



# NEWSLETTER C-3

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## I have been nominated by a friend ...

If you are a Facebook user, you may be familiar with messages from "Friends" inviting you to post on your FB page on a daily basis ten books/films/records/places that have meant something important to you, but giving no information why you have chosen them etc. This gave me an idea, to ask Council members and also some Phoenix Members (randomly chosen from our mailing list) to carry out a short task to reveal something about their own DVD/Bluray collection.

I asked the folks concerned if they would go (or for their safety, be led) to their DVD shelves either with their eyes shut or even better with a blindfold of some kind, and then randomly take ten DVD/blurays from the shelves, completely unseen. They then had to submit a list of the ten films they had taken down (order of selection is not important, and without any comments), such lists giving some kind of flavour of what they have in their collection, good, bad, embarrassing, revealing, or otherwise! And, with thanks to all involved, this is what came up:

John Marshall: **The Singer (Quand J'étais chanteur)** (Xavier Giannoli - 2006); **Ten Canoes** (Rolf de Heer, Peter Djigirr - 2006); **(Marx Brothers) Go West** (Edward Buzzell - 1940) (from a collection); **Chinatown** (Roman Polanski - 1974); **Lemon Tree (Etz Limon)** (Rean Riklis - 2008); **Sleeper** (Woody Allen - 1973) (from a collection of Woody Allen films); **A Hijacking (Kapringen)** (Tobias Lindholm - 2012); **Throne of Blood (Kumonosu-jô)** (Akira Kurosawa - 1957); **Huckle** (György Pálfi - 2002); **L'Atalante** (Jean Vigo - 1934) ( from complete works of Jean Vigo)



Diana and Clive Barnes: **The West** (Ken Burns - 1996); **Mary Poppins Returns** (Rob Marshall - 2018); **Once Upon a Time in the West (C'era una volta il West)** (Sergio Leone - 1968); **Mr. Jones** (Agnieszka Holland - 2019); **The Curse of the Were-Rabbit** (Steve Box, Nick Part - 2005); **Lawrence of Arabia** (David Lean - 1962); **Can You Ever Forgive Me?** (Marielle Heller - 2018); **Les enfants du Paradis** (Marcel Carn  - 1945) ; **The Red Balloon (Le Ballon Rouge)** (Albert Lamorisse - 1956 ; **Jean de Florette** (Claude Berri - 1986)

Terry Cowling: **Pan's Labyrinth (El laberinto del fauno)** (Guillermo del Toro - 2006); **The Chess Players (Shatranj Ke Khilari)** (Satyajit Ray - 1977); **Chung-King Express (Chung Hing sam lam)** (Kar-Wai Wong - 1994); **War Requiem** (Derek Jarman - 1989); **The Visitor** (Tom McCarthy - 2007); **The Last Waltz** (Martin Scorsese - 1978); **Earth** (Deepa Mehta - 1998); **The Lives of Others (Das Leben der Anderen)** (Florian Henckel von Donnersmarck - 2006); 1900 (); **The Rocking Horse Winner** (Anthony Pelissier - 1949)



Adrian Pickering: **The Post** (Steven Spielberg - 2017)); **Cry Freedom** (Richard Attenborough - 1987); **Everybody Knows (Todos lo saben)** (Asghar Farhadi - 2019); **Margin Call** (J. C. Chandor - 2011); **Das Boot** (Wolfgang Petersen - 1981); **2001 - A Space Odyssey** Stanley Kubrick - 1968); **Death in Venice (Morte a Venezia)** (Luchino Visconti - 1970); **Angels One Five** (George More O'Ferrall - 1952); **First Man** (Damien Chazelle - 2018); **Slumdog Millionaire** (Danny Boyle, Loveleen Tandan - 2008)

**Stephen Edwards:** **The Salt of the Earth** (Juliano Ribeiro Salgado, Wim Wenders - 2014); **Untouchable (Intouchables)** (Olivier Nakache, Éric Toledano - 2011); **Breaking the Waves** (Lars von Trier - 1996); **The Idiots (Idioterne)** (Lars von Trier - 1998); **Jesus of Montreal (Jésus de Montréal)** (Denys Arcand - 1989); **Dekalog** (Krzysztof Kieslowski - 1989-90); **Spiral (Engrenages)** (Series 1-5) (Various - 2006-14); **Koyaanisqatsi** (Godfrey Reggio - 1982); **Powaqqatsi** (Godfrey Reggio - 1988); **Ice Age 4: Continental Drift** (Steve Martino, Mike Thurmeier - 2012)



**Geoff and Joan Orme:** **Stan & Ollie** (Jon S. Baird - 2018); **Mrs Lowry & Son** (Adrian Noble - 2018); **Withnail & I** (Bruce Robinson - 1987); **Maigret** (Granada box series) (Various - 1992-3); **Peaky Blinders** (BBC box series) (Various - 2014-2019); **Broad Church** (ITV box series) (Various - 2013-17); **The Magnificent Seven** (John Sturges - 1960); **Cold Mountain** (Anthony Minghella - 2003); **Road to Perdition** (Sam Mendes - 2002); Clint Eastwood collection (box set including **Coogan's Bluff**, **High Plains Drifter**, **Play Misty for Me** etc.)

