



Beckenham, BR3 3BP - May 2020

**Dear FILMBOX Member**

How are you doing? Since the lockdown, there are some days when I feel completely useless and hopeless and others when I am optimistic and energised (today must be one of the latter, hence writing this for you). Perhaps some of you have felt the same way. I was able to buy flour last week, so I might as well join the nation and make bread, although having a sourdough starter as an additional dependent (including hens and vegetable seedlings) might prove to be the proverbial straw.

I thought it might be easier for you to read the lovely contributions we've had this month on A4 rather than in an email. If you'd like to write a contribution on the topic of cinema memories or how you're enjoying films under the current circumstances, or have any personal recommendations for films/short films, please email me here [membership@langleyfilmbox.com](mailto:membership@langleyfilmbox.com) and I'll add yours to the next newsletter – go on, please get involved. If you'd like to send me a photo/selfie too, it would be great to see your faces again.

When will we be able to share our love of films in our very own cinema again? Theatre producer Cameron Mackintosh said this week that, in his view, theatres won't be able to re-open until 2021. Film festival cancellations are falling like a line of dominoes, month by month (starting with this month's Cannes), and, according to our insider, Charlie, this means that many companies are holding back their new films until they can be launched at a festival. There are hopes that the London film festival will benefit from the rush of the best new films and may be able to operate normally, however, there's speculation that the first conventional film festival will not be until Berlin in February 2021. So, the ramifications for awards season as well as non-theatrical and DVD release dates etc. will be obvious. From an exhibition point of view, it seems as if cinemas and theatres will be the penultimate places to re-open, before mass gatherings, such as sport and concerts.

We await the next set of Govt. announcements about easing the lockdown for further information. But debates about the balance between livelihood and lives must seem heartless to anyone who has been directly affected by Covid-19. I expect that every single one of us knows someone who has had the disease or lost a loved one and we send our condolences to anyone in this position. Therefore, with our health and safety firmly in mind, even if we could resume our lives tomorrow, would we do so with 100% confidence until there is a vaccination programme? Can we wait that long? Could we all adapt safely to providing and enjoying the services and activities that we all enjoyed pre-Covid-19? I expect that

these are the kinds of conversations we are all having at home and with work colleagues at the moment and again, our thoughts and gratitude go to all those who can't stay at home, but who have to get out there, in a variety of important capacities.

As a teacher, I'm especially curious to know how schools can safely go back any time soon. Will I have to invest in an exo-suit like Ripley in *Aliens*?



On a less serious note, it amused me to read (in the serious context of controversial suggestions that the over-70s will need to be 'shielded' for quite a while yet) that Clint Eastwood (now 89) has directed SEVENTEEN films since the age of 70; his latest, *Richard Jewell*, is mentioned below. Well, are *you* going to tell 'Dirty Harry' that he can't go out?

Like other businesses and organisations, we're thinking about how we can amend our community cinema model to adapt to the much-mentioned 'new normal', whenever and whatever that will be. So, I'm thinking of that HUGE car park of ours and how it'd be perfect for a drive-in movie (we can hire an outdoor screen set-up, as we did for our free film festival *Mamma Mia Singalong* years ago). Also, I can't think of a better place to be able to apply social distancing than in our 500-seater Performance Hall – there'd be room for everyone and I hope we'll find a safe way to sell ice creams and drinks again. What I *do* know is that, whenever we *can* operate properly again, we'll all need to have one hell of a party! In the meantime, **please stay safe & well.**

With very best wishes from  
Vivienne Clark & the FILMBOX team

**ONLINE FILM SERVICES & OFFERS**

Here's a reminder of the main alternatives to Freeview TV. However, it must be said that there are plenty of films to watch on Freeview and what with exercise, baking and lovely weather, how much time do we actually want to spend in front our screens anyway? I've found BBCiPlayer and All4 suit me fine to catch up when I want. I haven't listed Sky as lots of people, like me, don't have it.

