



# NEWSLETTER C-11

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## No **Red** Carpets for the stars this year

As this latest Newsletter C-11 arrives on our website for you to read, and as we said back in February, most of the big annual shebangs called awards ceremonies will have come and gone by the end of April, most, though not quite all - the Oscars was a limited live event - in a virtual Netflician blink of the eye. And, of course, thanks to the worldwide pandemic, those familiar red carpets will have stayed in darkened storerooms, whilst the precious stars who would have been asked to walk the walk have instead been couching the couch as the gongs have been announced via zoom or similar technology.

There is more to read about those awards later, but before we reveal the winners, just a word about our spoof article in Newsletter C-10 (still on the website if you haven't yet accessed it). Our day-to-day financial comings and goings *are* now a minor pain in the leg for Adrian as it is he who deals with such things and is thus having to trek to town to do our banking, but the article for April Fool's Day, about threepenny bits, florins, guineas etc., was inspired by a Spanish newspaper article about a quite genuine arrangement that was set up recently by the Artistic Metropol cinema in Madrid, a venue which describes itself as *la primera sala de cine de Madrid especializada en cine independiente*. Here is the low-down on this movie theatre's imaginative scheme.

## **'Vintage' cinema accepts pesetas as payment until April**



A 'RETRO' cinema in Madrid allows customers to pay for their tickets in pesetas up to and including March 31 this year, either for immediate use or for showings later on in 2021. The Artistic Metropol has just released its latest programming on its Twitter site, @artmetropol including an interesting pricing twist. The Artistic Metropol only opened its doors eight years ago, but its scheduling is reminiscent of the days when cinema was a new and exciting facility, a window on the world and a burgeoning

social hang-out for the young. For example, the programme may include double sessions of two films back to back, silent films with live piano accompaniment, arthouse and low-budget national and even local productions, and décor almost identical to the 'flicks' or 'film theatres' of the 1960s and 1970s. A spokesperson for the Artistic Metropol says that if everything else about this independent cinema was deliberately vintage, then it was fitting it should 'give another turn of the screw' and let viewers 'buy their tickets or season passes in old money', giving it a practical use in its 'last few months of life'.

And Spain's pre-euro currency really is in its last few months of life – after June 30 this year, anyone who still has peseta notes and coins will no longer be able to exchange them for 'modern money'. The deadline was going to be the last day of 2020, but was extended due to restrictions on travel applied as a result of the Covid-19 pandemic, given that exchanges can now only be made in person at the Bank of Spain, in the centre of Madrid.

Pesetas were replaced by the euro 19 years ago, but the Bank of Spain has calculated that nearly €1.6 billion in the old currency remained in circulation as at the end of September 2020. It is likely,



though, that the majority of this figure will never be changed for euros – either because travelling to Madrid would cost more than the total face value of the pesetas a person holds, or because they are held onto as keepsakes. The Bank of Spain believes a high percentage of these €1.6 billion in pesetas are gathering dust in homes around the world, kept as souvenirs of the owners' holidays in the country. Some rarer or collectible peseta coins may be worth considerably more than their face value, meaning it might still be possible to convert them into euros by selling them. As for the Artistic Metropol, its accepted payments are not entirely vintage: euros are, of course, taken as well as pesetas, and debit and credit cards or mobile phone Apps can also be used for buying tickets.



### Who won what where?

So the 2021 awards are done and dusted and here is a quick round-up of the winning lists from the virtual ceremonies around the world.

#### **The 78<sup>th</sup> GOLDEN GLOBES** (New York/Beverly Hills, March 01)

Best film: **Nomadland** (Chloé Zhao, USA, 2020)  
 Best director: Chloé Zhao (**Nomadland** USA, 2020)  
 Best actor: Chadwick Boseman (**Ma Rainey's Black Bottom** George C. Wolfe, USA, 2020)  
 Best actress: Andra Day (**The United States vs. Billie Holiday** Lee Daniels, USA, 2021)  
 Best foreign language film: **Minari** (Lee Isaac Chung, USA, 2020)