**Enid Pollock:** **Saving Private Ryan** (Steven Spielberg - 1998); **I, Daniel Blake** (Ken Loach, Laura Obiols - 2016); **The King's Speech** (Tom Hooper - 2010); **Coraline** (Henry Selick - 2009); **The Theory of Everything** (James Marsh - 2014); **The Ultimate Bourne Collection (The Bourne Identity/The Bourne Supremacy/The Bourne Ultimatum - box set)**; **The History Boys** (Nicholas Hytner - 2006); **The Grapes of Wrath** (John Ford - 1940); **Dorian Gray** (Oliver Parker - 2009); **The Golden Compass** (Chris Weitz - 2007)



**Andrew Jackman:** **Hidden (Caché)** (Michael Haneke - 2005); **La Haine** (Mathieu Kassovitz - 1995); **Belleville Rendez-vous (Les triplettes de Belleville)** (Sylvain Chomet - 2003); **Bright Star** (Jane Campion - 2009); **To Say Goodbye** (Timothy Torabpour - 2014); **The Guernica Children** (Steve Bowles - 2005); **It's a Wonderful Life** (Frank Capra - 1946); **Delicatessen** (Marc Caro, Jean-Pierre Jeunet - 1991); **Little Miss Sunshine** (Jonathan Dayton, Valerie Faris - 2006); **I, Daniel Blake** (Ken Loach - 2019)

**And my own grab-bag:** **The House by the Sea (La Villa)** (Robert Guédiguian - 2017); **Casino** (Martin Scorsese - 1995); **The Shawshank Redemption** (Frank Darabont - 1994); **The Prisoner Ep. 14: Living in Harmony** (Patrick McGoochan (Complete Collection) - 1967-8); **The Player** (Robert Altman - 1992); **Fargo** (Joel & Ethan Coen - 1996); **Still Life** (Uberto Pasolini - 2013); **Smoke & Blue in the Face** (Wayne Yang, Paul Auster - 1995); **The Station Agent** (Tom McCarthy - 2003); **Blue Is the Warmest Colour (La Vie d'Adèle)** (Abdellatif Kechiche - 2013);



## 🎵 Music in the Movies 🎵

How carefully do you listen to the music in a movie, or indeed to the music played whilst you wait for a Phoenix film to start (the titles are always included in one of the pre-film slides)? For many, the music is an essential part of any film, and people often wait for the music credits to roll before leaving the cinema, even though they are often amongst the last details listed.



Of course, time was when, in the era of the silent movies, any musical “soundtrack” was live, provided by musicians in the cinema – you may well know of the recent recreations of such film screenings during Southampton Film Weeks when the Guildhall's Compton Organ has been used to accompany a film; 2018 saw Clara Bow starring in **It**, accompanied by David Gray



at the impressive dual-keyboard organ. And then, last year the Turner Sims presented an all too rare screening of the opulent, extravagant and decadent 1923 silent film **Salomé**, complete with live music composed by Charlie Barber.

One assumes that film directors do not simply plonk a tune as background music, witness the stirring purposeful stuff that accompanies so many action films just when an island is being blown up, or the hero(ine) is rescuing the entire world from eternal doom (John Barry's *Bond Averts World War Three* in **You Only Live Twice** comes to mind); or consider those tear-jerking romantic songs (*She, When You Say Nothing At All*) that accompany Hugh Grant's fumbling amorous advances on Julia Roberts in **Notting Hill**.



In some cases, directors often stick with a favoured soundtrack composer for many of their films. For example, like his father Raymond before him, Michel Legrand was a go-to composer for the music score for many directors, the son having created the soundtrack for, amongst some 200 other titles, **Les Demoiselles de Rochefort**, **The Thomas Crown Affair**, and Robert Mulligan's rarely seen **Summer of '42**. French composer Pierre Jansen provided the soundtrack for 28 of Claude Chabrol's (murder) thrillers, whilst a 2008 documentary



entitled **Bernard Herrmann: Hitchcock's Maestro** tells us everything about the liaison that worked so well for that director's **Vertigo**, **North By North-west**, and, of course, **Psycho**. Herrmann started his music department career with **Citizen Kane**, and other films he has to his name include François Truffaut's **Fahrenheit 451**, Brian De Palma's **Carrie**, and he composed the plaintive saxophone theme in Martin Scorsese's **Taxi Driver**.



He worked too on numerous well-known TV series such as **The Twilight Zone** and **Rawhide**, and also providing the music for the original **Perry Mason** TV series (Da da da, da dah, da da da, da dah, ... go on, start humming it, you know you want to ...).

