



NEWSLETTER 8

Baftas, Oscars, César, Golden Globes et al – are they worth it?

Well, if we go on just the amounts of money involved in staging some of the ceremonies for these gongs (e.g. \$44 million for the Oscars), we would have to say NO! in as large script as we can manage. Furthermore, some will say that the hype created is just that, overblown presentations for a bunch of overpaid luvvies applauding each other (and occasionally not doing so) in order to “big up” the film industry globally.



But at a more localised level, with the increase in media coverage of them, public awareness of films generally has surely benefited from the increased exposure to the cinema industry in its many forms. Last year’s debate about ethnic minority presence in the Academy’s nomination choices, for example, engendered significant discussion, and it may be no coincidence that this year saw the arrival in cinemas of films like **Hidden**

Figures, Fences, Lion, and the winning **Moonlight** just before the big night in L.A.

I suspect however that one facet of all the award ceremonies that gets overlooked by the press as well as the public is the awards given to the backroom folks on any given movie. From this year, it is well known that Damien Chazelle won the Best Director Oscar statuette for his **La La Land**, with **Moonlight**’s Barrie Jenkins and Kenneth Lonergan (**Manchester By The Sea**) in the running too. But who knew about Sandy Reynolds-Wasco and her spouse David (Best Production Design), or Linus Sandgren (Best Cinematography) who worked with Chazelle to get his musical to the big screen?



In fact both the Baftas and the Oscars award in 24 film-related categories each year, whilst the Césars hand out 21 gongs and all of these ceremonies include awards for technical expertise, which many people probably take for granted when watching a film, but without which those films could not be made



And since the Césars get far less publicity here in the UK (possibly because there are few titles like **La La Land** in the nominations list!), you may like to know that the following won at the French Academy’s Paris ceremony (news of which, to the best of my knowledge, didn’t get a TV airing outside of France!):

- ★ Meilleur film: **Elle** (Paul Verhoeven) Meilleure réalisation : Xavier Dolan (**Juste La Fin du Monde**)
- ★ Meilleure actrice: Isabelle Huppert (**Elle**) Meilleur acteur: Gaspard Ulliel (**Juste La Fin du Monde**)
- ★ Meilleur film étranger: **I, Daniel Blake** (Ken Loach)

In this last category, Loach was up against **Aquarius** (Kleber Mendonça Filho); **Bacalaureat (Graduation)** (Cristian Mungiu); **La Fille Inconnue (The Unknown Girl)** (Jean-Pierre and Luc Dardenne); **Juste La Fin du Monde (It’s Only the End of the World)** (Xavier Dolan); **Manchester By The Sea** (Kenneth Lonergan); and **Toni Erdmann** (Maren Ade).

The Baftas had the following nominations in what they call the Best Film Not in the English Language category: **Saul Fia (Son of Saul)** (László Nemes) (winner); **Dheepan** (Jacques Audiard); **Julieta** (Pedro Almodóvar); **Mustang** (Deniz Gamze Ergüven); and **Toni Erdmann** (Maren Ade). All bar the latter are in our programme this year, of course.

The Golden Globes (25 categories) ceremony tends also to include specifically television-related film works, as do the Baftas, but their 2017 foreign language nominations were the winning **Elle** (Paul Verhoeven); **Divines** (Houda Benyamina); **Neruda** (Pablo Larraín); **Forushande (The Salesman)** (Asghar Farhadi); and **Toni Erdmann** (Maren Ade).

The Academy of Motion Picture Arts and Sciences listed these titles in their Foreign Language section: **Under Sandet (Land of Mine)** (Martin Zandvliet); **En Man Som Heter Ove (A Man Called Ove)** (Hannes Holm); the winner **Forushande (The Salesman)** (Asghar Farhadi); **Tanna** (Martin Butler, Bentley Dean); and **Toni Erdmann** (Maren Ade).

With our Best of World Cinema strapline, the Phoenix tends to look first at these Foreign Language categories for our Definites/Probables/Possibles when we consider our future programming. So it may come as no surprise that some of the titles mentioned in the lists above are already in our thoughts as we mull over 2017-2018 ...

Oh and should you hear me humming **The Empty Chair (Jim: the James Foley Story)** or **Can’t Stop the Feeling!** (**Trolls**) as I scrawl my end-of-film vote, just be aware they didn’t win the Best Song Academy Award. That went, perhaps inevitably, where else, to **La La Land**’s **City of Stars!**



The films are alive with the sound of muzak?

Over the past two years, with the inestimable technical support from all the UF projectionists, we have presented you with a musical prelude to our films whilst you watch the pre-film slide sequence prepared by Adrian. The aim of the music, and we hope you *don't* hear it as muzak, is to link with the film's subject or storyline as closely as possible. So this term, you have been listening to the following melodious pieces before the movies (some selections are given below; all are available through the given Spotify link).