**Talking Pictures TV** (channel 81 Freeview) is fast becoming a cult channel for many. Here's their daily schedule: <https://talkingpicturestv.co.uk/schedule/>. Their film and TV programming is very varied and I was pleasantly surprised to see that they were showing Robert J. Flaherty's pioneering film documentaries, *Nanook of the North* (1922) and *Man of Aran* (1934), alongside its usual B-movie programme.



Please email us if you need help setting up access via your TV to online services and we can arrange for one of us to phone you to discuss. No plug intended but I don't have a smart TV and this simple system works for me (but other brands and technical methods are available) I have an Amazon Fire Stick (£39.99) plugged into the back of my TV with annual Amazon Prime membership (£79.99 per year which includes Prime Video) and then you can download apps to access the following and many more, if you want:

- **Prime Video** (you can access this on its own, without Amazon Prime subscription) – free 30-day trial, then £7.99 per mth:  
[https://www.amazon.co.uk/gp/video/storefront/ref=s\\_v\\_atv\\_logo?node=3010085031](https://www.amazon.co.uk/gp/video/storefront/ref=s_v_atv_logo?node=3010085031)
- **Mubi** offer via our fab friends at **Cinema for All** for 90 days of free film: <https://mubi.com/cinemagoeson>
- **BFI iPlayer** – free 14-day trial, then £4.99 per month: <https://player.bfi.org.uk/subscription>
- **Curzon Home Cinema** – pay on demand for what you want to watch: <https://www.curzonhomecinema.com>
- **Remember**, if you sign up for a free deal for a limited time, do set yourself a reminder to cancel it in time, if you don't want to pay.

### HERE'S AN IDEA – Helping charities

In several cases, when a film has just been released on DVD/online, it's often cheaper to *buy* the DVD than a digital version (rental price excepted – but rental isn't always available online from the start). Therefore, why not buy a DVD copy and then donate it to a charity shop when they're open – they'll need all the help they can get. Plus, you often get great special features and commentaries with DVDs that you don't get with online versions.

### THREE FILMS TO WATCH ON TV **SOON**

BBC2 is showing many terrific WW2 films in commemoration of VE Day, such as *Reach for the Sky*, *The Desert Fox*, *The Wooden Horse* etc, and they are all available to watch on BBC iPlayer (which you can also get on a computer/laptop/phone/tablet). Here is the *Radio Times* weekly film listing round-up and some recommendations for this week:

<https://www.radiotimes.com/news/film/2020-03-28/what-films-to-watch-week/>

- Tonight, ITV4 10pm – Brian de Palma's brilliant but undeniably violent and extreme gangster remake from 1983, *Scarface*, with Al Pacino in roaring form.
- Thursday 7th May, Film4 9pm - *The Hunt for the Wilderpeople*. We showed this NZ film, directed by Taika Waititi, at an AGM a few years' back and it was much-liked; a feel-good comedy with Sam Neill in grumpy but excellent form.

- Sunday 10<sup>th</sup> May, BBC2 3.20pm – *Talking Pictures* profile on Noel Coward (who directed *Blithe Spirit* and *In Which We Serve*, amongst his other myriad achievements) followed at 4.05pm by *The Heroes of Telemark*, WW2 Norwegian resistance story with Kirk Douglas and Richard Harris.
- *Radio Times* full TV channel listings are here:
- <https://www.radiotimes.com/tv/tv-listings/?sd=03-05-2020%2014:00>

### THREE FILMS TO WATCH ONLINE/DVD NOW –

#### *Calm with Horses*

New Irish social realist thriller (Amazon Prime rental)

**Trailer:**

<https://www.youtube.com/watch?v=ahYkYkOMd4M>

**Review:**

<https://www.theguardian.com/film/2020/mar/15/calm-with-horses-review-irish-crime-clan-cosmo-jarvis-nick-rowland>

#### *Portrait of a Lady on Fire*

French C18th tale of love and art (free on Mubi trial, or paid for on Curzon Home Cinema)

**Trailer:** [https://www.youtube.com/watch?v=Bn\\_-YoG69Sw](https://www.youtube.com/watch?v=Bn_-YoG69Sw)

**Review:**

<https://www.theguardian.com/film/2020/mar/01/portrait-of-a-lady-on-fire-review-celine-sciamma>

*Who You Think I Am* – Another French film, Juliet Binoche shines in this intriguing drama about online identities (Curzon Home Cinema)

**Trailer:** <https://www.youtube.com/watch?v=ShwXIOszzIM>

**Review:**

<https://www.theguardian.com/film/2020/apr/12/who-you-think-i-am-review-a-thrilling-web-of-desire>

### THREE FILMS TO WATCH ONLINE/DVD **SOON**

*Jo Jo Rabbit* – out 11 May.