Straightforward musicals are another thing altogether, and it would be no surprise if **West Side Story** (music by Leonard Bernstein) featured in many people's favourite films list. And musicals come in all shapes and forms, such as **Oklahoma** or **South Pacific** from the 1950s (and both vehicles for Rodgers & Hammerstein), whilst the 1930s were awash with wonderful films such as **The Wizard of Oz**, **Top Hat**, **42nd Street**, and many others including innumerable B-movies of the genre. More recently the 2000s have given us **Moulin Rouge**, **Chicago**, and **The Phantom of the Opera**, whilst in 2007 the Phoenix screened South African township-set **U-Carmen eKhayelitsha** which scored 78% in the audience vote.

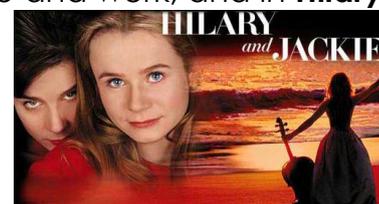
And then there are the music biopics and filmed concerts. In the latter category, where the music is the film, we may suggest the 1970 3-hour epic **Woodstock**, although in addition to the music, director Michael Wadleigh also played around visually, frequently using split-screen technique shots. Meanwhile, for concert footage few films beat **The Last Waltz**, another outstanding film (of The Band's wonderful farewell concert) from Martin Scorsese.



Jazz is well represented throughout cinema history - **The Jazz Singer** (1929) was, after all, the first “talkie” - often adding intense atmosphere to many films, in particular throughout the 40s and 50s. The classic 1959 documentary **Jazz on a Summer's Day** stars the great and good of the jazz world - Gerry Mulligan, Dinah Washington, Jack Teagarden, Thelonious Monk, etc. – whilst Mulligan chum Chet Baker is the subject of Bruce Weber's excellent **Let's Get Lost**. And what links Liberace, Beethoven, Johnny Cash, Queen, Hank Williams, and Billie Holiday? These film titles **Behind the Candelabra**, **Immortal Beloved**, **Walk the Line**, **Bohemian Rhapsody**, **I Saw the Light** and **Lady Sings the Blues** give the clue, for they are all biopics, successful or otherwise, of those musicians.

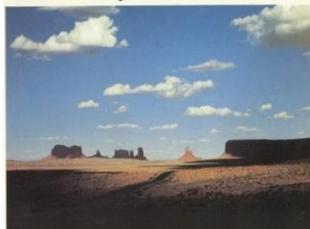


And finally let us not forget here the role that “classical” music has played in so many films, not least of which is Disney's beautiful **Fantasia** (Bach, Tchaikovsky, Mussorgsky, etc.), or **Thirty Two Short Films About Glenn Gould** (in which you hear a lot more Bach, as well as music by Sibelius, Wagner and Prokofiev). **Amadeus** obviously focuses on Mozart's life and work, and in **Hilary and Jackie**, we see a fine portrait of the Du Pré sisters.



As for the music we offer each week before our screenings, some weeks it may be the original soundtrack playing, but there is always a link between what you hear then and what you see and hear throughout the film. So for example, the environmental theme of **Woman at War** was accompanied by Roger McGuinn's *The Trees Are All Gone*,

The Kronos Quartet Terry Riley Cadenza On The Night Plain



and Reg Meuross's *We Looked Away*, whilst **Apollo 11** gave us a chance to hear Haydn's *Il Mondo della luna*, Holst's *Mars: the Bringer of War* from *The Planets*, and *Cadenza on the Night Plain: Where Was Wisdom When We Went West* by Terry Riley with the Kronos Quartet. All the pre-film musics are available on Spotify – just type in the film title, scroll down to Playlists and hit the gcole1951 list.

And just as you read this, Classic FM (in conjunction with Radio Times) will have just broadcast a three-day Movie Music Hall of Fame bonanza, culminating in a listeners' choice top favourites (possibly still available on the Classic FM catch-up site).

Of course, choosing a favourite piece of film music is a very subjective affair, but the Phoenix Council members were asked for their one single favourite soundtrack and here are their choices:

- Adrian: *Nkosi Sikelel' iAfrika* from **Cry Freedom** (Richard Attenborough - 1987) trad. arr. George Fenton and Jonas Gwangwa
- Andrew: Perfect Day from **Trainspotting** (Danny Boyle - 1996) written and sung by Lou Reed
- Graham: the closing theme music (title unknown) from **The Third Man** (Carol Reed, - 1949) composed and played by Anton Karas
- John: *A felicidade* from **Black Orpheus** (Marcel Camus - 1959), composed by Antônio Carlos Jobim with lyrics by Vinicius De Moraes (John said his choice could change tomorrow tho ...)
- Stephen: *Powaqaatsi* from **Powaqaatsi** (Godfrey Reggio - 1988) composed by Philip Glass
- Wendy: *Concerto for clarinet and orchestra in A (K.622)* from **Out of Africa** (Sydney Pollack - 1985) composed by Wolfgang Amadeus Mozart, performed by Jack Brymer (Clarinet)

Do you have a preferred film soundtrack? Please send us your list of favourites, giving the film title(s) and any particular music tracks that have resonated with you, to our usual email address [enquiries@thephoenix.org.uk](mailto:enquiries@thephoenix.org.uk) Graham