



NEWSLETTER 14

union**films** Find us on 



Early bird or Night owl, which are you?

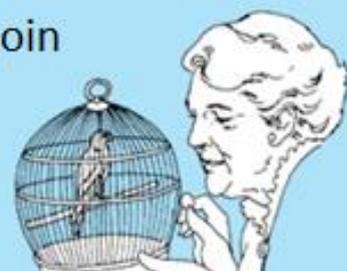
Either way, as a Phoenix member you are probably both. After all, most Wednesday evenings you come to see the Best of World Cinema, which makes you close to being a night owl. And added to that you are hopefully waiting eagerly for news of our Early Early Bird special membership offer, which definitely puts you in the early birds' nest! So now, the time has come when we

can release early early information about our Early Early Bird price for our 2018-2019 Phoenix programme. Membership application forms will be available from next week May 30th, and as usual our Early Early Bird offer will run until the end of our final film screening (**The Square**) on Wednesday June 13th.

There is but one price for all Early Early Bird applicants, which is **£60** for the entire year. With something like twenty-nine films likely to be chosen, that means your Wednesday evenings will cost you about £2 per film. But do remember, the Early Early Bird offer will last just three weeks so make sure you get your application form in by the night of **The Square**.

The early bird catches the worm.
But who wants worms anyway?

Much better to join
The Phoenix



The Sound of Music comes to The Phoenix

No, not the Julie Andrews/Christopher Plummer songfest, but a round-up of what you have heard on our pre-film soundtracks this term. As always, we have tried to theme the music to tie in with the film screening, although sometimes the movie's soundtrack has been sound enough (whoops, sorry) to let that play. Thank you for the positive comments about our including the lists in our slide sequence – here are the Spotify links that you can use to access the music at your cinematic leisure.

The Midwife: strange as it may seem, songs about midwifery do exist, and this evening's playlist, at [spotify:user:gcole1951:playlist:3VWVNfpF0bASo7Z95LhdEV](https://open.spotify.com/playlist/3VWVNfpF0bASo7Z95LhdEV), included some of those tunes; to reflect the subject you heard music played by Nick Cave & the Bad Seeds, Tori Amos, and Christian Death!

Berlin Syndrome: Lou Reed made a whole album entitled *Berlin*, though he did not feature in our playlist, unlike Marlene Dietrich, The Ramones and Leonard Cohen (his wonderful *First We Take Manhattan*) [spotify:user:gcole1951:playlist:7KBFtXIB7FbL53ntKiFWu](https://open.spotify.com/playlist/7KBFtXIB7FbL53ntKiFWu)



Queen of Katwe: with Chess as an obvious theme (and a classic record label!), you heard songs from Murray Head (*One Night in Bangkok*, from the famous musical), Suzanne Vega (*Knight Moves*) and others, as well as music from various Ugandan bands (e.g. *Mbilo Mbilo* by Eddy Kenzo)

[spotify:user:gcole1951:playlist:0RKvavV7zQIHLmH9GGk07c](https://open.spotify.com/playlist/0RKvavV7zQIHLmH9GGk07c)

It's Only the End of the World: the soundtrack seemed a good and varied choice for this intense drama, featuring music by

blink-182, The Foals, Moby, and French *chanteuse* Françoise Hardy, with her cleverly titled *Une miss s'immisce* [spotify:user:gcole1951:playlist:1TrJ03KZTa53x81I2XrDIU](https://open.spotify.com/playlist/1TrJ03KZTa53x81I2XrDIU)

The Party: we could not resist giving full airing to the fabulous tunes from the film's eclectic soundtrack, so much loved by Timothy Spall's character. Thus songs included Bo Diddley's *Im A Man*, *Como Siento Yo* by Ruben Gonzalez (yes, of Buena Vista Social Club fame), *Ay Candela* (another BVSC player Ibrahim Ferrer), and Albert Ayler's take on the Gershwin classic *Summertime*



Careful with that stylus, Mr. Spall

[spotify:user:gcole1951:playlist:0NIq20I9v9IbXirQGzDITZ](https://open.spotify.com/user/gcole1951/playlist/0NIq20I9v9IbXirQGzDITZ)

