



NEWSLETTER 12

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Oh, Behave!

Just as the much missed Frankie Howerd was wont to utter, you will know how much we value members of the Phoenix "behaving" appropriately during our screenings. Those two doyens of film criticism, Mark Kermode and Simon Mayo, have produced a lovely (and appropriately amusing) code of conduct for anyone going to watch a film in a cinema. Read, enjoy, and follow the code ... and listen to the two critics on their BBC Radio 5 Live programme Fridays 2 p.m. to 4 p.m.



Remember these?

Looking back through our catalogue of films and members' votes, we found these gems that have graced our screen at one time or another since 2001 when we first kept a careful count of those A to Es. Of course, there were some turkeys in that time, but they will be for another time.

Into the Arms of Strangers (our 2001 HMD film 93%)

Touching the Void (climbing the Siula Grande in the Andes in 2004 92%)

The Twilight Samurai (Yôji Yamada's 2005 take on mid-19th century feudal Japan 92%)

Vera Drake (Mike Leigh at his best in 2006 96%)

The History Boys (the Alan Bennett-scripted classic from 2007 93%)

The Lives of Others (from the wonderfully named Florian Henckel von Donnersmarck 97%)

Dialogue avec mon jardinier (92% for the Daniel Auteuil-starring film from 2010)

The Secret in Their Eyes (this Spanish movie from 2011 scored 93%)



No Eating...
...of anything harder than a soft roll with no filling. No one wants to hear you crunch, chew or masticate in any way. Nachos - cause special offence and are of the devil.

No Slurping...
...of drinks. You've already drunk a 5 litre flagon of pop, you really don't need the melting ice too. You are not six years old.

No Rustling...
...of super high density, rustle-o-matic, extra rustle bags. No foraging of any kind, if you're going to need it during the film, get it out - before hand.

No Irresponsible Parenting
Your five-year-old does not want to come to see the latest 12A certificate: you are using the cinema as a babysitter. Your child's moaning, whinging and crying is your fault and a profound annoyance to everyone else. Your interrupted sleep caused by your child's nightmares is also your fault and serves you right.

No Hobbies
This includes knitting, drug dealing, model aeroplane assembly, fighting, having sex and updating Facebook.

No Talking
You're in a cinema - you have come here to watch, not to discuss. Or engage, or 'participate', or 'explain' or whatever. More importantly, no-one in the cinema has paid £8.50 to hear your director's commentary on the movie. Just sit down and shut up.

No Mobile Phone Usage
At all. Not even on 'flight mode'. This isn't an aeroplane, it's a cinema. Even if you're not yapping, you're still creating light pollution. Put your thumbs away. NB: includes BlackBerries, Palm Pilots, iPads - whatever.

No Kicking of Seats
The area of floor directly in front of your seat is yours, and is there to put your legs in. The back of the seat in front of you belongs to someone else; do not touch, interfere with, or otherwise invade their space with your feet, knees, or other bodily appendages.

No Arriving Late
Like Woody Allen in Annie Hall, you're supposed to watch movies from the very beginning to the very end. If you turn up late, tough: go see something else - The Sorrow and the Pity, perhaps.

No Shoe Removal
You are not in your own front room. Nor are you in Japan (unless you are, in which case, carry on). A cinema is a public space: keep your bodily odours to yourself!

Privacy Statement - Membership records

You may be aware that from May 25th 2018, there will be new European data protection laws in force (General Data Protection Regulation, or GDPR). At the Phoenix we will adjust our record-keeping of your data appropriately to be completely in line with these new regulations and to remain transparent in our arrangements.

We keep our record-keeping to a bare minimum! An Associate Member's record of information is solely what was on the application form. Just the email address is used so we can keep you informed about this year's programme and any last minute changes to our programme (this is usually in the form of a MailChimp mailout – you can unsubscribe from these at any time). The form is finally used to mail out next year's leaflet. For full members we do keep a computer-based record containing your name, address, email and phone number as given on the last application form we received from you. The issued card number is kept on paper. Membership forms are securely disposed of after the season is complete. If you do not renew then we delete the computer record after three years. We only use the data we have for Phoenix purposes. The emails are held by a reputable bulk mail service (currently MailChimp) and scrubbed and renewed every year. If you unsubscribe from our MailChimp mailouts, your details are immediately removed from that location. Our FaceBook page has no links whatsoever to your data. The data is kept Phoenix confidential. This is The Phoenix's [Privacy Statement](#). Please ask a Council member if you have any queries about this matter.

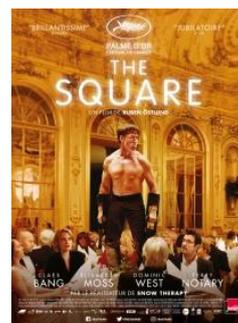
How far would you travel to see a film?

The Phoenix has always been proud of its The Best of WORLD CINEMA strapline, and every year when the Film Selection committee has done its job and we have around thirty films scheduled into our new programme, it is fascinating to realise where the films have come from around the globe. Invariably we screen movies from more than twenty different nations, inevitably with some countries, where the film industry may be better developed (France, Germany, Australia, the Scandi countries, and the USA, for example), represented more than once. This current year's Phoenix programme includes films waving no fewer than 24 national flags with France way out in front with 12 appearances in the country of production credits. Obviously, some titles are produced in more than one country, **Dancer** and **The Square** for example boasting four countries of origin, so to speak. And there are always examples of films from countries where movie-making is a rare thing; the gorgeous Mongolian film **The Eagle Huntress**, or even more distantly the Ni-Vanuatu **Tanna** come to mind.

So how far you would have had to travel this year in order to see our films in their country of production?

France (Paris) (x 12) 2628 miles
UK (London) (x 5) 345 miles
Spain (Madrid) (x 3) 2199 miles
Belgium (Brussels) (x 2) 600 miles
Sweden (Stockholm) (x 2) 1918 miles
Canada (Montreal) 3207 miles
Denmark (Copenhagen) 663 miles
Finland (Helsinki) 1201 miles
Iran (Tehran) 2789 miles
Mongolia (Ulaanbaatar) 4407 miles
Russia (Moscow) 1623 miles
Ukraine (Kiev) 1389 miles

Germany (Berlin) (x 6) 3858 miles
USA (Los Angeles) (x 5) 27115 miles
Australia (Sydney) (x 2) 21242 miles
Japan (Tokyo) (x 2) 12000 miles
Brazil (Rio Di Janeiro) 5694 miles
Czech Rep. (Prague) 696 miles
Egypt (Cairo) 2212 miles
India (Mumbai) 4529 miles
Mexico (Mexico City) 5524 miles
Romania (Bucharest) 1348 miles
Switzerland (Geneva) 474 miles
Vanuatu (Port Vila) 10087 miles



All those journeys to see the Best of World Cinema total no fewer than 117,748 miles (189,497 kilometres)!!

That's a lot of airmiles covered, so given that you have only a short distance to travel to get to our weekly screenings, perhaps we can add another attribute to the Phoenix, we are a Film Society with an outstanding carbon footprint!!!



Stop press: **Union Films** titles announced for the Summer term. In what is always a short season, and interrupted by those pesky things called exams, UF will be screening the following movies on various dates before the end of term in June: **Tomb Raider; Mamma Mia; Pacific Rim: Uprising; Hairspray; Grease; High School Musical 2; NTLive Macbeth; Avengers: Infinity War; and Solo: A Star Wars Story.**



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