



# We will survive. We'll be back!

Community cinemas across the South West may be dark, but there is a determination that the joy and excitement of seeing films with others will return as soon as is possible.



Our plans for Spring Viewings in Bath and Lostwithiel had to be scrapped, but tentative discussions are taking place about an Autumn Viewing session.

So fellow film enthusiasts may want to sing along to this [video](#) to raise their spirits. (Its also good for lockdown sing-alongs and dance exercises. Ed.)



The BFI Film Audience Network is a unique collaboration of eight Film Hubs managed by leading film organisations across the UK - more info is available on the [BFI website](#). A weekly newsletter is available, written by Charles Gant (BFI and Sight and Sound) and, before lockdown, was a good guide to which new arthouse releases were popular (and might be worth considering for Society programmes) as well as the commercial top ten. In the new streaming world, he manages to compile the information from all the VOD platforms (mainly Curzon, MUBI and BFI Player)

and gives an idea of what is worth viewing at home.

Finally, take a look at the Facebook group “UK Film Societies and Community Cinemas”. This Facebook group has many Cinema for All members and is a good forum for community cinemas & film societies to exchange advice and information. It can be found on [Facebook](#).

# Cheltenham International Film Festival

## invites you to participate in its Online Festival



Cheltenham International Film Festival invites you to partner with them to promote its programme of new films to your audiences. In return, it will pay you a commission of 10% on ticket sales resulting from referrals from your website.

When the government introduced lockdown measures in March, CIFF took the decision to upload the entire festival onto a streaming platform. The programme underwent some changes, but CIFF is happy to announce that the festival will open on 8th June with *Lost Transmissions* starring Simon Pegg, and close on the 14th with *White Riot*. Simon, the CIFF Honorary Patron, will take part in a live-streamed Q&A after the screening of *Lost Transmissions*, while *White Riot* director Rubika Shah will close the Festival with a Q&A on the 14th June.

CIFF recognises that cinemas throughout the country are struggling without audiences during lockdown and in a small way may be able to support you by inviting you to promote our festival to your audiences as a 'virtual screening partner'. In return we will pay you a commission of 10% on all tickets purchased through your referrals. Virtual screening partners will only need to share a link with our Festival programme page. Our back office analytics will track all ticket purchases sold through referrals.

Tickets go on sale to the public on Monday 1st June. The programme includes over 30 feature films and documentaries, which have been selected to screen at prestigious films festivals around the world, plus shorts. Almost all the films have not yet been released in the UK and will be unavailable on any other streaming platform during the festival. Several Q&A sessions have been lined up to try to retain some of the spirit of a live festival.

CIFF hopes you will join them. If you wish to become a Cheltenham International Film Festival Virtual Screening Partner please contact: [patrick.bliss@gmail.com](mailto:patrick.bliss@gmail.com)

## Four Highlights from the Cheltenham Online International Film Festival Programme

- **Lost Transmissions** – Set in the LA music scene, Katherine O’Brien’s debut feature stars Simon Pegg and Juno Temple. Lost Transmissions launches the Festival on 8 June, and will be followed by a live streamed Q+A with Simon Pegg hosted by Eye For Film’s Jennie Kermode.
- **Antigone** – An electrifying new Canadian film from Sophie Deraspe, in which a talented young Algerian emigrée denies herself a glittering future to save her fallen brother. Canada’s entry for 92nd Oscars and voted best Canadian film at TIFF; it is a vibrant film seething with palpable outrage.
- **Paradise** – Alfio is given a new identity and sanctuary in a village in the Italian Alps after witnessing a Mafia hit. Funnily enough, the very hitman he’s fleeing turns up, having informed on his mob mates. A wry comedy of manners from director Davide Del Degan, part of our Italian Focus.
- **White Riot** - Exhilarating documentary about the emergence of Rock Against Racism in 1976. Rubika Shah’s debut culminates in 1978 Victoria Park Carnival featuring The Clash, whose rock star charisma and conviction took RAR’s message to the masses. Followed by a Q+A with Shah to close the Festival.

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## The Joy of Casting or ... How to avoid the small screen blues.

If, during lockdown, you've been watching films on your laptop, tablet or smart phone, you'll know all about the small screen blues. Chromecast (which costs £20 - £30 and is available online) is a clever device that plugs into your big screen TV and connects to your Internet router. It allows you to "cast" sound and images so that they are displayed on your TV screen.



In order for Chromecast to work, you need to plug it into an HDMI input on your TV, and connect it to a nearby mains socket. You also need a compatible Android device or Apple laptop, tablet or smart phone, or a compatible Windows computer, Mac, or Chromebook with the latest version of the Chrome browser installed. Setting-up Chromecast is really simple and involves installing an app on your tablet or smart phone, and then following the app's setup instructions.

