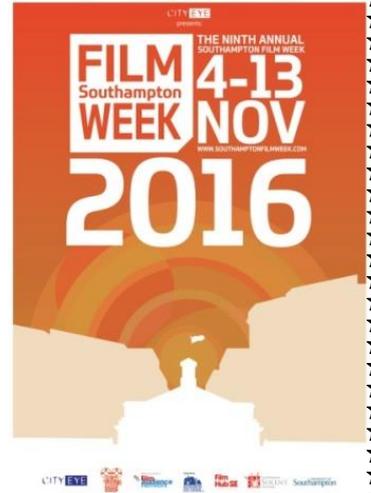




NEWSLETTER 2

If you are reading this second **Phoenix** Newsletter of our Autumn season in the week of publication, then you should be aware of the 9th **Southampton Film Week** which is taking place at venues across the city and beyond. Our contribution this year is the acclaimed Cannes award-winning Chinese film **The Assassin**. It may seem an unusual choice for our programme, a martial arts drama set in the 8th century, but we think we have chosen appropriately in this instance.

Other highlights of **SFW** still to come include the controversial documentary **The Hunting Ground** which examines the politics and problem of sexual assault across US university campuses (The Spark, Southampton Solent University - Thurs 10/11 @ 7 p.m. free entry); the



new Tom Cruise action film **Jack Reacher Never Go Back** (Sonar Cinema, Southampton Solent University - Fri 11/11 @ 7 p.m. £4.50); and in Guildhall Square on Friday and Saturday there is a Vintage Mobile Cinema, one of seven units custom built for the government in the late 1960s to promote British industry, and the only surviving example still on the road. showing **shorts, archive films and animations** (11-12/11 from 11 a.m. – 6 p.m. free entry)



The **Phoenix** now has its very own **MailChimp** mailing list and if you have given us your email, you should be on it. We will be sending out occasional mailings with our latest information and programme news and updates on it. Check your spam folder in case our mailouts are sent there! Please let Graham know if you think you are not on the list or have not received anything to date.



DESERT ISLAND FILMS

Continuing our series borrowed from Roy Plomley's **Desert Island Discs** programme on BBC Radio 4, this time around Adrian Pickering is the castaway to be surrounded forever by sea, sun, and a solar-powered DVD player. In the latest in our occasional articles Adrian presents his Desert Island Films. A great deal of day-to-day work goes on behind the scenes to ensure that the Phoenix programme happens each week, and much of that work is quietly carried out by Adrian. From checking UF has the digital copy of the week's film and the key required to run it, and liaising with SUSU, and keeping tabs on the production of the WFNs, to checking the sound and visual levels on our film nights, he also plays the main role in arranging the annual brochure, which means that once we have our thirty or so films decided, Adrian goes into overdrive to sort out the printing, checking drafts for typos etc, and then organising the September mail-out. A busy Phoenix man all year long, so perhaps the tranquillity of his desert island, with the smooth sounds of *By the Sleepy Lagoon* and the cawing seagulls will have a certain appeal.

Adrian, you have a solar-powered DVD player set up on the sands on your island, what's your selection of movies that you would want to take with you?

Well, I have to say that I'm delighted with the generosity in that *Desert Island Discs* castaways have only eight discs but here we are allowed TEN movies! That is a luxury in itself. So, in no particular order...



★ **In the Heat of the Night** - Stunning performances from Steiger and Poitier.
 ★ Also memorable title music. The excellent Paul Gambaccini Radio 4 series 'And
 ★ the Academy Award goes to...' (9/2/2013) explained just how difficult the film
 ★ was to shoot at the time: very few scenes were able to be shot *in situ*.



★ **Lawrence of Arabia** - Many Members will know of my respect for this film. I tried to show it in 2007 as our
 ★ inaugural film in our then new B32 venue. Even then, Sony had no 35mm print available! We finally
 ★ succeeded when I persuaded the **Phoenix** to show it as part of the University's 'Great War' season last year
 ★ in its final, Director's cut, digital edition, with intermission (and national anthem at the end). Sumptuous
 ★ and haunting.