I, Daniel Blake: 11 songs all concerning unemployment, including The Silhouettes' *Get A Job*, Glenn Kaiser's *Unemployment Blues*, and *Dropout Boogie* by Captain Beefheart.
spotify:user:gcole1951:playlist:37woxFI3BKHCzwilyrAoeu



The Second Mother: With 9 pieces on the theme of, surprise surprise, mothers, you heard Blind Willie Johnson singing *Motherless Children*, Shirley Collins with *The Cruel Mother*, and Paul Simon's *Mother and Child Reunion*.
spotify:user:gcole1951:playlist:04qw1qMEyJOLDz5htjb1iF

Son of Saul: Here were 15 pieces from an album of Holocaust-related music by Aleksander Tytus entitled *Songs From the Depths of Hell* that includes *Dziesięć Miliónow (Ten Million)* and *Graue Kolonnen (Grey Columns)*.
spotify:user:gcole1951:playlist:5gs4phw0qI3608hyKd0JkP

When Marnie Was There: For this delightful Japanese animation, there were 10 songs, all from *KiRiKo Sings Studio Ghibli Films Music*, including music from **Spirited Away, Kiki's Delivery Service** and **Princess Mononoke**.
spotify:user:gcole1951:playlist:2xF2j3zrra6fnC89074uv6

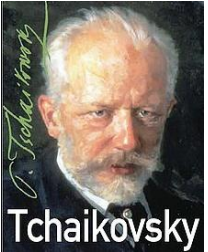
Amy: This was a chance to hear 17 of Ms. Winehouse's classics, including *Back to Black, Rehab*, and poignantly *Tears Dry on Their Own*.
spotify:user:gcole1951:playlist:3suY6muALeTZIFrU5aoHGj

Victim: Set in 1961 in London Basil Dearden's classic led to a playlist of 13 tunes from that year including Eden Kane's *Boys Cry (When No One Can See Them)*, Patsy Cline with *I Fall To Pieces*, and Bobby Vee singing, appropriately for the film, *Run To Him*.
spotify:user:gcole1951:playlist:4r5344rHSrTwUDP2fPWSIO

Julieta: Ryuichi Sakamoto has worked on many film soundtracks, and one of his pieces is on the soundtrack of **Julieta** next to *Si No Te Vas* by Cuco Sánchez. So this selection includes pieces from his film work such as **The Last Emperor** and **Merry Christmas Mr. Lawrence**.
spotify:user:gcole1951:playlist:3A4jyafksW8yyyqWQEJoxa

Dheepan: The soundtrack to this drama set in Sri Lanka contains a wide variety of sounds, so this is reflected in the pre-film tracks, which are based on some of the film's own musics including performances by Swift Guad, Max Richter and the Kronos Quartet.
spotify:user:gcole1951:playlist:3N52XPgn0XfvBxCgTJMtHD

Chevalier: Men rule, ok? The theme of **Chevalier** will be clear on watching the movie, and the music you hear to prelude it is diverse, thus including *Pagan Rhythms* and *Zygote* from Patrick Cowley alongside pieces from Brahms, Liszt and Tchaikovsky, and a classic from Minnie Riperton, *Lovin' You*.
spotify:user:gcole1951:playlist:7rfRKF4uiAuh4JuY8PSBD3



We wish to apologise for the non-screening of **3 Coeurs** on February 22nd. Furthermore it is now looking unlikely that we will be able to screen **Mountains May Depart** on June 14th. In the case of **3 Coeurs**, the U.K. film distribution company Metrodome had the rights to this film. However, Metrodome went into liquidation last August, with all staff losing their jobs overnight. Unfortunately, ownership of the distribution rights for films on their books seemed to be thrown into the air, with nobody quite able to pinpoint what might happen to those titles as the legal folks moved in. In the event, **3 Coeurs** is one title which, for the moment, has disappeared from their roster and no digital copy of the film could be traced for our screening. By way of back-up, and also ensuring we crossed no legal boundaries, we tried to obtain a legitimate copy from France which we could screen with the rights permitted to us, with email negotiations being exchanged over this right up to the last minute. Any of you who have tried to order a bluray or dvd from that country will be aware that such French film releases usually do not have English, or indeed any, subtitles (possibly a little bit of *chauvinisme français*!?) and the copy we received was no exception. Thus, the result was that we had to change our film presentation on that evening. Be assured that we are continuing to try to obtain a sub-titled print of **3 Coeurs** and if we can secure one, we will be showing it at a later date. Our screening of **Mountains May Depart** is another as yet unresolved story, and may still arrive, but with both films, watch this space for further developments.

