



NEWSLETTER 15

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Have a wonderfully cinematic summer

A twitter-style reminder about our 2019-2020 Early Early Bird membership offer!

We would not want you to miss out on our early-early-bird membership offer for next year, which stands at **£60** until just after the credits have rolled on our last film **The Heiresses** on June 5th. Application forms available now from Adrian, so don't miss out – the price will rise after that!



Phew, we had one character left there, but we hope the message is clear. Still two weeks to go to get your renewal in to Adrian, by hand or post, and payable by BACS Faster Payments (for existing Members), cash or cheque (which should be made payable to "The Phoenix"). You can renew electronically and pay using BACS Faster Payments – look out for the Application forms at our screenings. To use this payment method (only available for EEB memberships) take the Membership Form home, amend any details, and then use the our given bank details to make your payment. Please write your EXISTING membership number(s) on the form and use these numbers in the 'Reference' part of your Faster Payment setup. Please return your completed form to us so we can match the payment to you and update any membership details on your behalf.

Let us know what you think of this new way of renewal as we try it out! In any case, please fill the form in clearly using **CAPITALS** and include, **legibly**, your e-mail address if you have one. You will then be placed on our (secure DPRG-conforming) mailing list. We will not pepper your inbox with lots of rubbish, but every now and then you will receive information about our forthcoming programme including any changes or updates should they become necessary.

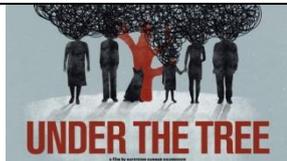


Our wonderful friends at Union Films

It is that time of year when the wonderful volunteers who have done such sterling service to both **UF** and the **Phoenix** start getting a bit anxious about exams and things, and, sadly, we shall miss some of them next year as they move on to new adventures in life. Staying on without any doubt is new UF Manager Rhiannon Brunt, whom we warmly welcome and congratulate on her election to post, and a number of other familiar faces will be with us into our new programme from October. But for now, a big Phoenix *Thank you* to all who have helped us in any way throughout these past nine months, and whatever they may be doing from the Summer onwards, we wish them the very best in their future lives. Here they are by name, if not by picture (ahh, shame!), stars all:

Alexander Darrell, Alexander Petrov, Andrew Scrivins, Antoan Yankov, Chira Tochia, Colm Appleby Kenny, Connie Williams, Daniela Marquez Siem, Ella Taylor, Emily Mitcheson-Smith, Evelina Ivanova, Eyuael Alemayehu, Gabrijela Kovac, Jack Bekmezci, Jack Bryant, James Eastham, Kajusz Dykiel, Kiran Evans, Krishna Venkatramani, Le Ma, Liam MacDonald, Max Hayman, Michaela Trescakova, Morayo Lasekan, Rhiannon Brunt, Safiya Pereira Ibrahim, Sam Middleton, Samuel Hewitt, Siqi Pan, Sofia Sangiorgi, Stella Lau, Sunisha Jain, Tomas McGrail White, William Wheeler, Yan Wing Lee, Yana Staneva.

And as our 2018-2019 programme draws to a close next week, our thoughts turn to next year's list of **Phoenix** movies. The Film Selection committee will meet soon and amongst the films to be considered, here are all the films suggested by you, our Members, during this past year: **3 Faces, After Midnight, Ammonite, Andrei Rublev, Arcadia, Ash Is the Purest White, Beautiful Boy, Before Sunrise, Before Sunset, BlacKkKlansman, Blue Jay, Border, Burning, Capernaum, Close-Up, Coco, Colette, Disobedience, Dogman, Edek, Eighth Grade, Foxtrot, Greta, Gypsy Caravan, Hannah, If Beale Street Could Talk, In the Shadow of the Moon, Isle of Dogs, Journeyman, La Paranza dei Bambini, Les Demoiselles de Rochefort, Lizzie, Marlina the Murderer in Four Acts, Mudbound, Nobody Knows, Rashomon, Ray & Liz, Roma, Searching, Sing Street, Sorry To Bother You, The Cider House Rules, The Favourite, The Guardians, The Keeper, The Little Stranger, The Old Man & the Gun, The Secret of Santa Vittoria, The Wild Pear Tree, Tolkien, Vagabonde, Waru, Widows, Woman at War.** Watch our website over the Summer for early details of the 2019-2020 programme ...