★ **Kes** - My first Ken Loach as a school kid, enjoyed in a Chatham cinema with my Mother, and still very
 ★ evocative, I have continued to enjoy it ever since.



★ **Death in Venice** - Again, as a school kid, my Auntie Chris (well known among
 ★ the West End Box Office staffers) got me in to see this in a Leicester Square
 ★ arthouse cinema. Slow but visually stunning, and I have become forever a fan of
 ★ Mahler's 5th.

★ **Goldfinger** - The finest of the original Bond films. A period piece now, but just
 ★ as it should be. First seen as a holidaying schoolboy with Dad one summer
 ★ holiday afternoon in a Torquay cinema. Shirley Bassey's performance of the title
 ★ song is just fabulous!

★ **Born Free** - Almost forgotten but reminded by recently passing the Crossrail-threatened Soho Curzon on
 ★ my way to attend a screening in the ornate Odeon, on Upper Shaftesbury Avenue, London. My Mum took me
 ★ to the then Columbia (1966) to what was just supposed to be a family film. Now recognised
 ★ for its production, music, and acting, and its lasting effect on big game wildlife preservation.

★ **The Man Who Fell to Earth** - Bowie was not supposed to be an actor, except here. He was
 ★ perfectly cast in Nic Roeg's 'Alien comes to Earth' production. Slow and sinister, but deep.



★ **2001: A Space Odyssey** - Just remarkable in its foresight, not least the production and
 ★ editing without the now-assumed CGI that is so easy now. As a human-computer interaction
 ★ research academic, the relationship with HAL is, even now, disquieting and instructive.

★ **The Social Network** - Almost everything that Aaron Sorkin has screen-written (**West Wing, Jobs**) has been
 ★ impressive. The music adds to Jesse Eisenberg's remarkable portrayal of Mark Zuckerberg in a starkly
 ★ realistic telling of modern 'dotcom' entrepreneurs. I know: I have probably taught a few of them.

★ **Downfall** - We saw Traude Junge (Hitler's secretary) in documentaries in prior decades. This was the
 ★ resulting drama documentary. Daringly made in Germany with leading
 ★ German talent, this film is seminal and chilling. An experience worth
 ★ repeating so as not to be forgotten.



I'm cheating now, but others that I could have picked were **Victim** -
 ★ we'll be seeing that soon as this year's classic - and one of Phoenix's
 ★ top-rated films **The Lives of Others**; I am proud to say that I was the
 ★ first to suggest we programme that film!

★ *Well, thank you Adrian. Which of your choices would you take if it was down to one DVD and why that choice?*

★ It would have to be **Lawrence of Arabia** - such a lot to see and think about in this epic, based on truth.

★ *You can take a first edition of Halliwell's Film Guide (though you might not need it?), and a copy of The Bible,
 ★ but you are also allowed a book and a luxury of your choice. What would they be and why?*

★ I'm not a great reader - that's why I watch films! I guess it would have to be my signed copy of 'Churchill, A
 ★ Study in Greatness' by Geoffrey Best. Dense and authoritative - plenty still to digest. The luxury would have
 ★ to be an inexhaustible supply of wines from South-west France - those from the region around the Corbières
 ★ hills, a fine AOC. A reminder of the pleasures of home while having to cope on my island refuge! Adrian

★ *A reminder to all Phoenix members, we will be starting our presentations promptly at 8 p.m., box office functioning permitting.*

★ Anyone arriving after that time may be refused entry, even if they hold a membership card or a ticket for the film. So, **please ensure**
 ★ **you arrive in plenty of time, to be sure of getting your seat.** We keep a small number of seats in the back row of the main
 ★ auditorium on either side of the nearest aisle to the entrance for members with mobility difficulties. The two rows of seats on the
 ★ "balcony" are reserved strictly for UF and Phoenix staff volunteers - please may we ask you to respect this arrangement by not
 ★ sitting in those rows. And finally, switch your mobile off, not just on silent, please refrain from talking during the film, and avoid eating
 ★ "noisily". Thank you, we are sure you will understand our wish that *all* our members enjoy our film presentations.

