



NEWSLETTER C-4

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unionfilms

A Trip Down Memory Lane (all meals included)

I became a member of the Southampton Film Society way back in the late Seventies when the films were shown at what is now Solent University (a full history of the Phoenix is on the web site)

After it was resurrected as the Phoenix in 1988, I thoroughly enjoyed going up to Boldrewood where you could meet friends for a student-priced meal and chat before the show and afterwards to exchange opinions, have a drink in comfortable surroundings, all with easy parking.

When we moved to the main Highfield Campus in 2007 things changed again but one could have a nice meal in the Staff Club and walk over the road to see the film in the Triple E Building. Here the actual film theatre was horrible! A huge room made for no atmosphere, the steps were difficult and one seemed so far from the screen plus not much space for a chat afterwards. Having invigilated University exams for 19 years I can tell you we all loathed working in there!



In 2010 we joined up with Union Films and used their film theatre. Here again a hefty sized meal for a good price was available downstairs, but there were drawbacks in my opinion. The seating was appallingly uncomfortable and cramped and some regulars left never to return. But I still have the cushion we were given to keep us coming which made it bearable for me at a mere 5ft 3ins! Now of course, there is new and more ample seating. It amuses me as an ex teacher how just like my students, our regulars nearly always sit in the same seats! It seems a shame that there is not much warm room for an exchange of views on the film afterwards and of course, with an 8 o'clock start (formerly films began at 7.30), the showing often ends quite late. On the other hand, it is great that the Christmas event is so well attended and much appreciated – the mince pies and wine always go down well, and as an accompaniment to our wracking our brains for the annual film quiz.

Since I retired in 1997, I declined all requests to go onto committees, but I am always happy to help out at the Phoenix screenings, either in an emergency or permanently as I now do at the programme table with John. He is so quietly dedicated, a fund of knowledge and splendid to work with. I normally get there about 6 p.m. and join a couple of friends and we put the world to rights whilst eating a very good value salad from the Student Shop. I help John put out the programme notes and voting slips. When there is a Newsletter it takes much longer and is also more difficult to give out. N.b. the printer chooses the colour of the paper not us (actually it is Graham who chooses, trying to match the paper colour to the tone of the film. Ed.)!

I really enjoy meeting and greeting people, many of whom are long term friends - I've been in Southampton since 1967 when my husband came to work at the University and I also belong to lots of local organisations. It has been nice to meet new people although we don't get much chance for a chat. It amuses me when out and about if I say "Hello" to people who can't place me because I'm not behind the table handing out the programmes!

We have got to know who arrives early and who dashes in at the last minute, all of a flutter! It is interesting to see which foreign students come to which films too. Of course the students are apt to roll in at the last minute carrying their tub of popcorn! The regular foreign students are really pleased to chat and to be asked for their opinions. These often cast an interesting new light on the film. We also get the first gut reactions as people come out as the credits roll which is fascinating especially if it is a "Marmite" film. "What a waste of my evening./Brilliant./I needed a tissue./Didn't like the handheld camera./Heart-breaking and so on." I never read the notes before the film, but on returning home I do so to see if I agree with those who know far more about film than I do. I have kept all the notes since Boldrewood - a 32-year archive which I find very useful. In the meantime, I very much look forward when we can all meet again to enjoy the excellent programme that is always on offer at the Phoenix, thanks to the Film Selection Group. Jenny Turner



