His latest film, *Swing*, about an ex-convict who forms a swing band with his girlfriend (Lisa Stansfield), is released in March.

Cutting to the chaste

It is a relief, with all this smut flying around, to see that at least someone is trying to protect the moral wellbeing of Washington’s children. Syndicated film reviewer, Jane Horowitz, warns parents what to expect from differ-

ent movies in no-nonsense straightforward detail, every week in the *Washington Post*.

She describes *The Full Monty* thus: “Jobless British blue-collar men try to become male strippers in riotously funny, poignant, adult comedy. G-strings; bare tushes; profanity; sexual innuendo; talk of sexual dysfunction; gay subplot; graphic toilet-humour.” Ten out of 10 for accuracy, but somehow, I

still remember it being slightly more enjoyable than that.

LA Confidential gets this write-up: “Fab, super-chic thriller on corrupt cops in the 1950s LAPD. Bloody gunplay; fighting; rotting corpse; rats; hints of rape; torture, seduction; erotic photos; gay subplot; rare strong profanity; sexual innuendo; liquor; cigarettes.”

These, remember, are the films Jane likes.

The Blue Angel (11/3/99)

28 reactions, average score 6.5

Comments

Most interesting. Acting very good.

Comedy turned to tragedy.

A real disappointment.

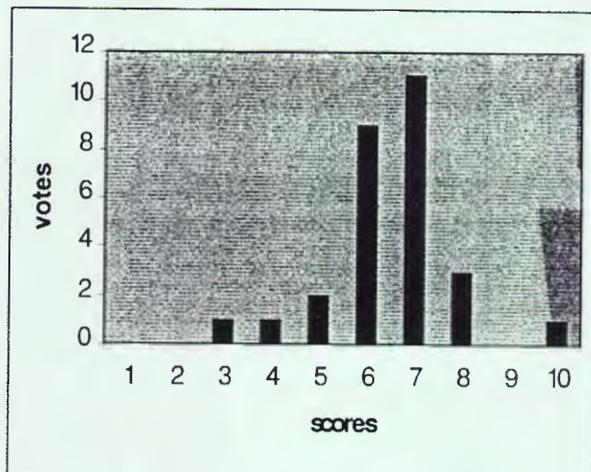
A sad little film.

Who said the Germans had no sense of humour?!
Tonight they sack Oskar LaFontaine and we get Marlene!

No fool like an old fool!

Dietrich was excellent and it captured the sleazy atmosphere excellently.

Disappointing really. Didn't get any sexual frisson at all, despite the thigh slapping!



WNCC Members' Reactions Summary
19th Season, 1998-99.

Helen Sayers

Title (No. of Reactions) Score >>3>>>4>>>5>>>6>>>7>>>8>>>9>>>10

6= Road to Morocco (33).....	7.52
3 Mrs. Brown (45).....	7.93
12 Twelve Monkeys (23).....	6.00
10=Letter From My Village (20).....	6.50
5 Grosse Pointe Blank (38).....	7.58
4 Ridicule (46).....	7.78
1 It's A Wonderful Life (27).....	8.41
6= Shooting Stars (27).....	7.52
2 The African Queen (32).....	8.06
9 The Boston Strangler (37).....	7.24
8 The Wings Of The Dove (42).....	7.29
10=The Blue Angel (28).....	6.50

8th April - An intriguing and sensitive film about growing up in the 1950's that won two French 'Cesars':

LE GRAND CHEMIN [15], France, 1987. Directed by Jean-Loup Hubert.

An evocative semi-autobiographical account of the director's painful and pleasurable experiences as an adolescent during one lazy summer in Brittany, when billeted with his mother's best friend and her boozy husband while his parents strive to sort out their divorce.

**COMING
NEXT MONTH**

Programme ends at 10.20 pm (approx)

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Director Jean-Loup Hubert cast son Antoine (above) as his cinematic alter-ego in the autobiographical *Grand Chemin*