Taika Waititi's satirical WW2 award-winner, with Scarlett Johansson.

**Trailer:** <https://www.youtube.com/watch?v=tL4McUzXfFI>

**Review:**

<https://www.theguardian.com/film/2020/jan/05/jojo-rabbit-review-taika-waititi-hitler-scarlett-johansson-sam-rockwell> 3 stars? No way Kermode – at least a 4 from me.

*1917* – out 18 May.

Sam Mendes' epic award-winning WW1 drama with bravura cinematography by brilliant DP Roger Deakins - £9.99 to buy on DVD and £11.99 to buy digital SD.

**Trailer:** [https://www.youtube.com/watch?v=gZjQROMAh\\_s](https://www.youtube.com/watch?v=gZjQROMAh_s)

**Review:**

<https://www.theguardian.com/film/2020/jan/12/1917-review-sam-mendes-first-world-war-ww1-unblinking-vision-one-shot>

# FILMBOX ...at home

Community Cinema [www.langleyfilmbox.com](http://www.langleyfilmbox.com)



## **Richard Jewell** – Out 8 June.

Clint Eastwood's latest, about the 1996 Atlanta bombing and a miscarriage of justice (Amazon Prime rental) – strong star cast.

**Trailer:** <https://www.youtube.com/watch?v=W9WjyYKPxHk>

### **Review:**

<https://www.theguardian.com/film/2020/feb/02/richard-jewell-review-clint-eastwood-1996-olympics-atlanta-bomb>

## **JUST IN CASE YOU MISSED IT**

Here's a link to my interview with DP Chris Dodds (in which he professed his admiration for Roger Deakins' stunning body of work including *1917* and *Skyfall*). Plus a link to Chris' latest short film, *Rocket Boy*:

<https://langleyfilmbox.com/2020/04/17/4293/>

## **MARK KERMODE – SECRETS OF CINEMA (BBCFOUR)**

Another plug for this series – all 8 episodes are now available on BBCiPlayer:

<https://www.bbc.co.uk/iplayer/episodes/b0bbn5pt/mark-kermodes-secrets-of-cinema>

## **MATTHEW SWEET – SOUND OF CINEMA (BBC RADIO 3)**

And another plug for this excellent radio series on cinema:

<https://www.bbc.co.uk/programmes/b03bzf92/episodes/player>

## **CONTRIBUTIONS by the FILMBOX Committee & Team**

You've already had my cinema memories in a previous email newsletter, so here's some from the rest of the Committee – thanks to everyone who contributed:

From **Charlie Bloye** – FILMBOX Chair

*I was selling luggage and umbrellas in Dickens & Jones in Regent Street during my gap year in 1977.*

**STAR WARS EPISODE IV - A NEW HOPE**, or as it was



*then known, STAR WARS, was released on 27th December and immediately tickets sold out... except the 23:45 performance on 31st in The Dominion Theatre in Tottenham Court Road (which has since reverted to a musical theatre venue). Unable to persuade anyone to join me, I sat surrounded by strangers as the trailers ended, the New Year arrived and the opening crawl of text started emerging from the bottom of the screen. "It is a period of civil war. Rebel spaceships striking from a hidden base..." blah, blah. It all seemed pretty hokey and I was seriously doubting the wisdom of my decision. Then my seat seemed to start vibrating. The Dominion had a top-notch screen and state-of-the-art-for-1977 speakers, including ones that Dolby called "baby-boomers". As the star destroyer appeared at*

*the top of the screen, and kept on coming, and the place reverberated with its bass engine thrum, I relaxed back into my seat certain that however corny this movie was going to be, it would certainly be a spectacle. And it was. Few New Years' Eves since have been as memorable... and not just because of the booze.*



## **How Star Wars was saved in the edit**

<https://www.youtube.com/watch?v=GFMMyMxMYDNk>

A video essay exploring how Star Wars' editors recut and rearranged *Star Wars: A New Hope* to create the cinematic classic it became. It's about the craft of editing showing how the rough assembly of the original film was a complete mess and how editing saved it - including an almost unbelievable upgrade of the finale.

