



NEWSLETTER 4

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Credits rolling again

It is a while since we wrote of foley artists and wardrobe dressers, so let us return to our attempts to throw some light (the work of the gaffer (see Newsletter 7 from last year)) on all those jobs that drift gently past your eyes at the end of the film.

Line producer: s/he is responsible for managing every person and issue associated with a film, and typically works on one film at a time.

Location manager: this member of the crew obviously looks after all aspects of filming while on location, including making arrangements with authorities for permission to shoot. In some instances, this is particularly demanding if locations are spread around the world, although increasingly computer graphics can replicate locations, thereby removing the need to actually travel to distant places to capture the right shot there.

Production assistant: if you saw our recent screening of **Filmworker** about Leon Vitali, you could be forgiven for wondering if he was involved in every role we have described in our ongoing summary of film credits. In the case of this particular position, the work involves all kinds of odd jobs on movie sets, including stopping traffic, acting as couriers, making the tea and coffee, and fetching items from craft services. Like Vitali was with Stanley Kubrick, PA's are often attached directly to a specific actor or filmmaker.



Property master: again a fairly self-explanatory role, although one imagines that for a period costume drama, gathering props must be quite an exhausting part to play in a film's production. Perhaps 3-D printing will eventually make the job a lot easier ...



Screenwriter: Screenwriters adapt existing works for production into a movie, or create a new screenplay to be filmed. Some directors like to stay with one writer - think Ken Loach, who has worked with Paul Laverty as his chief screenwriter on no fewer than fourteen films, and Spanish actress and director Icíar Bollaín (whose **The Olive Tree** and **Even the Rain** we have shown in the past few years) shares Loach's favourite writer on her films.

Amnesty International Write for Rights

This term, we shall be missing one Wednesday screening on December 05, when the cinema is being used by the University for another event. However, the following week, December 12, we are delighted to welcome once again the local group of Amnesty International, supporting our screening of **The Breadwinner**. Giampaolo D'Alessandro from the local AI group writes:

"Every year The Phoenix celebrates Human Rights day (December 10th) by screening an appropriately related film (this year it is **The Breadwinner**), and by linking up with the Southampton Group of Amnesty International to take part in Amnesty's annual "Write for Rights" campaign. "Write For Rights" is a world-wide campaign that runs over November and December; members of the public are encouraged to write messages of support to people around the world who have suffered injustice. This year 12 individuals or groups have been selected, from across the world. The Southampton Group of Amnesty International will have a stall at The Phoenix on 12th December, with cards for you to sign. If you wish to, please stop for a moment at their stall to pick up a card and write a few words of hope and support. Thank you."

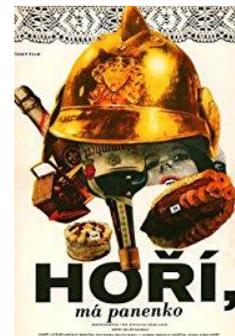


For more information about the Write of Rights campaign please see: <https://www.amnesty.org.uk/write-rights-getting-started>

For more information about the Southampton group please visit: <http://www.amnesty-volunteer.org.uk/southampton-city/homepage.php>

November 21st in years past ...

Continuing our occasional series of What did we show then? we find in our back catalogue that on November 21st 2013, not many members enjoyed our classic film for that year **The Fireman's Ball** (**Horí, má panenka** to give the film its original Hungarian title). The film was directed by Czech national Milos Forman in 1967; despite it being Czechoslovakia's official submission to 41st Academy Award's Foreign Language two years later, and having a version of The Beatles' *Love Me Do* on the soundtrack, the film only scored



64% in our audience vote. Forman emigrated to the USA before his film was offered at the Oscars. That was during the invasion of his country by the troops of the Warsaw pact in the summer of 1968 to stop the Prague spring, and once settled in the States he went on to make films such as **One Flew Over the Cuckoo's Nest** and **Amadeus**.

Faring much better six years earlier, crime drama **Tell No One** (**Ne le dis à personne**) from tonight's rock 'n' roller Guillaume Canet scored a much healthier 82% with its strong cast including François Cluzet, Kristin Scott Thomas, Nathalie Baye and the late Jean Rochefort. That and tonight's film are the only films he has directed that we have shown at the Phoenix, but Canet's work as an actor is more extensive than that of his work behind the camera lens. And then just two years before we showed that film, November 21st was a Monday so perhaps as part of a festival event (SFW was to begin two years later) we screened another Hungarian film **Kontroll**. A comedy crime drama, Nimród Antal's film was filmed almost entirely at night in Budapest's underground system. He claimed his film was strongly influenced by Tarkovsky's **Solaris**. Although born in Hungary, Antal lived for a while in America. When he returned to his native land, he was bothered by how society had veered off into haves and have-nots after the fall of Communism and decided to try to depict some of that difference in his film.

The Year of Jubilee The Story of the Fisk Jubilee Singers

Perhaps you have not heard of this group but *The Year of Jubilee* tells the story of the Fisk Jubilee Singers, a choir of emancipated slaves from America. The Jubilee Singers began as a student choir formed to raise funds for Fisk University, founded in Tennessee for the education of freed slaves in 1866, just after the American Civil War ... The programme includes familiar songs from the era, sung in four sections:

- 1. Overture:** Nobody Knows the Trouble I See, There Is a Balm in Gilead; In Bright Mansions Above; Dixieland; John Brown's Body; Battle of the two tunes
- 2. The Fisk University:** Woke Up this Morning with My Mind Stayed on Freedom; In that Great Gettin' Up Mornin'; Oh, I'm a going to sing; Lily of the Valley
- 3. On the Road with the Gospel Train:** The Gospel Train is coming; We Shall Walk Through the Valley; Roll, Jordan, Roll; Deep River; Steal Away; Swing Low
- 4. The Year of Jubilee:** Go Down Moses (The Debt of Ham); The Man of Sorrows; A king, they said, was coming today!; Were you there when they crucified my Lord?; Listen to the angels shouting!; Finale - John Brown's Body (the Marching song of the Union Army); Freedom Chorus



The University of Southampton Voices will be giving the second performance of this musical story at the Turner Sims Concert Hall on Friday November 30 at 8 p.m. For more details, see the link at <https://www.turnersims.co.uk/events/the-year-of-jubilee/>



French Film Festival UK With our first contribution to La Fête du Cinéma this evening, **ROCK 'N ROLL** (the other being **Heiresses** in May 2019), we have an appeal to our members on the subject of film festivals. If you ever, in your travels, visit a cinema, or watch a Festival screening, anywhere in the world, please do ask for a spare copy of their printed programme (if they have one). They are a useful resource for us to see what other 'world cinema' film programmers are taking seriously. It is a window on some films that may not ever make it to UK distribution but deserve a showing. Despite occasional UK difficulties over film distribution, we do sometimes find ways and means of hunting down elusive titles. Who knows, because of such help, you could assist us in including a real rarity in our Phoenix programme.

www.thephoenix.org.uk

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