



Chelsy Davy and Prince Harry in April at a cricket match in Antigua.

Report says Prince Harry, Davy split

LONDON — Prince Harry and his Zimbabwean-born girlfriend have ended their three-year romance, a newspaper reported Sunday.

The News of the World said the Chelsy Davy, who has been studying at a college in England while dating the prince, broke off the relationship this week after losing patience with his playboy lifestyle and lack of commitment to her. Clarence House, where Prince Harry lives with his father Prince Charles and his brother Prince William, declined to confirm the report, saying it doesn't comment about the royals' private lives.

Prince Harry, 21, graduated this year from Britain's elite Sandhurst military academy after training to become an army officer.

New York

Hasselbecks welcome son

Television talk show host Elizabeth Hasselbeck has given birth to a son, ABC announced Saturday.

The co-host of "The View" gave birth Friday to a 7-pound, 15-ounce boy at an Arizona hospital, the network said.

NFL quarterback Tim Hasselbeck, did not release the newborn's name. She planned to call in to the show Monday to announce it, the network said.

Elizabeth Hasselbeck, 30, began a 2½-month maternity leave from "The View" on Oct. 23. She also was a contestant on the television reality show "Survivor." Her husband is a backup for the Arizona Cardinals.

London

Four Tops win legal battle

Motown icons The Four Tops won a legal battle Friday when a British judge ordered a rival group to stop using the band's name.

High Court judge Nicholas Warren ruled that singer Viscount Oliver Miller must stop performing and recording under the name Viscount Oliver's Legendary Four Tops.

The judge declared invalid the trademark "Viscount Oliver's American Dream The Legendary Four Tops," which Miller has used to promote dates by his Four Tops tribute act across Britain.

The judge also ordered Oliver to pay damages, at an amount to be determined.



Orangeburg, S.C. Peabo Bryson

Singer alleges non-payment

Peabo Bryson's manager and the owner of a South Carolina sound company say South Carolina State University failed to pay them for performances during the school's homecoming last month.

The Grammy-winning singer and R&B group Silk performed on Oct. 27. Bryson's manager, Jeff Alston of Bronx, N.Y.-based Rebel Soul Records, said the singer is owed \$16,000. Madison Meadows of Greenville-based Audio Mass said the school still owes him \$3,900.

But Edwin Givens, the university's special assistant for legal and government affairs, said the school paid a promoter and his company for the concert.

London

Polanski to direct 'The Ghost'

Roman Polanski will direct a film adaptation of "The Ghost," the best-selling political thriller by Robert Harris.

Random House Group, the book's publisher, said Polanski and Harris are collaborating on a screenplay. Filming is due to begin in northern Europe next year.

The book's narrator is a ghostwriter, hired to help a former British leader complete his memoirs, who becomes enmeshed in a web of espionage and political intrigue.

It has caused ripples in Britain for its parallels to former Prime Minister Tony Blair, who has known Harris for 15 years. Like Blair, fictional premier Adam Lang is a once-popular politician brought down by his close alliance with the United States in its "war on terror."

Beijing

Censored 'Lust, Caution' scores

Ang Lee's "Lust, Caution" raked in \$5.4 million in its first four days of release in China, despite cuts by censors.

Citing the film's distributor here, China Film Group Corp., the official Xinhua News Agency said the sexually explicit spy thriller already was on track to become one of the year's biggest box-office draws.

Several minutes were cut from the film to make it palatable to Chinese censors who forbid nudity, profanity and behavior viewed as immoral or politically subversive.

Ang Lee

Los Angeles

'Bee Movie' has the buzz

Jerry Seinfeld turned more honey into money as his animated comedy "Bee Movie" buzzed to the top of the box office in its second weekend.

The DreamWorks-Paramount flick, which had debuted at No. 2 behind Universal's "American Gangster" the previous weekend, packed in family crowds to pull in \$26 million, raising its total to \$72.2 million, according to studio estimates Sunday.

"American Gangster," starring Denzel Washington and Russell Crowe, was a strong No. 2 with \$24.3 million in sales, lifting its total to \$80.7 million.



A scene from "Bee Movie," this weekend's No. 1 flick.

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Brad Pitt, left, as Jesse James with Casey Affleck as Robert Ford in "The Assassination of Jesse James by the Coward Robert Ford," at the Kutztown Strand.

A thrilling study in obsession

"The Assassination of Jesse James by the Coward Robert Ford" is not your usual Western. It is more lyrical, more psychological — a visual poem about paranoia and celebrity worship.

By Christy Lemire
The Associated Press

Brad Pitt stars as Jesse James in "The Assassination of Jesse James by the Coward Robert Ford" — one legendarily famous person playing another — and that's one of the few injections of reality in this otherwise otherworldly production.

It's set during the late 1800s in Missouri, at the end of James' storied criminal career and during the final year of his life before he was shot to death by a member of his gang. A Western in aesthetics only and steeped in period detail, it's really more of a steadily percolating psychological thriller, a study of obsession and paranoia. But it has a dreamlike quality that lifts it from the trappings of time, place and genre, an impressionistic flow reminiscent of the best of Terrence Malick.

Some will call writer-director Andrew Dominik's film slow, overlong, draggy, even self-indulgent. "Langui" and "hypnotic" might be more felicitous words, but it's true, "Jesse James" could have been stronger if it had been a half-hour shorter.

Still, it features some mo-

ments of tantalizing suspense, as well as riveting performances from Pitt and Casey Affleck as the killer, Ford. Sam Rockwell, Paul Schneider, Sam Shepard and James Carville comprise the well-chosen supporting cast. But just as much a star is the great Roger Deakins, the longtime Coen brothers cinematographer who also recently shot "In the Valley of Elah" and who bathes "Jesse James" in a warm, soft sense of melancholy.