Under the Tree

Very Scandinavian in its gloom (A).

A dreadful tale of escalating suspicion and paranoia, absurd, but cautionary too (A).

Anyone know a tree surgeon? (B)

Very black tale that started well but went well over the top (B/C)

Who knew that a film about a tree would contain so much sex and violence? (C)

Don't go to Iceland for your holidays (C).

The choir was the best bit (D).

Too black (E).

Att: 140 78.4%

Three Billboards Outside Ebbing, Missouri

Big film, big country, beautifully depicted (A).

A real roller-coaster ride, made me both laugh and cry (A).

The small town American setting, use of music, and the tortoise, made me think of David Lynch (A).

Great story of loss, anger and frustration (A).

A gem (A).

Tragic/Comic extreme (B).

Unnecessary violence, but an interesting tale (B).

Not exactly riveting (B/C).

Corny (C).

Att: 167 92.5%



I Am Not a Witch

Intriguing, interesting, innovative, a many-layered experience (A).

Wow! Speechless. Last time it was that quiet film at the end of a Phoenix film was for **The Act of Killing** (A).

It never ceases to amaze me what humans can do to each other and how cruel they can be (B).

Poignant, purposeful, possessive, and lucky to see it at the Phoenix (B).

No idea what that was all about (C)!

What a load of mumbo-jumbo, give me Roald Dahl any day (D).

Who kept winding in the cotton reel? (E)

Att: 150 69.9%



The Nile Hilton Incident

A film that works both as an edge-of-the-seat thriller and an indictment of a corrupt régime (A).

Wow (A)

A film and a half (A).

A very gripping film with fantastically shot scenes (B).

If in Cairo, pray you never need police help, unless you have deep pockets! (B)

Difficult to work out who was who (B).

Cairo is just as dusty, shabby and run-down as I remember it; great performance by Fares Fares as a sort of Wallander (C).

Att: 128 83.1%



The Wife

Excellent, Glenn Close can show more emotions flickering across her face than many other actors do in speaking. Young Max, as ever, very good (A).

Well-deserved Oscar nominations; a case of knowing which side your bread is buttered on (A).

Superb acting by Glenn Close. I found Jonathan Pryce slightly less convincing (A/B).

A good part for Glenn Close and she excels (B).

Clogged with clichés and stilted dialogue, what a soap opera (C)?

Att: 97 88.0%

A Private War

Really powerful, when a film makes you scared for your life, it makes you wonder how much worse is the real thing (A).

So, she told us about it, but it is still going on (A).

Strong film, strong narrative, strong photography (A).

As a former soldier, the horrors of war and the subsequent PTSD that debilitates people are portrayed with very good accuracy (B).

Horrific, but no strong narrative to make it a really emotive film (C).

Att: 125 93.5%



All the Wild Horses

Another excellent equine film (A).

What a superb documentary. By spells fascinating, uplifting and humorous. Brilliant photography throughout (A).

That has to come in the top ten of films I have ever seen. Thank you (A)

East meets west, but which is craziest? (B)

I wouldn't say neigh to another like that (B).

A great documentary for horse riding in Mongolia (C).

Disappointing, I didn't realise it would be a kind of reality show with privileged Westerners and horses and bit part Mongolians. (D).

Att: 130 81.6%



C'est la vie

It is, of course, too soon to record your comments since this final Newsletter 15 will be issued on the evening we screen this movie. Thank you for all your votes and comments over the past year, whether praising or criticising the selections you have watched. Thank you too for the suggestions you have given us for next year's programme. They will all be in the melting pot for the Film Selection committee

AFTER NEXT WEEK'S FILM, WE HOPE TO SEE YOU ALL IN THE AUTUMN

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