The Phoenix Film Theatre 2019/20 Season 15/01/20 7.30 p.m.
Union Films Cinema, Southampton University Students' Union
THE WHITE CROW UK/France 2019 127 mins Cert 12A
Lang: Eng/Fra
Subtitles: English
Director: Raphaële Tuillon
Cinéma David Heston (documentary), Julie Kavanagh (inspired by her book) Huft/Murray: the Life
Producer: Caroline Marks Blackwood, Raphaëlle Tuillon, François Béthune, Andrew Leitch,
Graham Paine
Casting: Mimi Sidi
Film Editing: Andrew Pilling
Music: Sam Lerner
Casting: (UK) Derek, Asia Dikshita, Nered Davalos, Alii Pihlala
Production Design: Seb
Costume Design: Maudelle Fontaine
Hair: Corinne Galt
Special thanks: Michael Baryshnikov, Simon Drink, Clive Hall
Filming locations: St. Petersburg (Russia), Burgundy (France), Croatia, France
Casting: (UK) Raphaëlle Tuillon
Line: (UK) Huft/Murray
Sergey Polunin: Vici Soriano
Stephen Rea: (UK) Pura Lealito
Zachary: (UK) Michael Jones
Collette: (UK) Vicky Corbett
Natalie: (UK) Natalie Corbett
Raphaëlle Tuillon: (UK) Raphaëlle Tuillon
Alii Pihlala: (UK) Alii Pihlala
Clive Hall: (UK) Clive Hall
François Béthune: (UK) François Béthune
Caroline Marks Blackwood: (UK) Caroline Marks Blackwood
Mimi Sidi: (UK) Mimi Sidi
Andrew Pilling: (UK) Andrew Pilling
Sam Lerner: (UK) Sam Lerner
Derek: (UK) Derek
Asia Dikshita: (UK) Asia Dikshita
Nered Davalos: (UK) Nered Davalos
Alii Pihlala: (UK) Alii Pihlala
Seb: (UK) Seb
Maudelle Fontaine: (UK) Maudelle Fontaine
Corinne Galt: (UK) Corinne Galt
Michael Baryshnikov: (UK) Michael Baryshnikov
Simon Drink: (UK) Simon Drink
Clive Hall: (UK) Clive Hall
Raphaëlle Tuillon: (UK) Raphaëlle Tuillon
François Béthune: (UK) François Béthune
Caroline Marks Blackwood: (UK) Caroline Marks Blackwood
Mimi Sidi: (UK) Mimi Sidi
Andrew Pilling: (UK) Andrew Pilling
Sam Lerner: (UK) Sam Lerner
Derek: (UK) Derek
Asia Dikshita: (UK) Asia Dikshita
Nered Davalos: (UK) Nered Davalos
Alii Pihlala: (UK) Alii Pihlala
Seb: (UK) Seb
Maudelle Fontaine: (UK) Maudelle Fontaine
Corinne Galt: (UK) Corinne Galt
Michael Baryshnikov: (UK) Michael Baryshnikov
Simon Drink: (UK) Simon Drink
Clive Hall: (UK) Clive Hall



Answers to our September MailChimp picture quiz

1. **Con Faldas Ya Lo Loco** = **Some Like It Hot** (the Spanish translates as *With Skirts and Being Crazy*)
2. **Der Dritte Mann** = **The Third Man** (the German is a straight translation)
3. **Les Dents de la Mer** = **Jaws** (the French translates as *The Teeth of the Sea*)
4. **Gejaagd Door De Wind** = **Gone With the Wind** (the Dutch translates as *Gone By the Wind*)
5. **Quel Pomeriggio di un Giorno de Cani** = **Dog Day Afternoon** (the Italian translates as *That Afternoon of a Dog Day*)
6. **Fugindo do Inferno** = **The Great Escape** (the Portuguese translates as *Running from Hell*)
7. **007は二度死ぬ / 007 wa nido shinu** = **You Only Live Twice** (the Japanese translates as *007 Dies Twice*)
8. **A nyolcadik utas: a Halál** = **Alien** (the Hungarian translates as *The Eighth Passenger: Death*)
9. **Harmonica En Hännare** = **Once Upon a Time in The West** (the Swedish translates as *Harmonica – An Avenger*)
10. **Vaselina** = **Grease** (yes, you guessed it, the translation is *Vaseline!*)

We hope you got them all – they are the best of world cinema, after all!

Film on the wireless

If it seems to be counter-intuitive to include that heading in our latest Newsletter, Adrian would strongly disagree as he is a keen listener to a wide range of programmes on the wireless (most folks smile when I use that word, but aren't most radios these days actually wire-less?), and these include various regular programmes looking at the seventh art in many different ways.