#### **The 35<sup>th</sup> GOYAS** (Madrid, March 06)

Best film: **Las Niñas (Schoolgirls)** (Pilar Palomero, Sp, 2020)  
 Best director: Salvador Calvo (**Adú** Sp, 2020)  
 Best actor: Mario Casas (**No matarás (Cross the Line)** David Victori, Sp, 2020)  
 Best actress: Patricia López (**Ane (Ane Is Missing)** David Pérez Sañudo, Sp, 2020)  
 Best iberoamerican film: **El Olvido que seremos (Memories of my Father)** (Fernando Trueba, Col, 2020)

#### **The 46<sup>th</sup> CÉSARS** (Paris, March 12)

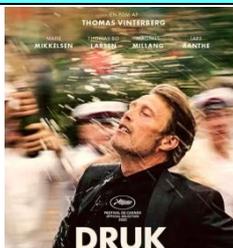
Best film: **Adieu les cons (Bye Bye Morons)** (Albert Dupontel, Fra, 2020)  
 Best director: Albert Dupontel (**Adieu les cons (Bye Bye Morons)** Fra, 2020)  
 Best actor: Sami Bouajila (**Bik Eneich: Un fils (A Son)** Mehdi Barsaoui, Tun/Fra/Leb/Qat, 2019)  
 Best actress: Laure Calamy (**Antoinette dans les Cévennes (My Donkey, My Lover & I)** Caroline Vignal, Fra/Bel, 2020)  
 Best foreign language film: **Druk (Another Round)** (Thomas Vinterberg, Den/Swe/Neth, 2020)

#### **The 74<sup>th</sup> BAFTAS** (London, April 11)

Best film: **Nomadland** (Chloé Zhao, USA, 2020)  
 Best director: Chloé Zhao (**Nomadland** USA, 2020)  
 Best actor: Sir Anthony Hopkins (**The Father** UK/Fra, 2020)  
 Best actress: Frances McDormand (**Nomadland** Chloé Zhao, USA, 2020)  
 Best foreign language film: **Druk (Another Round)** (Thomas Vinterberg, Den/Swe/Neth, 2020)  
 Outstanding British Film: **Promising Young Woman** (Emerald Fennell, 2020)

#### **The 93<sup>rd</sup> OSCARS** (Los Angeles)

Best film: **Nomadland** (Chloé Zhao, USA, 2020)  
 Best director: Chloé Zhao (**Nomadland** USA, 2020)  
 Best actor: Sir Anthony Hopkins (**The Father** UK/Fra, 2020)  
 Best actress: Frances McDormand (**Nomadland** Chloé Zhao, USA, 2020)  
 Best international feature film: **Druk (Another Round)** (Thomas Vinterberg, Den/Swe/Neth, 2020)





Incidentally, there are plenty of other film award ceremonies around the globe (sorry!). These include the 66<sup>th</sup> David Di Donatello gongs in Rome with a May playdate; in the home of Bollywood, the 67<sup>th</sup> National Film Awards take place in late March in New Delhi; the Lolos (or more prosaically the Deutscher Filmpreis) are the German awards – held in Berlin the 2021 edition, the 71<sup>st</sup>, will be in October). Then there are the babies in the group, including the 20<sup>th</sup> Grande Otelos – the Grande Prêmios do Cinema Brasileiro – awarded in Rio de Janeiro last October, and then, hosted as a virtual event from Johannesburg, the 2020 SAFTAs were the 14<sup>th</sup> such ceremony, with a wide range of film and TV categories each offering a Golden Horn to the winner. A real baby amongst the giants is the 10<sup>th</sup> Australian AACTA fiesta, last held in November 2020.

The titles of the winning feature film, and, where available, the best foreign language film at each of the most recent of these ceremonies were (respectively):



ACCADEMIA  
DEL CINEMA  
ITALIANO  
PREMI DAVID  
DI DONATELLO

In Italy: 기생충 / **Gisaengchung (Parasite)** (Bong Joon-Ho, South Korea, 2019) was the winning foreign language film, with **Il Traditore (The Traitor)** (Marco Bellocchio, It, 2019) winning the best film prize.

In New Delhi: there is no award section for foreign language films in the Nationals, so the winning feature this year was **Marakkar: Lion of the Arabian Sea** (Priyadarshan, 2021) whilst there were awards for the Best Popular Film Providing Wholesome Entertainment, the Best Feature Film on National Integration, and for the Best Book on Cinema which was won by Sanjay Suri's *A Gandhian Affair: India's Curious Portrayal of Love in Cinema*.