Harmonium: with a jailbird amongst the characters of this

Japanese film, songs about prison were the choice for our music, and a varied selection, though all in a blues or country style, included Vernon Dalhart's *The Prisoner Song*, Johnny Cash's *Folsom Prison Blues* (well, we had to have something by him), *Sing Me Back Home* from Merle Haggard & the Strangers, and the ineffable ragtime bluesman Blind Blake's *He's In the Jailhouse Now*

[spotify:user:gcole1951:playlist:1Z7CBFzjhES78QW6esGPFL](https://open.spotify.com/user/gcole1951/playlist/1Z7CBFzjhES78QW6esGPFL)

Things to Come: much of this evening's list was inspired by an essay by Jihn Mizzoni from Neumann College, entitled *Teaching Moral Philosophy With Popular Music* with all songs relating in some way to the deep, deep subject of philosophy, from James Taylor to Guns 'N' Roses, Robert Kochis to Woody Guthrie, et al [spotify:user:gcole1951:playlist:0AzFOgl2nYHBHcDzpdWhKb](https://open.spotify.com/user/gcole1951/playlist/0AzFOgl2nYHBHcDzpdWhKb)

Hotel Salvation: our second audience vote film gave us the chance to play music from the Uttar Pradesh state of India, and in particular music associated with Varanasi, thus *Monkeys and Roti* by Srdjan Beroja, and *Drut Mantra* performed by Pandit Sukhdev and Prasad Mishra

[spotify:user:gcole1951:playlist:68eGnyrv5twWDPuZTDwCSV](https://open.spotify.com/user/gcole1951/playlist/68eGnyrv5twWDPuZTDwCSV)

The Square: for our final screening of the year we turned once again to the original soundtrack, which, as well as including music by the film's star Claes Bang (*Party at the Castle*), also yielded Bach's *Orchestral Suite No. 3 in D Minor, BWV 1068: Aria* by the Swingle Singers, and Bobby McFerrin's *Improvisació* [spotify:user:gcole1951:playlist:4icBUROV6ZCBIwtIHla6NK](https://open.spotify.com/user/gcole1951/playlist/4icBUROV6ZCBIwtIHla6NK)



It's All Greek to Me!

If we asked you to name any Greek film titles you know, there is a fair chance you would name **Zorba the Greek**, starring Alan Bates and Anthony Quinn, and directed by Michael Caoyannis in 1964. Or maybe it would be **Z**, the intensely strong 1969 political film from Costa-Gavras, featuring Yves Montand. Mikis Theodorakis wrote the soundtracks for both films. I have a feeling the Phoenix screened Theo Angelopolous's **The Beekeeper** way back in 1986, but these films aside, Greek cinema has not benefitted from the difficult problem of foreign film distribution in the U.K. and so by and large we have had precious few Hellenic offerings on our screens over the years.

Yet, as I discovered recently, Greek cinema is seriously alive, and has been since the early days of celluloid, with its beginnings going back to at least 1900. I was recently fortunate to spend some time in Thessaloniki, Greece, and when I discovered there is a Museum of Greek Cinema in the old port area, now turned into a delightful pedestrian area at one end of the city's seafront promenade, I felt I had to investigate. This is a delightful place, accessible in English as well as Greek, and through a series of small darkened studio-like rooms, it reflects the history of the industry in that country very thoroughly and entertainingly. Clips of films are shown, and there is plenty of memorabilia on view (I thought of our projectionist Jim MacWilliams as I gazed at old 8 mm., 16 mm., and 35 mm. projectors, some of which I suspect Jim could have handled with his eyes closed). The posters and promo photos were of particular

interest to me, with a very few names I knew from over the years (Melina Mercouri, Irene Papas) and many, many more I did not know! There was even a clip from **Daphnis and Chloe** (1931) which featured the first ever nude scene in European cinema! Every year in November, the prestigious Thessaloniki Film Festival (<http://www2.filmfestival.gr/en/>) takes place. There is a possibility that a locally-run organisation called The Greek Project may run a short cultural visit to tie in with the festival – we will keep you informed of any developments on that (water)front.

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