From **Martin Costello**, LPCPA Theatre Manager and FILMBOX PH Projectionist

*One of my great friends (I was his best man a few years back!) is Mark Tildesley, now established as the UK's top film Production Designer (he's just finished the new James Bond movie). His partner, Tracey Seaward, is a leading producer and one of*



*her early hits was The Queen starring Helen Mirren. Back in 2007, Tracey invited Helen and me (Helen Haylett, the FILMBOX Duty Manager) to The Queen's BAFTA after-show party, held at the top of London's Hilton Hotel. It was as you would imagine very A-list celebrity heavy; and as we arrived Mark met us and asked us a favour – to keep a couple of his other guests entertained whilst he, Tracey and the cast did some press photos. The Queen had just won two BAFTAs – Best Film and Best Actress alongside 8 other nominations.*

*So, Helen and I happily sat down with this Spanish gentleman and, who we assumed was, his daughter and chatted away for about 30 minutes or so telling them about our work in a theatre in Catford. It was only later when Mark returned that we realised who we'd been entertaining – Pedro Almodovar and Penelope Cruz! We hadn't recognised either*



of them and I have a horrible feeling that at some stage during our conversation I had lent over to this gentleman's gorgeous 'daughter' and asked her whether she was involved in the film industry!  
Soy un idiota!!! Or maybe just a 'Bad Education'.....

From **Helen Haylett** – LPCPA Theatre Duty Manager  
Before coming to work at Langley last year I was the Events Manager at the beautiful Broadway Theatre in Catford. Although it had fairly limited staging capabilities which made programming quite tricky, it was a beautiful Art Deco building and in great demand as a location for films. In the two of three years before I left - when finances were getting ever tighter - I exploited the earning potential as a film and TV location to its maximum. During this period we had film crews in regularly for films such as **Stan and Ollie**, **On Chesil Beach**, TV drama **Babs** (shot almost entirely in the Theatre and backstage) and **The Children Act**. I was always amazed at the scale of operation in a film crew; so many people involved in costumes, make-up, sound, cameras, producers, assistants, accountants, runners - and for **Stan and Ollie** hundreds of extras too, which made getting to the catering van really tricky! I tried my hardest to squeeze into one of the scenes but I'm afraid I never made the final cut. Maybe I'll try again and get Langley used as a location once we escape from lockdown.

From **Anne Foley** – Membership Secretary

I was brought up in Richmond which had three cinemas. The ABC, for me and my brother, means Saturday Morning Pictures; British Film Foundation Films, Buster Crabb as **Flash Gordon** and Woody Woodpecker and Bugs Bunny. There was a song, I clearly remember the tune but the only lyric I remember was the end of the chorus where we all shouted 'ABC'. I don't think I have ever got over never being there on my birthday so I could go up on stage for everyone to sing Happy Birthday. The Gaumont is where I went to my first Midnight Movie, **Easy Rider** full of the obligatory bikers! I remember queueing at the Odeon for **Star Wars** and **Saturday Night Fever**. Despite having those three cinemas, mum took us to the Hammersmith Odeon for **Snow White and the Seven Dwarves**. I didn't eat red apples for years after that but what really stands out is that the pillars of the fly-over were covered in 'Bill Stickers will be prosecuted' signs and someone had scraped off the S's and my brother asked who Bill Sticker was!