That may sound like a surprising stylistic choice given the violent nature of the movie's subject matter, based on Ron Hansen's book, but the result is disarming and inspired. A nighttime train robbery, for example, becomes an almost romantic ballet of light and shadow.

The holdup turns out to be the last for James' stoic older brother Frank (Shepard, barely used), who's getting out of the crime business for good. Jesse carries on with the other longtime members of his gang, as well as a new hanger-on by the name of Bob Ford, who has read about Jesse's exploits in nickel novels from afar and desperately longed to join him.

Affleck does something remarkable here with his performance: He makes you feel

"The Assassination of Jesse James by the Coward Robert Ford"

★★★ (out of 4)

Rated R for strong violence and brief sexual reference

Starring Brad Pitt, Casey Affleck, Sam Rockwell, Mary-Louise Parker, Paul Schneider, Sam Shepard, James Carville, Jeremy Renner, Garret Dillahunt

Directed by Andrew Dominik

Running time: 160 minutes

Venue: Kutztown Strand

sorry for this weasely, whiny, 19-year-old kid, yet fear him at the same time. From the title you know he's the killer, but he's also the film's true villain. Pitt's Jesse can be volatile and his reputation for unflinching violence is justified, but he's so complex and charismatic, you almost want to see him succeed; you certainly don't want to see him shot down, even though you know that's what's going to happen at the outset.

"I have believed I am destined for great things," Bob announces at the beginning, though even he doesn't seem entirely convinced of his words.

Jesse seems vaguely annoyed by this creepy, clingy newcomer but he also likes the idolatry, so he keeps him around to the frus-

tration of his more senior soldiers, Dick Liddell (Schneider) and Wood Hite (Jeremy Renner). Only Bob's ingratiating older brother Charley (Rockwell) is on his side because he figures the two of them can get in on the action as a team.

But slowly, over time, Jesse comes to trust none of them. He suspects that they're all out to get him — not just Bob but the men he has worked with for years — and that if two of them are talking together, they must be conspiring to take out this most wanted of wanted men and collect the reward.

Simultaneously, they grow more frightened of him than they already were, worrying that he has a sixth sense about what they're up to at all times. A scene in which Jesse shows up at a farmhouse where his men are staying and sits down to dinner is breathtaking in its suspense; Charley awkwardly falls all over himself to make Jesse happy; Bob chafes at being the butt of jokes, and Jesse challenges them both in such a way that it's impossible to tell whether he's kidding.

Just because he's paranoid, though, doesn't mean he's wrong. Bob goes from worshipping Jesse to realizing "he's just a human being," a husband and father of two. And so when Jesse asks for toy-fur fashion, "You want to be like me, or you want to be me?" the answer isn't obvious to Bob or to us — and it's no clearer even after he has fatefully pulled the trigger.

Hopkins, chorus meld beautifully

The Reading Choral Society, presenting its first concert under its new music director, rises to the occasion.

By Susan L. Peña
Reading Eagle Correspondent

The Reading Choral Society's new music director, Peter Hopkins, made his Reading debut with the ensemble's first season concert Saturday night in Christ Episcopal Church. He has replaced David DeVenny, who stepped down after last season's final concert.

The church was the perfect setting for "Vaulted Arches: English Cathedral Music," a program that featured, coincidentally, one of Hopkins' specialties. He brought a genuine love for this repertoire to the group's first real foray into it, and the singers obviously responded to his enthusiasm, producing a concert full of expressive, fervent singing.

Hallmarks of the English choral style are sweet, clear voices — originally those of men and boys — and the choral society, under Hopkins' expert guidance, managed to appreciate that style in spite of the

large size of the mixed group. There were many quiet, pristine moments, and well-shapéd phrases.

They opened with 20th-century Irish composer John Ireland's stately "Jubilant Deo" in F, accompanied on the organ by Hopkins' wife, Paula Pugh Romanau, who shares the music ministry with her husband at St. Peter's Church in Philadelphia.

This was followed by two a cappella pieces by the Renaissance composer William Byrd, his light-hearted "Sing Joyfully" and the mystical, beautifully written and sung "Ave Verum Corpus."

His contemporary, Orlando Gibbons, wrote the following piece, "Massana to the Song of David" for Palm Sunday, and the choral society gave it a fast-paced, joyous reading.

Romanau performed two choral preludes as guest soloist: Vaughan Williams' "Rhosymedre," a Welsh tune, and C.H.H. Parr's "on 'Croft's 136"; in both she used distinctive voices and played with much freedom of expression

and a fine sense of drama.

Two pieces by 19th-century composer Charles Villiers Stanford, a student of Brahms, followed: "Justorum animae," written for All Saints' Day, and the gentle, swaying "Beati quorum via," based on Psalm 119.

Ireland's "Greater Love Hath No Man," written for Armistice Day to commemorate the victims of World War I, was the highlight of the program, with its moods changing from subdued to triumphant, with a quiet, meditative ending.

This is considered the composer's finest work, with its themes of love conquering death and sacrifice for the sake of one's friends. Based on biblical texts, the piece is a seamlessly woven tapestry of voices and organ.

They finished with Benjamin Britten's "Festival Te Deum," based on a chant melody by the composer which was echoed in the organ part. This was a challenge to the singers, with its high range and catchy rhythms — one that they met very well indeed.

Hopkins works well with the choral society, who responded to his nuanced direction with one of their best singing.

Contact Susan L. Peña at entertainment@readingeagle.com.

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