DEUTSCHER FILMPREIS

In Berlin: the best feature Filmpreis was given to **Systemsprenger (System Crasher)** and director Nora Fingscheidt was also seen to be best director for her 2019 movie. With no foreign language film award, nevertheless Oscar-winning director Caroline Link's **Als Hitler das rosa Kaninchen stahl**, a 2019 adaptation of Judith Kerr's *When Hitler Stole Pink Rabbit* won the Bester Kinderfilm prize, beating **Fritzi - Eine Wendewundergeschichte (Fritzi: A revolutionary Tale)**, a delightful 2019 animation telling the story of the peaceful revolution of 1989 from a child's perspective, an entertaining and exciting tale of the Fall of the Berlin Wall directed by Matthias Bruhn and Ralf Kukula.

In Rio, the quite wonderful 2019 film **Bacurau**, directed by Kleber Mendonça Filho generally cleaned up with 9 statuettes, whilst the aforementioned **Parasite** won the best foreign film award in a ceremony big on TV programmes.





In Jo'burg: The South African ceremony, also dominated by TV gongs, gave the best film award to an Afrikaans-language title **Fiela se Kind (Fiela's Child)** made by Brett Michael Innes in 2019, whilst Jahmil X.T. Qubeka was declared best director for his 2019 Xhosa-dialect crime drama **Knuckle City**.

In Sydney: down under also there is no foreign language film category as such, but an award for the Best Asian Film went to **少年的你 / Shaonian de ni (Better Days)** (Derek Tsang, China, 2019) whilst the overall best film award was won by **Babyteeth** (Shannon Murphy, Aust, 2019).



Frances McDormand



a film by Chloé Zhao



So now the question is, will we be able to screen any of these award winners when we return to our regular Wednesday evening slot? Your faithful Film Selection committee is on the case ...

### The Phoenix Awards

Of course, these award ceremonies have become commercial junkets, often torn by controversy of one kind or another. There have even been occasions when the jury system used for some award decisions has been called into question, and now there is much debate about how film streaming services are dominating the nomination lists (not to mention the distribution rights to films).

So it has been suggested that we should inaugurate the Phoenix Awards, that would reflect



the excellent taste of our Members. On past screenings you need only look at our Catalogue of Films 1999-present, but it would be interesting to read which recent films that you have seen (in any format) would you nominate for Best film, and Best film not in the English language. Send your suggestions for the **Phoenix Awards 2021** to the usual email address. In the meantime, how is this for a suggested statuette?

And finally, a look back in our catalogue of past films. What were we screening ten and twenty years ago? Here are the top ten films as voted by our Members.

2001	2011
<b>Billy Elliot</b> (Stephen Daldry) 93%	<b>The Secret in Their Eyes</b> (Juan J. Campanella) 93%
<b>Tea with Mussolini</b> (Franco Zeffirelli) 90%	<b>Incendies</b> (Denis Villeneuve) 92%
<b>Closely Observed Trains</b> (Jirí Menzel) 88%	<b>Life Above All</b> (Oliver Schmitz) 92%
<b>Sunshine</b> (István Szabó) 87%	<b>Oranges and Sunshine</b> (Jim Loach) 91%
<b>Earth</b> (Deepa Mehta) 87%	<b>Senna</b> (Asif Kapadia) 90%
<b>Amores Perros</b> (Alejandro G. Iñárritu) 85%	<b>Welcome</b> (Philippe Lioret) 88%
<b>The Talented Mr. Ripley</b> (Anthony Minghella) 85%	<b>London River</b> (Rachid Bouchareb) 87%
<b>Not One Less</b> (Yimou Zhang) 84%	<b>Morris: A Life with Bells On</b> (Lucy Akhurst) 87%
<b>Lovers of the Arctic Circle</b> (Julio Medem) 84%	<b>Another Year</b> (Mike Leigh) 86%
<b>Bridget Jones's Diary</b> (Sharon Maguire) 84%	<b>Mao's Last Dancer</b> (Bruce Beresford) 86%
and the 2001 turkey was <b>A Bout de souffle</b> (60%)	and 2011's turkey was <b>Cléo from 5 to 7</b> (67%)