At the moment, I thoroughly recommend **Unorthodox** on Netflix, I'm only four episodes in and very moving. It is sub-titled but stick with it. Finally watched **Knives Out**, the trailer

made it look so bad I had avoided it, but loved it. I have started **Money Heist** but it irritates me that it is dubbed rather than sub-titled. As a family we are watching **Westworld** but it feels like series 3 is the 'jump the shark' moment. I suggested that FILMBOX showed **The Lunchbox** several years ago, which we did – its star Irrfan Khan has sadly just died and the film will be shown on BBC2 this coming Saturday and available afterwards on BBCiPlayer – highly recommended.

From **Brendan Carey** – FILMBOX Bar Team Manager

I grew up in New Cross and then Lewisham, so had the golden age of Deptford Odeon, Lewisham Odeon, Catford ABC, and Studios 6 and 7 - the latter four, all in walking distance and sadly all now gone. Inappropriately, clearly, but as long as you were over 5' 8" you were accepted as 18 and able to get into X-rated and adult movies – all very tempting for a 15-yr old. But best move on from that! At those cinemas the first movie I can remember seeing was **In Search of the Castaways**, I think with Hayley Mills (she was in the movie, not that I saw it with her). The first (and definitely not last) film to make me cry was **Jungle Book** (spoiler alert, Baloo is not dead!). And most excited I have ever been was when my lovely auntie took me to see a double bill of **Goldfinger** AND **Thunderball**. I was beside myself! I have loved watching the Mark Kermode **Secrets of Cinema** series on BBCFOUR. So accessible, such a diverse approach as well. I also love Martin Scorsese's **A Personal Journey Through American Cinema** - both the book and the film and am working my way through a box set of **Films Noir** - 9 DVDs and 10 films in all. **Out of the Past** - what a movie! Re-watched that so many times. I also love David Thomson's writing, for example, **A Biographical Dictionary of Film; Have you Seen?; Moments that Made the Movies** – they are all great "dip-in" books. And a lovely little gem of a movie I always get around to asking people if they have seen is **Breaking Away**. Gorgeous little rites of passage movie, with a young Dennis Quaid (one of my fave actors) and the great Paul Dooley. You do not have to like cycling to enjoy it. I have also only ever walked out of one movie. It was at Lewisham Odeon and was a "comedy" starring Elliott Gould and Dyan Cannon. Cannot recall the title. Shudder.



- **WE ARE ONE** – 10-day digital film festival from 29 May. With the cancellation of many international film festivals, collaboration between key festivals will provide a free online film festival – there is promised to be lots on offer, if not major films – to be announced: <https://www.theguardian.com/film/2020/apr/27/worlds-biggest-film-festivals-unite-for-10-day-streaming-event>

# FILMBOX ...at home

Community Cinema [www.langleyfilmbox.com](http://www.langleyfilmbox.com)



From **Sandra Dodds** – FILMBOX Social Secretary

*I remember the cinema in Wales which doubled as a dance hall/community hall. There were 4 showings a week. It was on the banks of the River Wye and when the river flooded, they cleared the hall and afterwards put all the seats back. If you were really rich you could afford the best seats which were up a high step and were twice the price! You did have a choice of going to another cinema in a nearby town 14 miles away on the bus which was a bit better and had permanent seating (had double seats at the back!). The problem was that the films were not in sync with the bus timetable so you usually had to see the end first and leave in the middle! Happy days!*



*and stayed for the 3 years of my degree. Film Unit at Sheffield Uni operated out of a fixed seat cinema at one end of the original Student Union building with pull down velvet seats (nice!), a proper projection box, large screen and weekly screenings. And – we used actual film – the stuff on rolls, in tin cans, delivered by courier, with little holes down the side and that strange smell. The projectionist had to check it, work out the size of the ‘gate plate’ – standard, wide or maybe even Cinemascope – the viewing window the film went through. Get it wrong and you could chop off the sides of the picture. But the fun bit was making my own cue dots at the end of each reel, hopefully only visible by the projectionist, so I knew when to start the second projector and switch from one reel to the next. To this day I still see cue dots on old film and on some tv shows. The not-so-fun bit was when the reel of film broke, and you had to splice it together mid-screening! Health and Safety was very important to students (as you can imagine...).*

