



NEWSLETTER 12

Are you an early early Phoenix?

Tweet, tweet! With only three films, **The Lesson** this evening, **Café Society** on June 07 and **3 Coeurs** on June 14, remaining in the **Phoenix** line-up before we break for the Summer, this is a time to remind you to get your Early Early Bird application in if you wish to join us for the 2017-2018 season of the Best of World Cinema. The price for Early Early Birders is the same as last year, namely **£50**. Application forms are available now, and the EEB offer will be available until the close of our last screening of the year on June 14.

Meanwhile, almost as an extra film to our programme, why not go and watch **The Guernica Children** at Harbour Lights Picturehouse (Southampton) on Wednesday 21st June 2017 at 18:00. The presentation is hosted by the Basque Children Association of 37.

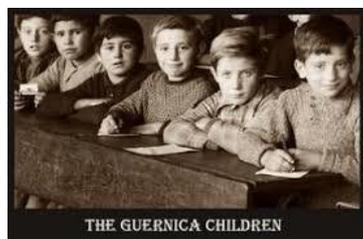


The infamous bombing of Guernica during the Spanish Civil War, commemorated by Picasso's famous painting, led directly to the evacuation of four thousand Basque children to Britain arriving into the port of Southampton. It was the largest single influx of refugees ever to arrive in this country and the first to consist solely of children. The British



Government did not want them here, so it was that an enormous voluntary organisation stepped in to care for the children - much to the annoyance of the Government! Everybody expected their stay to be brief, but the conflict dragged on. By the end of the Spanish Civil War many of the children literally had nothing and nobody to return to and remained in Britain for a lifetime. This is the story of the Basque children - of those that returned to Spain and those that made Britain their home. It is the story of a remarkable grass-roots organisation that cared for them and the conflict it generated with a British Government which saw the children as a political embarrassment.

In this Royal Television Society award-winning documentary film, eye witness accounts are mixed with expert analysis, dramatic



reconstruction and previously un-screened archive footage to tell the story of The Guernica Children. The film screening will be followed by a Q&A including the film's director (and long-time faithful Phoenix member) Steve Bowles, Simon Martinez from the Basque Children's Association and Mike Brown from CLEAR - a human-rights organisation working with

asylum-seekers and refugees in Southampton today. Incidentally Steve continues to work in films and you may be interested further to the film at Harbour Lights about Guernica to watch Alberto Rojo's extraordinarily powerful documentary **Gernika The Story** (also known as **Gernika El Bombardeo** in Spanish or **Gernika Bonbardaketa** in Basque) which can be viewed on YouTube at https://www.youtube.com/watch?v=Zd5qr_chPSU.

Steve was involved in much of the research for that film, and as well as producing and directing **The Guernica Children**, in 2009 he also produced **Balenciaga**, a film about the Basque fashion designer.





Union Films

As another year draws to a close, so we salute all those wonderful volunteers from the student body who have supported UF and made it the thriving group it is. It is also true that these volunteers, in supporting and often staying to watch our **Phoenix** films, enable us to promote our entire programme, and without them there might not even be a **Phoenix**! Some of these will be back for more next year, but in the meantime, our sincere thanks to you all and best wishes to those of you leaving Southampton in all your future endeavours:

Adam Pietraszewski, Alexander Fforde, Alexander Petrov, Alexander Lay, Alexander Howard, Alexander Jamieson, Alice Brooks, Andrea D'Olimpio, Andrew Oakey, Andy Wood, Anelia Sagitowa, Anthony Richards, Beatrice Nerva, Ben Skinner, Beth Sharp, Brunna Pimentel, Bryony Newman, Callum Robertson, Callum Spawforth, Christina Viothian, Christopher De Bank, Clara Rice, Clemence Apolit, Colm Appleby Kenny, Duncan Parker, Edward Mills, Eleanor Hyland, Elizabeth Henderson, Emily Bale, Erin Blandford, Evie Reilly, Eyuael Alemayehu, Felicity Silverthorne, Hannah Wood, Hayley Blyth, Hazel Jonckers, Henry Wilkes, Henry Archie Clark, Huan Yan, Ibegunam Badipe, Ihssane Zaadoud, Imogen Cobden, James Eastham, James Lindfield, James Gentry, Jay Janssens, Joel Soh Andu, Johnathan Kirk, Joseph Lim, Joseph Williams, Justin-David Machado, Kajusz Dykiel, Kate Taylor, Kyriaki Lagou, Louise Collier, Lucinda Simmonds, Lucy Henshall, Lydia Cline, Malik Hilliman, Marie Massal, Matthew Gorvett, Matthew Hammick, Max Hayman, Michaela Trescakova, Michala Vondrakova, Miriam Barker, Miruna Straut, Myra Mansoor, Nivedita Chanda, Oliver Hayes, Paola Cuttitta, Patricia Perez Ruano, Pawandeeep Madhan, Peter Naylor-Smith, Rhona Bunce, Richelle Bird, Safiya Pereira Ibrahim, Samantha Watts, Samuel Dedman, Samuel Harris, Scott Pahnke, Stanley Freeman, Stephanie Tubbs, Stephen Monaghan, Steven Osborn, Szymon Boczynski, Tyler Ward, Vai Sivaneswaran, Veronika Kintlerova, Vicky Chin, Vinushgar Yogendran, Will Rendall, Zachary Bartlett, Zoe Wakeford. Here are some of them →



Some Phoenix members also sing!

← As well as being keen cinephiles, and regular attenders at our films, some Phoenix members are also enthusiastic *chanteurs* and *chanteuses* in various chorales, folk song groups, and other musical societies. As always, we are keen to make you aware of other events you might be interested in; the Southampton Choral Society is presenting a concert at the Turner Sims on June 24th. Tickets for their presentation of Rossini's *Petite Messe Solennelle* are on sale now at the TS box office.

And just a reminder that "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. Please do not embarrass us by sitting in the back row of seats near the first aisle unless you have mobility difficulties; we will always be ready to assist you in this instance. Similarly, please ensure the two very back rows are kept free; 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. Thank you for your anticipated co-operation.