The lack of real film has inevitably caused some of us to seek out film-related material via other media. In my case that has been radio. I usually listen to 'The Film Programme' on BBC Radio 4 either when it originates (Thursday afternoons, 1600) or while preparing for sleep on the weekend

night repeat – it is also available as a podcast. Of course, even this programme is having a tough time talking about film news since there isn't much! Instead, they are discussing classics and different film genres now they have the opportunity to be retrospective. Good also is a wider range of presenters on the programme. Their recent coverage of cinemas' experience preparing to open and trying to regather their audiences has been useful for us as we contemplate when we might be able to restart our screenings.

Another radio regular is 'Sound of Cinema' with Matthew Sweet on BBC Radio 3 on Saturday afternoons at 1500. Particularly good are the illustrated interviews with notable film composers. I particularly enjoyed the edition recently repeated featuring David Shire, a composer I had not known by name, but who was responsible for the music in (the original) **The Taking of Pelham One Two Three**, Frances Ford Coppola's **The Conversation** and even **Saturday Night Fever**. I'll be re-watching the former soon and listening much more carefully.

BBC Sounds has a good archive of 'Sound of Cinema' too. One part of this archive I've returned to recently is Paul Gambaccini's excellent, occasional series 'And the Academy Award Goes To...', an occasional series on Radio 4, usually linked to Oscars time. Most of his programmes are available to listen to again. They are very well researched and richly illustrated with interviews by those involved in the films. In anticipation of the Phoenix choosing some classics to show when we can, I listened to his piece on **In the Heat of the Night** before watching it again recently. It is, of course, a particularly topical film. Useful too is



listening to the programme again after watching the film. No review of film on the radio would be complete without mentioning the informed and frank banter between Simon Mayo and Mark Kermode about film news on BBC Radio 5 Live on weekends (currently, 'Kermode and Mayo's Film Review', Sunday 1900). I have to admit to not listening often as it is too long. However, I



made a point of watching the all too short, punchy, BBC Four TV version, which I do hope makes a return soon.

So I hope this might, perhaps, renew your acquaintance with some wirelessly filmic material to fill in the watching gaps we're all having to cope with. There is a wealth of film-related programmes available to make up for not being able to go to the cinema so easily at the moment. Adrian

Music from or in the Movies – an update

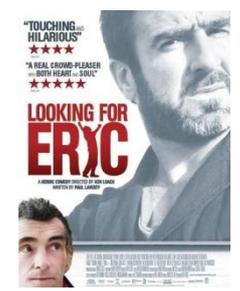
CLASSIC FM

MOVIE MUSIC HALL of FAME

in partnership with **RadioTimes**

The Classic FM/Radio Times vote on the “nation’s favourite movie soundtracks” came in at the end of August and provided us with a fascinating list of musics from films. Alongside the John Williams and John Barrys of this world, there were plenty of other familiar names in the top 100 pieces chosen, including Thomas Newman (**The Shawshank Redemption**), Bernard Herrmann and Hans

Zimmer (**The Lion King**), the latter recently fêted for his reworking of the music for David Attenborough’s *Planet Earth* television programme. A number of composers get a single mention in the list, amongst them Dun Tan for **Crouching Tiger, Hidden Dragon**, Gabriel Yared (**The English Patient**) and for the classic theme to **Love Story**, Francis Lai. Pleasingly, the list of musics spans the years well, with Max Steiner’s work for **Gone With the Wind** in the list at 23; Steiner is one of the founders of film music as we know it today and his name is now attached to the annual 'Max Steiner Award' for film music which recognises his pioneering role in the early development of the craft. Hungarians Miklós Rózsa and Anton Karas get noted for their themes to **Ben Hur** and **The Third Man** respectively, whilst Brit Ron Goodwin scores (sorry) four times with his work for **The Trap** (86), **Where Eagles Dare** (67), **Battle of Britain** (33), and **633 Squadron** (17).



Another stalwart of so many British movies is George Fenton, who has long been a favourite of our own favourite, Ken Loach, for whom he provided the score for **Jimmy’s Hall**, **Looking for Eric** and **The Wind That Shakes the Barley** amongst many others. He also scored for Nicolas Hytner’s **The Lady in the Van** and **The History Boys** – you will have seen all of these titles at the Phoenix, of course. Shakespeare’s *Romeo and Juliet* has two entries with Nino Rota’s (he of **The Godfather**) music for the Franco Zeffirelli version (84) upstaged by Baz Luhrmann’s film scored by Craig Armstrong (39).