From **Sue Sangster** – FILMBOX Licence & Returns Officer

*I too went to Saturday morning pictures but my memories where they only showed cowboys and windybums! The first film I saw, which left quite an impression on me, was **LUST FOR LIFE** in 1956. I was about 8, a lovely Aunt took me. I’ve loved Vincent van Gogh ever since. My sister took me to **THE WIZARD OF OZ** 1939 - not in 1939 though! Loved it. **DR ZHIVAGO** 1965 brought home the Russian Revolution. I found Omar Sharif good to look at too! One I made a note of to watch again was **THE GRIFTERS** 1990 as I remember really enjoying it but haven’t revisited it yet.*



*We used carbon arc lamps as our light source for projection. You had to fire the rods by touching them together carefully which produced an arc of light bridging the two rods, with full protective gear on – darkened visor and reinforced gloves. The arc light was very bright and could catch the film on fire and damage your eyes if viewed without goggles. It was the 1980s so of course we had no proper training with this – just the warning – don’t open it without the glasses, you’ll go blind. And try not to set the film on fire – it’s very flammable – and the students get upset. But I do have fond memories of the reel-to-reel projection using equipment that would have been used in the 1930s/1940s. The longest film I projected was **Oh What a Lovely War** at 9 reels and nearly 2 ½ hours. Film Unit was a team, very much like FILMBOX, and we had at a screening; a house manager, a fireman, a projectionist and 2 ushers. As students never sleep, we ran all night film shows. Starting at around 10pm and finishing at 7am – plenty of time to get to lectures! Showing 4 or 5 films, bring your own pillow and sleeping bag and watch a varied selection of films – some of which could help you sleep – **Koyaanisqatsi** anyone?*

From **Sue Davis** – FILMBOX Concessions Manager

*Saturday morning pictures, Jamboree bags, cartoon short films before the main picture, guy at the front introducing everything at the Kingsbury Odeon. Happy days. Still call it ‘going to the pictures’ to this day.*



*In 1984 I was house manager on one of our all-nighters. We had just shown **The Rocky Horror Picture Show** (an all-nighter favourite) and were onto the next film. While we cleared up the Kit-Kats and newspapers - we really should have shown this with full participation at Filmbox – (Vivienne: I suggested it to Martin and he said that it would cost us a fortune in cleaning up – uni student labour is free!) we all heard a commotion just outside the cinema. It was somewhere between 2 and 3am and we had visitors! A group of Durham miners had decided that they wanted to come in and tell us what they thought of students. My team and I barricaded the exit doors with whatever we could find whilst our patrons happily watched/slept on. Sheffield in 1984 was the centre of the miners’ strike (that’s another tale) but*

From **Sarah Niblock** – Co-founder of FILMBOX

*Memories of the Film Unit at Sheffield Uni in the early 1980s I went to university with a love of films and all things visual. And couldn’t believe my luck in ‘Intro’ week when I found out there was a popular and well-run film society at Sheffield. I signed up*





suffice to say, Northern miners were not so keen on Southern students! I left Film Unit after graduating in 1985 (BSc in Maths if anyone is interested – I also did some work now and again!). Twenty seven years later, when Vivienne saw the potential of a film club in the School, I jumped at the chance to help out. I don't believe a passion for films ever leaves us. Guess what I'm doing in the evening while staying at home.

From **Vivienne Clark**

FILMBOX Co-founder, Programming, Comms/Marketing

As far as my own recent film watching is concerned, I've found that I have principally wanted to watch old films or films I've already seen, for some reason, comfort most probably.

Douglas Sirk's **All That Heaven Allows** (1956) – a melodrama with Jane Wyman (Ronald Reagan's first wife)



and Rock Hudson, was on TV last week and I sank gratefully into its extreme drama and sentimentality, as well as its lush production design and vibrant colour. I watched it twice and have just ordered a Sirk box set, with **An Imitation of Life** (with Lana Turner) and **Magnificent Obsession** (Hudson and Wyman again). I heartily recommend them, together with Todd Haynes' **Far from Heaven** (2002) and **Carol** (2015), excellent contemporary homages to Sirk's classy melodramas. I also enjoyed re-watching Hitchcock's **Spellbound** (1945) and **Notorious** (1946) on TV recently – both starred the luminous Ingrid Bergman (with Gregory Peck and Cary Grant respectively). The consistently high quality of Hitchcock's prolific output, year on year, is dazzling, sometimes several films in one year – and yet he never won an Oscar.

