



NEWSLETTER 11

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The results are in

We can now confirm that our Gap Week film, scheduled in our programme for Wednesday May 15, will be **A Private War** starring Rosamund Pike in the role of Marie Colvin (our booking has now been confirmed by the distributors). Using the Marshall-Duckworth-Lewis scoring method, the voting was as follows:

Stan & Ollie: 1st = 78 pts.; 2nd = 84 pts.; 3rd = 44 pts. Total scored = 206 pts, therefore in 3rd place.

The Favourite: 1st = 105 pts.; 2nd = 72 pts.; 3rd = 39 pts. Total scored = 216 pts, therefore in 2nd place.

A Private War: 1st = 162 pts.; 2nd = 70 pts.; 3rd = 24 pts. Total scored = 256 pts, therefore in 1st place.

And now for the hard part ... This Newsletter may well be the last you will read as a member of the European Union (unless you have a non-UK passport next to your Phoenix membership card in your wallet/handbag), its publication preceding the big (or extremely small, depending on your point of view!) day. It has been fashionable to say we do not know how brexit will affect such and such an organisation, but, after consultation with Mr. Carney and interviews on television by both Laura Kuenssberg and Robert Peston, we can now state that we hope very much that whatever the outcome of all the pantomime performances we have witnessed these past 33 months (count 'em!), the **Phoenix** will rise as always with a continuing programme of the Best of World Cinema. It may require us to arrange last-minute cinematic trade deals with Papua New Guinea, Cape Verde, and a few other similarly major film-producing nations as swiftly as we can, and it is just possible you may catch one of the **Phoenix** Council rowing desperately across the Channel to secure the DCP for the latest Cannes winner, thus avoiding the M20 car park/drive-in movie site. Rest assured, whatever the vagaries of the situation the politicians leave us in when the Euro-dust has settled, the **Phoenix** will still be here, strong and stable as ever. Why, there is even a rumour that Andrew has been canvassing Jacob Rees-Mogg to take over as Chairperson, with David "Mr. Chuckles" Davis leading the film selection committee to ensure we have thirty clueless comedies next year. Of course we could just settle for the new biopic from the Ealing Studios, **Boris Johnson: A Li(f)e** – surely that would have some of us laughing, wouldn't it?

The Breadwinner

Stunning. Poignant (A).

A rich and lyrical animation. Sad and brutal in places, but warm and loving in others (A).

Beautifully done, just wish it was in Pashto with subtitles (A).

Lovely old-fashioned storytelling with a strong message (A/B).

A very brave film (B).

Take away the turbans and it could have been 1930s Europe. Do people ever learn (B)?

Att: 131 84.8%



I Got Life (Aurore)

Un tour de force féminin et aussi féministe. Intelligent, absorbing, charming (A).

Loved it! Life does indeed have its ups and downs (A).

My menopause wasn't like that (A)!

Three years ago – there's hope for me yet (A)!

Great fun, brilliant acting (B).

A fun movie with which to close an excellent Autumn season (B).

Att: 138 84.2%



Cold War

Though it ends with one of my favourite pieces of Bach, I did wish it had found a less Romeo & Juliet ending. A powerful, musically-led picture of the 1950s. Visually very intelligent (A).

Love in a very cold climate (A).

Loved the backdrops & the monochromes – implausible narrative, but strangely optimistic in a time that definitely wasn't (A).

Engaging story pricked by nasty little pointers to the limitations politics puts on people's lives (B).

I was bored to tears (C).

Att: 168 87.9%

Redoubtable

I enjoyed the homage to Godard, alongside the satire and the convincing scenes of May '68 in the streets and the university (A).

Educational and amusing (A/B).

Quite entertaining, but he was very annoying (B).

Good film, obnoxious man (B)!

We should have one of his films to get the irony. Quite amusing, and very French (C)!

Well crafted ... if only his films were as fun to watch (C).

Well the film was shit and the main character was an arsehole! May his glasses be always broken (D).

Att: 132 72.7%





Insyriated

Terrible, but wonderful. I wanted to know what happened to them (A).
A very moving depiction of the horrors of civil war for civilians (A).
What an amazing woman. Gripping well-made film (A).
Like all conflict – unremitting (A)
Enthralling, quiet whirlwind (B).
Powerful drama of the mundane and extraordinary (B).
Awful to be so scared all the time (C).
Can't rate it (no vote).

Att: 118 91.4%

Smiles of a Summer Night

Beautiful scenery, wonderfully orchestrated – the thread of the story and pathos. Amazing for 1955, gloriously amoral (A)
A real classic, droll, erotic, and life-affirming (A).
Not many smiles ... (B).
Dressy, but not very convincing (B/C).
It started witty, but became boringly predictable (C).
Tedious – Swedish humour must be an acquired taste (D).
My first ever E, what a load of rubbish! Sorry Ingmar (E).

Att: 141 75.6%



The Rider

Magnificent, nice to know it was a woman who filmed. Very very moving and thought-provoking (A).
Touching, raw humanity brought to life (A).
"You too cowboy". What a truly beautiful film (A).
Mesmerising (A).
Atmospheric with stunning visual style, minimal dialogue, but very moving (A/B).
Lovely photography, the Badlands are stunning. Robert Redford eat your heart out(B)!
Heartbreaking (B).
A harrowing film about an unbelievably tough way of life (C).

Att: 141 82.8%



Leaning Into the Wind

Beautiful, music went so well with the film. The sheep were great (A).
Enviably life - someone doing things we got into trouble for doing when we were kids (A).
Peacefully slow (B).
Many very beautiful images, but the commentary, despite flashes of humour, was pedestrian (B).
I liked the scenery more when the artist left it alone (C).

Banal and self-indulgent, an "artist" with absolutely nothing to say (D).

Att: 154 76.6%



Happy End

Very enjoyable black humour (A).
Pitch black (A).
Grim, cold but gripping (A/B).
As my mother would have said "What a stupid ending" (B).
Powerfully atmospheric (B).
Dysfunction rules, ok (C)?
Thought-provoking art or tedious artifice? The jury's out (C)!What was the point (D)?
Where on earth do you find them? Absolutely dire (E).

Att: 141 74.8%

My Blind Date with Life

It ticked all the boxes for me (A).
Don't think I have ever enjoyed a film at the Phoenix so much. The fact that it was a "true story", they always seem to mess with them. Praise be that it had a happy ending.
Thanks. More please (A).
Thank goodness for something upbeat (A/B).
Sad sad sad, but fun and jolly (B).
A very enjoyable fairytale, hard to believe it was based on a true story. Good to see people leaving with a smile (no vote).

Att: 128 86.1%



Apostasy

A compelling and fascinating film, insightful and maddening in equal measure (A).
Nothing like the devout to make me feel ungodly (A).
The baby knew best (A).
A powerful film, but not a good advertisement for Jehovah's Witnesses (A/B)
A sad commentary on the worst of religion (A/B).
Obviously don't have "God is love" in their Bible (B).
A film about dogma crushing love and hope (B).
Total tosh, no reflection on real religion (E).
Thank God I'm an atheist (Luis Buñuel) (no vote).

Att: 130 81.6%



Shoplifters

Such a tender and provocative look at what makes a family (A).
Another world! Clever tale, cleverly told. Beautiful acting and filming (A).
Shows how dysfunctional families can function well at times. Surprisingly good for a Japanese film (B).
Fagin-san and his merry band of thieves (C).
Strange and puzzling story with very aesthetic folks (C).

Weird film by director who was obsessed by filming people eating. Waste of two hours (E).

Att: 159 86.7%