



NEWSLETTER 9

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Wednesday Night Is Music Night

As usual, we give a round-up of the musics we have playing to accompany the pre-film slide sequence every Wednesday. The titles are now also included on one of the slides, and all playlists are easily and freely accessible using the given Spotify links shown below.

Cold war: music from the Cold War era seemed appropriate for the evening, since it was a key element of the film itself. You heard Benny Goodman's *Mission to Moscow*, Lightnin' Hopkins (right) singing about the Korean War, whilst Hank Williams' tune *No, No, Joe* played alongside H-Bomb Ferguson (yes, really!) with his tune *She's Been Gone*. [spotify:user:gcole1951:playlist:1NZM7XvWVsagZ5wAGOZT4I](https://open.spotify.com/user/gcole1951/playlist/1NZM7XvWVsagZ5wAGOZT4I)



Redoubtable: Director Jean-Luc Godard, spoofed reverentially in this film, was also very careful with his soundtracks. Thus tonight there were examples of his chosen musics from his hugely popular and influential movies, including three Georges Delerue pieces from **Le Mépris**, the late Charles Aznavour singing *Tu t'laisses aller* from **Une femme est une femme**, and the Rolling Stones singing the title track from his 1968 documentary **Sympathy for the Devil**. [spotify:user:gcole1951:playlist:5xGPRzhdgSzfQAF0lgjyvZ](https://open.spotify.com/user/gcole1951/playlist/5xGPRzhdgSzfQAF0lgjyvZ)

Insyriated: It always strikes me as strangely fascinating how standard music genres are interpreted in different languages, and this is no more evident than in the evening's slide accompaniment selection for Philippe Van Leeuw's movie, revealing Syrian musicians' takes on world, folk, country, rock, and, believe it or not, house and techno styles, as well as more traditional music from that war-torn country. [spotify:user:gcole1951:playlist:2N0SPxAHO8AVGA3yVsBTOC](https://open.spotify.com/user/gcole1951/playlist/2N0SPxAHO8AVGA3yVsBTOC)

Smiles of a Summer Night: Ingmar Bergman was another director whose consideration for his many classic films was hugely important to the movies' content. He favoured a wide range of classical music, ranging from Bach through Handel to Liszt, and from Massenet through Wagner to Dvořák, all taken from one or other of his films. [spotify:user:gcole1951:playlist:100M6gTgPGM0SnKuLjHMfv](https://open.spotify.com/user/gcole1951/playlist/100M6gTgPGM0SnKuLjHMfv)

The Rider: life as a cowboy or girl has apparently never been easy, least of all when you ride broncs for a living. The songs heard for this film ranged from classics from Marty Robbins (*El Paso*) and Patsy Montana (*I Want To Be a Cowboy's Sweetheart*), through to latterday Canadian cowboy-singer Ian Tyson (*Brahmas and Mustangs*), his American stablemate Michael Martin Murphey (*Goodbye Old Paint*), and *Gallo de Cielo* and *Goodnight, Juarez* from the wonderful Tom Russell. [spotify:user:gcole1951:playlist:19fJRRVCTpIKBTB7wHEA5s](https://open.spotify.com/user/gcole1951/playlist/19fJRRVCTpIKBTB7wHEA5s)

Leaning Into the Wind: Andy Goldsworthy is both a sculptor and an ardent environmentalist, and the music for this fine documentary reflected the latter passion. *Going Up the Country* seemed like a sensible opening title, and would that *Fields of Gold* from Sting were more widely evident in our modern world; these tunes were joined by Spirit's *Nature's Way*, Marvin Gaye singing *Mercy, Mercy, Me (The Ecology)* and Nat King Cole's sublime *What A Wonderful World*. [spotify:user:gcole1951:playlist:7gxvUYwzKvJ5Xh7B59HHeQ](https://open.spotify.com/user/gcole1951/playlist/7gxvUYwzKvJ5Xh7B59HHeQ)



Happy End: Director Michael Haneke is well known for being very selective about music in his films - often there is very little to be heard. You heard a selection from his various movies, including *Folies d'Espagne*, *Toi et Moi*, and *Chandelier* (all from **Happy End**), as well as *Oh Sacred Head Now Wounded*, and Bach's *A Mighty Fortress Is Our God* (used in **The White Ribbon**), with work from Schubert (*Sonata in A Major*, and *Piano Trio in E flat*) as featured in **The Piano Teacher**. [spotify:user:gcole1951:playlist:7Ap6QgfQfpjb1ULU0EKuRO](https://open.spotify.com/user/gcole1951/playlist/7Ap6QgfQfpjb1ULU0EKuRO)

My Blind Date with Life: the comedy drama about a man with severe sight impairment prompted music by blind performers for this evening's pre-film soundscape. The classic *Lullaby of Birdland* by George Shearing preceded songs from Ray Charles (*Hit the Road Jack*), Blind Willie McTell