A recent film which we all enjoyed at home was **Emma** (2020 – Amazon Prime rental now) with Bill Nighy, Miranda Hart among many others, and Johnny Flynn who, together with Jessie Buckley (**Wild Rose** 2019, **Judy** 2019), set the screen alight in the British indie hit, **Beast** (2017). Oh, the cleverness of Jane Austen and a neat and charming adaptation too. We watched **Knives Out** three times as it was so entertaining (once in cinema and twice at home). I've also just started watching the Netflix series **Hollywood** – I'm not sure about it yet but the authentic period feel created by its production values and star names are all very promising (Patti Lu Pone as a studio boss for starters) – it's a bit like the series **Feud** (about the rivalry between stars Bette Davis and Joan Crawford) which I enjoyed a great deal a few years' ago. It looks like it'll explore the more lurid and sensational side of the industry. I also recently re-watched **LA Confidential** (1997), an excellent modern film noir which explores the close relationship between the Hollywood film industry, crime and extortion. Russell Crowe and Guy Pearce are superb, with a roll call of stars including Kim Basinger, Danny De Vito, David Strathairn, James Cornwell and Kevin Spacey.

From **Karen Roberts** – FILMBOX Committee Secretary & Volunteer Co-ordinator

A short film I can recommend is

**Nocturne in Black** (2016 - available on Amazon Prime). It is about a pianist whose piano is destroyed by ISIS, so he painstakingly rebuilds it. It was shot on location in Lebanon, using Syrian refugees as extras. My daughter and I saw it as part of the BBC Arabic Film Festival and it was followed by a Q&A



with the director. I think everybody knows about the National Theatre plays that are being streamed, but I watched **Twelfth Night** yesterday and it was excellent. I have thoroughly enjoyed reading the joint Booker prize winners - Margaret Atwood's **The Testaments** and Bernadine Evaristo's **Girl, Woman, Other**. Both are thought-provoking, but accessible.

#### SHORT FILM

Thank you to our member, **John Amos**, for suggesting this, a beautiful and poignant short film, 'Ama' (2018); a synthesis of swimming, dance and film by a French underwater artist, Julie Gautier – the written intro under the video link explains the film's inspiration:

<https://www.youtube.com/watch?v=bdBuDg7mrT8>

If you're wondering how on earth it was made, the film is followed by a short film which reveals this. About Julie:

<https://juliegautier.com>

#### IN OTHER NEWS...

**Secret Cinema** (immersive live themed film events – Sarah Niblock went to the **Blade Runner** event and I took my family to its **Who Framed Roger Rabbit** event) has morphed into **Secret Sofa** during the lockdown – details here: <https://www.secretcinema.org/secret-sofa>

**Interested in French cinema?** Then sign up to the UK's French Film festival website newsletter for info and links to where you can see recent French films online: <http://frenchfilmfestival.org.uk/FFF2015/wp/>

**French Film Festival at Home** – more information here, their short films are free: <https://www.myfrenchfilmfestival.com/en/>

**How to watch collectively online with family & friends when separated** – advice on several simple applications here: [https://www.maketecheasier.com/watch-videos-online-with-friends-realtime/?fbclid=IwAR0kg9wgi9Y9dD2Q3u1BZszMMEEnS1QRQsov5bVmUFyNTBH9Md\\_RnwbnYic](https://www.maketecheasier.com/watch-videos-online-with-friends-realtime/?fbclid=IwAR0kg9wgi9Y9dD2Q3u1BZszMMEEnS1QRQsov5bVmUFyNTBH9Md_RnwbnYic)

**Please let me know of any other tips or useful websites.**



## BREAD-MAKING

No easy segue from films to baking here, but it has clearly become a national obsession – whether baking it, not being able to bake it (no flour) or criticising people who post photos of their loaves. **Sandra Dodds** recommends this website for its easy bread recipes - **Jenny Can Cook** also has a big library of easy family recipes perfect for lockdown: <https://www.jennycancook.com/recipes/faster-no-knead-bread/>