And how could we not include Henry Mancini’s classic theme music for **The Pink Panther**, in the list at number 89. It’s our you-know-you-want-to-hum-it tune for this issue ...



Ennio Morricone, who had passed away earlier in the month, had three contributions chosen in the top twenty including his work on the wonderfully filmic **Cinema Paradiso** at number 12. The Rome-born composer and trumpet player had put his name into the credits of over 450 films, and was a go-to music-provider for many big name directors. Italy was inevitably his favoured play-ground, and of course his work included the three Sergio Leone “spaghetti westerns”. To give them their original titles – can you provide the English version? – they were **Per un pugno di dollari**, **Per qualche dollaro in più**, and **Il buono, il brutto, il cattivo**) and were all soundtracked by Morricone. Other directors he worked with from his homeland include Pier Paolo Pasolini (**Il fiore delle mille e una notte (Arabian Nights)**) and Gillo Pontecorvo (**La battaglia di Algeri (The Battle of Algiers)**).



In case you missed it, here is the list of the top ten film musics chosen by ClassicFM listeners in conjunction with Radio Times – the full list is available at <https://win.classicfm.com/movie-music-2020/>
Graham

- 10: **Jurassic Park** John Williams
- 9: **The Good, the Bad and the Ugly** Ennio Morricone
- 8: **Chariots of Fire** Vangelis
- 7: **Star Wars** John Williams
- 6: **The Mission** Ennio Morricone
- 5: **Dances with Wolves** John Barry
- 4: **Out of Africa** John Barry
- 3: **Gladiator** Hans Zimmer
- 2: **The Lord of the Rings** Howard Shore
- 1: **Schindler's List** John Williams



Lifting the lid on how Phoenix films get shown each week

Making sure the show actually does go on ...

Things were so easy when film industry was working as it had done for decades, based on 35mm. We booked the film, just like any cinema, and our projectionist (the wonderful Jim McWilliams) would collect it, rewind it, show it and then dispatch it.

From about ten or so years ago, some of the films weren't available on 35mm and we had to start moving to digital from disc. Then we lost our venue and projectionist. That marked the beginning of our current relationship with Union Films. What that meant was that we were no longer wholly responsible for projection. The good bit was that both we and Union Films managed the move to fully-digital, cinema-quality presentation using 'digital cinema packages' (DCP) instead of 35mm. The Phoenix continued to order DCPs from the same distributors as always, but the way the film was delivered was different - even the distribution industry was grappling with the changes.

As The Phoenix isn't a big, box-office-earning enterprise like a multiplex, we are not 'top priority' when things go wrong! A DCP may not arrive in time for 'ingestion' into the playout server. Even if it has and is ready to play, the 'key' necessary to play the film at the appointed time may not be delivered or may not work.



The show must go on, though. What The Phoenix does is (a) liaise with Union Films in the run-up to the showing, checking the delivery and play-out status of the film, but (b) we also source an alternative format. Union Films can project BluRay and DVD but, for technical and logistical reasons, it must be available in advance, and whatever happens, if we show the film, we always pay the due licence fee for it. The shortening 'window' of commercial film releases means that almost all the films we programme have already become available on the retail/rental market. It is rare that we cannot source a back-up copy. However, it can happen since we do show rare films! So, (c) Film Selection Committee also choose one or two replacement films that we can show *in extremis*. To date, we have only ever done one (very) late substitution and I think we all remember the circumstances! This was only because we could not get a working key as the UK distributor had not correctly instructed his agent. Union Films were on the phone until 20 minutes before the start of the show. Union Films do a sterling job for The Phoenix. However, it is up to us to ensure the films are there for them to show. After all, it is "our" film programme. Film distribution is still in a state of flux as they would rather not have the bother of handling anything as physical as DCPs. Increasingly, film is delivered by Internet or satellite download. The risks of non-delivery are just different, but still very present. So far, it is Adrian's duty to arrange for the back-up media in good time – so far he hasn't had to launch into space to fix the satellite link!

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