(*Southern Can Is Mine*), Andrea Bocelli's version of *Moon River* and Art Tatum's *Blue Skies*, whilst it was inevitable that we might include something by (Little) Stevie Wonder (*Uptight (Everything's Alright)*) [spotify:user:gcole1951:playlist:3O0Us4GRiqdwpoo0wTUEcg](https://open.spotify.com/user/gcole1951/playlist/3O0Us4GRiqdwpoo0wTUEcg)

Apostasy: it proved fascinating to come up with songs about struggling with one's faith, and the choices to be heard before Daniel Kokotajlo's debut film included *Losing My Religion* by R.E.M., the delightful country tune *Top Forty* by Sha Na Na, Mr. Dylan's searching *Gotta Serve Somebody*, and the Eels unusual song *Jehovah's Witness*, which followed the Philadelphia Chamber Choir's stirring *Jehovah Is My Shepherd True*. [spotify:user:gcole1951:playlist:5NnlkbyufuUa0w1upghjAu](https://open.spotify.com/user/gcole1951/playlist/5NnlkbyufuUa0w1upghjAu)

Shoplifters: Songs about theft and petty larceny are not uncommon, with several rap artists using the theme. With strong language employed by many of those artists, and thus avoided this evening, the tunes prepared for this sequence included Green Day's *Shoplifter*, a song of that title in the plural by Haruomi Hosono, and *Been Caught Stealing* by Jane's Addiction. And for obvious reasons, we just had to include The Smiths singing *Shoplifters of the World Unite!*

[spotify:user:gcole1951:playlist:1HTi4tnhVdLiN1sjAttVJQ](https://open.spotify.com/user/gcole1951/playlist/1HTi4tnhVdLiN1sjAttVJQ)

Under the Tree: Having used the arboreal theme when we screened **The Olive Tree** a couple of years ago, tonight's film called for something different, and with the director being Icelandic, that was the cue. So that country's most famous modern performer Bjork sang her famous *It's Oh So Quiet* alongside her country fellows Valdimar, Of Monsters and Men, and Sigur Rós, aided and abetted by Árstíðir (*Ljóð í sand*) and Anna Thorvaldsdóttir (*Spectra*).

[spotify:user:gcole1951:playlist:2xO3B18WXHR57u7VgK0qTI](https://open.spotify.com/user/gcole1951/playlist/2xO3B18WXHR57u7VgK0qTI)

Three Billboards Outside Ebbing, Missouri: Starting with the beautiful *Last Rose of Summer*, this evening's choices came from the film's soundtrack and included two versions of *Buckskin Stallion Blues* (by the song's writer Townes Van Zandt, and Amy Annelle), Mozart's *Piano Sonata No. 1 in C* sat alongside ABBA's *Chiquitita*, and then *Walk Away Renee*, as covered by The Four Tops, with *Christine is Dead* by Pino Donaggio.

[spotify:user:gcole1951:playlist:35gW6nLho43kj6UFqpUz1x](https://open.spotify.com/user/gcole1951/playlist/35gW6nLho43kj6UFqpUz1x)

I Am Not a Witch: Hackneyed it might be, but opening with The Eagles' *Witchy Woman* seemed appropriate for this evening, but they shared billing with Mendelssohn (*Andres Maienlied, Hexenlied, Op. 8, No. 8*), the London Symphony Orchestra's version of James MacMillan's tune *The Confession of Isobel Gowdie*, with Berlioz (*Symphonie Fantastique, Op. 14: V. Dream of the Witches' Sabbath*) sandwiched between both incarnations of Fleetwood Mac (*Black Magic Woman, Rhiannon*), plus, for good measure, Donovan singing his *Season of the Witch*.

[spotify:user:gcole1951:playlist:12KEGMRztYu3CvmAH9e6JI](https://open.spotify.com/user/gcole1951/playlist/12KEGMRztYu3CvmAH9e6JI)

Members' Movie Memories

Continuing a thread we started in [Newsletter 8](#), we have another batch of your own movie memories. Remember we asked you to tell us 1) what was the first film you ever saw, 2) your favourite film ever, 3) your favourite actor/actress, and 4) your favourite movie moment. So here we go, and please, do add your own movie memories on the back of your voting slip for inclusion next time around.



☺ 1. **The Longest Day**; 2. **The Ladykillers** (Ealing Studios version); 3. Alec Guinness and Judy Dench; 4. The closing scene in **Carry On Up the Khyber** (when the order is given to raise kilts!).

☺ 1. **A Cry from the Streets** seen at the Broadway, Portswood (seen under construction, right). Directed in

1958 by Lewis Gilbert, and starring Max Bygraves and Barbara Murray, the music was by Larry (Mr. Harmonica) Adler;

2. **Lawrence of Arabia**.



☺ 2. Up to the age of twelve, it was **The Magnificent Seven**, ever after **Lawrence of Arabia**.



☺ 1. Perhaps you might also ask where you saw your first film; in my case it was at The Roxy in Knaresborough – that cinema has now been turned into a block of flats (see photo, left).

Thank you to those submissions, please keep them coming (remember you can also email them to enquiries@thephoenix.org.uk).