



NEWSLETTER 8

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From a recent film awards ceremony speech: I want to thank my Mum, my cat, the postman, the grocery delivery boy, Archimedes, the Man in the Moon, and everyone who worked on the film; without you it would never have made it to the cinema, and I would not be here tonight ...



Far more subtly, here are the words of Vijay Sethupathi, a hugely popular Indian actor with well over fifty film titles to his credit, and from this quote, he is clearly a modest gentleman. "I never take credit for my movie's success. I am the face of the movie, but there are numerous unsung heroes behind the scene. From the director, cameraman and editor to the light boy, everyone knows how difficult it is to satisfy the audience."

So now we will take up where we last left off with our explanations of who does what on a movie set, seeking to credit appropriately the backroom women and men whose names scroll up (or rarely, down) onscreen at the end of a film. Having gone through most of the alphabet in previous Newsletters, we are now drawing this series to an end, so these are indeed the closing credits (sorry!).

Set designer: the Set Designer on a movie translates a Production Designer's vision and ideas of the movie into a set and this is then used for filming. This person reports to the Art Director, and any such report includes reference to the suggestions of the Set Decorator, who is in charge of decorating movie sets with furnishings, plants, drapery, and anything filmed on an indoor or outdoor set.

Sound designer: this role involves overall creation and design of all the audio elements of a film, from speech, through sound effects (FX) to music. As such, s/he liaises closely with the film's music composer and performers, or the collater of any third party musical provision, such as songs used to augment a scene's importance and meaning.

Technical advisor: this role appears to be obvious, but can involve very specific technical attention to a film's subject matter, to ensure it is more authentic and true to that subject matter.

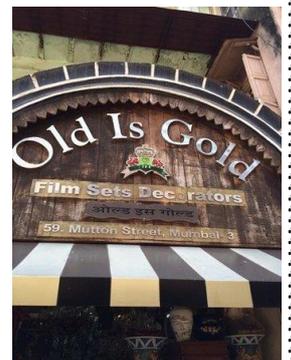
Unit Production Manager: Unit Production Managers are executives who are responsible for the administration of a film. UPMs report to a senior Producer, and only work on one film at a time. There may be more than one UPM, for example when a film is being made in different locations. On the recent movie **Colette**, there were three UPMs, one in Hungary, where much of the film was made, one in France, and one in England.



Wrangler: no, not the make of jeans worn by the Director, but rather wranglers are directly responsible for all entities on the set that cannot be spoken with or to. They are therefore responsible for the care and control of those items and animals, and must have an expertise in dealing with these particular things or creatures. These days, great care is taken to ensure that "No animals were harmed in the making of this movie", and that courtesy of the film's wrangler. And so finally, to properly close our credit reference explanations, we must

include those people without whom there would be no film at all, namely the Actors and (old-fashionedly) Actresses who are listed as **Cast**. Their roles are probably simple to understand, but undoubtedly in most cases the hard, often tedious and demanding work that goes into creating those roles most certainly isn't!

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Southampton and Winchester Visitors Group (SWVG) were very pleased to be able to make a collection at the Phoenix film for Holocaust Memorial Day **Insyriated** on 23rd January. Phoenix members were very generous and we were able to raise £170.07 to enable us to support destitute asylum seekers in Southampton.

If you weren't able to pick up a leaflet and would like further information, our website is: www.swvg-refugees.org.uk. Thank you everyone. Liz Statham on behalf of SWVG.



Gap Week Film voting

In a couple of weeks we shall be providing you with the chance to choose the film you want to see for our Gap Week on May 15. If you have any film suggestions that you think we should consider adding to our selection to be offered, please let us know after the film or on your voting slip.

HRA

Hollywood Rules Again? High Resolution Audio? Human Rights Act? High Risk Area? Well, although the acronym can mean all of those things, I guess the first two are the most likely you would expect in our Newsletter, but wait. One of the most important aspects of the **Phoenix Southampton Film Theatre** is our involvement in, and commitment to, the local community. For many years, we have been based at the University of Southampton, at the heart of the Highfield and Portswood areas of the City. We see our role very much as bringing high quality films to the city and surrounding area, in other words to our local community. We know that many members live in or close to those two suburbs of Southampton, and we are aware that quite a few Phoenix members are also members of the **HRA**, better known as **Highfield Residents' Association**. The HRA is the largest residents' association in Southampton and on (y)our doorstep! It represents your interests and campaigns on many local issues. Amongst other things, it checks all local planning and licensing applications, objecting to those its members consider inappropriate or unlawful and supporting those that add value to the local community. As a member, you also get access to lots of discounts and offers with local cafés, restaurants, theatres, and other retail outlets. All this for just an annual subscription fee of £5 a year per household! It is exceptionally good value!



The HRA always welcomes new members. To join, click on the link and complete the membership application form on the website. Be part of a huge collective who wish to protect and preserve their local environment for the good of all, and which, incidentally strongly supports **The Phoenix** and other groups in the community. The website is <http://www.highfieldresidents.org.uk/join-us/> - for additional information, you can email to highfieldracomms@gmail.com

Members' Movie Memories

In our last Newsletter, we asked you to let us know (1) what was the first film you ever saw, (2) your favourite film ever, (3) your favourite actors/actresses, and (4) your favourite movie moment. Some of you responded enthusiastically and here are your movie memories:

☺ 1. **Snow White & the 7 Dwarfs**; 2. **The Sound of Music** and **The Lives of Others**; 3. Ian McKellen and Alison Steadman.

☺ 1. **The Borrowers**; 2. **Of Horses and Men**; 3. Alan Rickman and Meryl Streep; 4. The monkey scene in **The Square**.

☺ 1. Saturday Kids Cinema at the Rex Cinema; 2. **Still Life** (aka Council death man!); 4. Tony singing "Maria" from **West Side Story**.

☺ 1. **Dr. Zhivago**

☺ 1. **Tom Thumb** (in 1958/9?) - otherwise seeing the News at a London Railway Station, but too young to know, too old to remember!

☺ 1. **Bridge on the River Kwai**; 2. **The Treasure of the Sierra Madre**; 3. Jack Elam and Olivia Colman; 4. The closing sequence of **Casablanca** after the plane takes off. This member added "That's this week, next week you might get some different answers!"



So, we are now hoping we might get those different answers, and at the same time may we again urge you *all* to record your own movie memories on the back of your voting slip (or email them to enquiries@thephoenix.org.uk) for publication in a future Newsletter. Thank you.

And finally, a reminder that if you have not given us your current email address, or if you did not write it legibly enough on your membership application form (you would know because you will not have received any mailings from the Phoenix since September), then please write it clearly on your voting slip so we can add your name to our growing mailing list. Conforming with the GDPR regulations, your e-address will only be used for Phoenix mailings.