**Bread Ahead** - This amazing bakery, based in Borough Market near London Bridge, also holds excellent bread-making workshops and I went to one on Sourdough a couple of years ago (with another FILMBOX member, **Linda De Freitas** – who actually managed not to kill her starter and has managed to keep up with bread-making ever since – unlike me). I see that they are now doing LIVE bread-making (and other kinds of baking) tutorials on Instagram: <https://www.breadahead.com/live-bake>

## Bread Pudding – Waste not, Want not

From **Sarah Niblock**

*This is my mum's recipe. She got it from her mother-in-law who was Irish and very frugal. It's a WWII recipe that uses left-over bread and cupboard ingredients. No butter (suet only), only 1 egg, which was useful in a time of rationing. And – no flour – so in our lockdown we can make a sort of cake with left-overs, without turning to the dark web to try and find a bag of flour.*

### Ingredients:

- 225g/8oz stale bread (a few days old, any type)
- 50g/2oz soft brown sugar
- 140g/5oz dried fruit of your choice (sultanas, raisins, currants, cherries, dried apricots etc)
- 50g/2oz vegetable suet (or softened butter/vegetable spread)
- 1 large egg
- 1tsp mixed spice
- Approx 275ml/ ½ pint of water or milk

Oven – Gas Mark 4/180° C/160° C fan/350° F

### Method:

1. If you have a food processor – blitz the bread into fine breadcrumbs and place in a large bowl.
2. If you don't have a food processor – tear the bread up into really small pieces and place in a bowl
3. Gradually mix in the liquid – water or milk – either will do – your choice based on taste/preference. The original WWII recipe would have used water. Leave to stand for at least half an hour (can be left longer). I have tried all sorts of left-over bits of bread. If you use large crusts do make sure you breadcrumb the hard crust – otherwise you may notice large 'bits' it in the final cake.

4. Squeeze out as much of the liquid as you can so you have soft mushed bread that's not too wet. A bit messy this bit and takes a while but – we seem to have time at the moment.
5. Mix all the other ingredients into the bread and give it a good mix. The original recipe uses suet (as do I). If you use butter/marg. etc soften it a bit. But – I do find butter separates in the cooking sometimes.
6. Smooth into a greased (or lined with silicone paper) 8" square shallow cake tin. Sprinkle with sugar (if you like a crunchy top)
7. Bake for 1-1½ hours (depending on your oven) until golden brown and firm to touch. My oven is quite 'fierce' and it only takes 1 hour.
8. Allow to cool, cut into squares and treat like a cake. It keeps in a tin for around 4 days. Can be frozen.

## A Recipe for a Great Night In

Stanley Tucci (**Devil Wears Prada**) 'broke the internet' recently with his home video on how to mix a Negroni for his wife (BTW one never shakes a Negroni, Stan). It reminded me that he is in two excellent films about food – do seek them out:

- **Big Night** (1996, 15) a comedy/drama about an Italian restaurant in New Jersey in the 1950s; with Ingrid Bergman's equally luminous daughter, Isabella Rossellini.
- **Julie & Julia** (2009, 12A) with Meryl Streep, as the famous US food-writer Julia Childs, and Amy Adams; featuring a parallel narrative, cutting between the 1950s and a post-9/11 New York. Just perfect in my book.

*Please feel free to share this newsletter – thank you.*

**FILMBOX Community Cinema** was founded on 26 September 2012 and is a constituted membership community cinema (2 screens), open to all. We usually screen two films once a fortnight. We are members of Cinema for All. We are fully self-funding and are run by a Committee of volunteers and additional volunteers. We pay hire fees to Langley Park Centre for the Performing Arts, South Eden Park Road, Beckenham, Kent BR3 3BP (London Borough of Bromley).

Follow us on Twitter @LangleyFilmbox for all manner of film & other arts info (and whatever takes my fancy) – web links to our Twitter feed and these partner websites are on logos below...

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