



NEWSLETTER 9

Your Gap Week Film

We wish to open Newsletter 9 by announcing **The Wizard of Oz** as our Gap Week Film on May 24th. While you ponder that with uncertainty, it will give us a chance, by the time you have read to the end, to kerfuffle our way through various envelopes and bits of card so we can correct our mistake, à la Oscars night. So, with no help from Warren Beatty, Faye Dunaway or PWC, we can tell you that in fact the result of our Gap Week Film vote is that (distributors permitting) on Wednesday May 24th, we shall be screening

Hunt for the Wilderpeople

The details of the voting were as follows:

Hidden Figures

1 votes	44 x 3 =	132 points
2 votes	35 x 2 =	70 points
3 votes	35 x 1 =	35 points

TOTAL 237 points

Hunt for the Wilderpeople

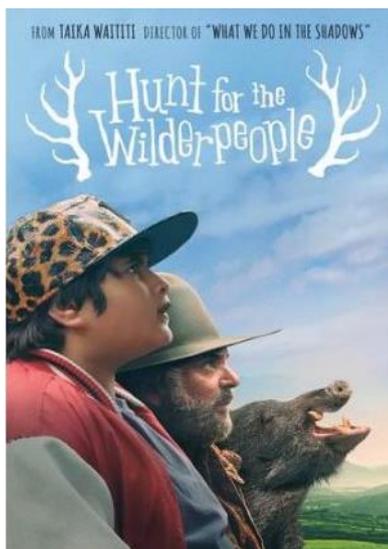
1 votes	55 x 3 =	165 points
2 votes	37 x 2 =	74 points
3 votes	22 x 1 =	22 points

TOTAL 261 points

Nocturnal Animals

1 votes	18 x 3 =	54 points
2 votes	42 x 2 =	84 points
3 votes	51 x 1 =	51 points

TOTAL 189 points



Your support for good causes

AMNESTY INTERNATIONAL



The Write for Rights at the Phoenix Film Society is a welcome annual custom and a powerful reminder, especially in dark times, of the willingness of human beings to help others. Every year, near International Human Rights Day (December 10), the Phoenix kindly allows the members of the Southampton Amnesty group to hold a stall with cards to sign on behalf of prisoners of conscience, human rights defenders and ordinary people who do not conform to the "norm", e.g. Annie Alfred, the 11 year old albino girl from Malawi for whom many cards were sent. As usual, the members of The Phoenix rose to the occasion and more than fifty cards were signed and donations in excess of £50 were gratefully received. We were delighted to see the Human Rights day slides included in the pre-film presentation. Presently, the group is involved in protesting about the UK Government's stated intention to repeal the 1998 Human Rights Act, the original aim of which was to incorporate into UK law the rights contained in the European Convention on Human Rights. Thank you and see you next year. <http://www.amnesty-volunteer.org/uk/southampton-city/homepage.php>



Southampton and Winchester Visitors Group (SWVG) members were very pleased to be able to ask for donations after the screening of **Son of Saul** in January and we are delighted to report that Phoenix members contributed just over £200.00 to help support destitute asylum seekers in Southampton. Many thanks to The Phoenix for giving us this opportunity and to everyone who found out more about us and donated. <http://swvg-refugees.org.uk/>

It was thirty years ago today

Adding a decade (plus the odd four days) to the opening lines from *Sergeant Pepper's Lonely Hearts Club Band* I wonder what you were doing at 8 p.m. on March 26th 1987 (it was a Thursday, in case you'd forgotten). If you remember being in the Lecture Theatre at La Sainte Union College of Higher Education on The Avenue (now the site of luxury bijou flats!) then well done, not just for having a good memory, but for having clocked up at least 30 years of Phoenix membership. On that night you would have been watching Luchino Visconti's 1943 film **Osessione**. Our brochure read "A landmark and a masterpiece in the history of neo-realism. Based on James M. Cain's novel *The Postman Always Rings Twice*, the film achieved a grandeur well beyond the book." You might be forgiven for thinking that was our "classic" film for the year, but a look at the programme for the Spring term alone shows no fewer than four such titles in as many months out of a total of ten movies. In those days, we produced a black and white brochure every term in A3 format folded down and membership was £11 for ten films (concessions £6). Our listing for that term included the following films:



Jan 15 VAGABOND (Agnès Varda Fra 1985)	Feb 19 SMILES OF A SUMMER NIGHT (Ingmar Bergman 1955)
Jan 22 SCARFACE (Howard Hawks USA 1932)	Feb 26 WHERE THE GREEN ANTS DREAM (Werner Herzog W Ger 1984)
Jan 29 OBLOMOV (Nikita Mikhalkov Sov Un 1980)	Mar 18 RAN (Akira Kurosawa Jap 1985)
Feb 05 CARAVAGGIO (Derek Jarman UK 1986)	Mar 26 OSSESSIONE (Luchino Visconti Ita 1943)
Feb 05 THE OFFICIAL VERSION (Luis Puenzo Arg 1984)	Apr 02 FAVOURITES OF THE MOON (Otar Iosseliani Fra 1984)

"Rear seats are for the volunteers that run the show"



We have had some people ask why this is so and why they can't sit there, so here's the answer. To run the show we need people who run the Phoenix together with those that organisationally and technically run the show. Whether members of the Phoenix Council or Union Films personnel, they are all volunteers and so keen that they work right up and to beyond the start of the presentation to enable the audience see the film. Usually they want to see the film too, like you. So we reserve the back row so they can come in late or continue to work on the show without disturbing the rest of the audience. We also have a few people with mobility difficulties together with those accompanying them. They either need seats near the first aisle so we allocate a small number of designated seats accordingly, or some of the rear seating space. The seats in the Cinema are - at last - all of the same quality, which we all think is now rather good! Thus there is no advantage there. So, while we appreciate that the availability of seating is getting a bit tight with our bigger audiences, I hope you now understand why we say, "Rear seats are for the volunteers that run the show" and put reservation signs on the rear aisle rows. We never know from one week to the next how many of those seats will be occupied so although it may be frustrating if you see some of them unoccupied, it is a matter of respecting those with legitimately different and necessary needs. To be fair to everyone there can be no exceptions, as we hope you can understand.

The Phoenix Council wishes all our members a very **Happy Easter**. We look forward to seeing you on April 26th for the first of our eight films after the break, Simon Stone's Australian-set contemporary drama **The Daughter**, based on Henrik Ibsen's play *The Wild Duck*.