The app will automatically find your Chromecast and prompt you to connect it to the same Wi-Fi network connected to your mobile device. You can also set up Chromecast to work with your computer. Simply install the Chrome browser on computer, and then navigate to [chromecast.com/setup](http://chromecast.com/setup) from the browser to setup Chromecast (or you can quickly install the Google Cast extension).

Chrome cast even works with your sound bar, so you can get good sound as well as a much larger picture. With Chromecast you can cast movies, TV shows, alternative content such as theatre and opera from Cast-enabled apps on Android smartphones and tablets, iPhones and iPads. Importantly, there's no user interface and no remote required - all the control comes from your phone or computer. You can also cast your Android screen to your TV, or from particular apps on your phone, to your Chromecast, to share music or photos, for example.

All you have to do - once you set-up Chromecast - is tap the Cast button from a Cast-enabled app such as YouTube, and the content will instantly appear on your big TV. Cast enabled apps include: Netflix, spotify, Youtube, BBC IPlayer, Britbox and many many more.

From a Chrome browser on your computer, you can also tap the Cast button in a video player like YouTube.



## Where is Devon?

The Cinema for All SW Executive Committee works to provide support to films societies and community cinemas across the South West. One of its main jobs is to organise the popular Viewing Sessions that are held twice a year.

There are currently vacancies on the committee, so if you'd like to join in or just find out more about what's involved, contact the Secretary Jane Sanders at [peter.jane.sanders@gmail.com](mailto:peter.jane.sanders@gmail.com)

The committee is committed to use Zoom meetings where possible so that members dont have to travel large distances. But Devon - the largest county in the South West, and one that contains three sizeable conurbations has no representative on the committee! So come on Devon!

## PAULINE KAEI

She was the daughter of a Polish chicken farmer. In her late 40s she became film critic for THE NEW YORKER, alternating with Penelope Gilliatt, a job from which she retired 23 years later. Her reviews were collected in books with snappy titles such as I LOST IT AT THE MOVIES, RAISING KANE and KISS KISS BANG BANG. In the 1970s she became the best known and most controversial critic in the USA. Her supporters were known as the Paulettes. She would have been 100 years old this June. The occasion is being marked by articles in newspapers and film magazines and a recent documentary by Rob Garver, WHAT SHE SAID.

Our subject on this occasion is PAULINE KAEI whose peak as a critic coincided with the cinema of Coppola, Scorsese, Cimino and Peckinpah, maverick directors in touch with their times (the late 1960s to the mid-90s) who expressed the tragic realism Kael found in THE GODFATHER.



She was a tough, in - your - face reviewer, without a hint of the mealy-mouthed. The British critic Alex Roman describes her style as "direct and opinionated [hence the fans and the enemies RW] and subversive and funny". Humorous yes but also witty: on GANDHI she wrote, "Leaving the theatre I felt the way the British must have when they left India: exhausted and relieved." She had no time for fashion or bandwagons whatever the cost. A stinging review of THE SOUND OF MUSIC ("its sickly, goody - goody songs turned the audience into a sponge") cost her a position as reviewer for McCall's magazine.

However she would go along with a crowd of positive responses if that's where her mind and feelings took her, E.T. being just such an instance: "an emotionally rounded fusion of science fiction and mythology that is genuinely entrancing".

She chose to watch a movie (one viewing only) along with a typical audience which fit with her passion about and sympathetic support for movies. Whether popular or art-house this was a medium, she insisted, which could engage all the senses. Even when she disliked a film she often teased out parts she admired, an indication of her attentiveness and command of detail.

For her, Film Studies and Film Theory remained unattractive pathways. One of her salient quarrels was with Andrew Sarris where she challenged his advocacy of the auteur theory (basically the notion that the director is the author of the film). Relevant here is a recent comment by Michael Olesczyk, author of a Ph.D. on Kael's work: "For her, responding to films was responding to life itself, to its unrelenting complexity and its sensual nature."

The conveying of complexity requires magazine or newspaper space (cf. the Guardian's 'Long Read'). In that respect the New Yorker, renowned for its generosity to its contributors, was a blessing for Kael. "Raising Kane" a study of the making of CITIZEN KANE runs to the length of a novella. "The Man From Dream City" a study of Cary Grant which occupied almost 30 pages in July 1975, is considered by many to be her greatest achievement. The unique voice is present throughout suggesting an informal lecture rather than an essay, and that voice is discursive: to illuminate her subject she makes comparisons with Robert Redford, Clark Gable and Henry Fonda. Kael observes that Grant's sexual attraction only worked with a co-star who played a scatter-brained pal: cue for brief analyses of the film personae of Garbo and Katherine Hepburn.

In the final paragraphs she arrives at the essence of Cary Grant — as indeed the star himself does in his final triumphant roles, mainly in Hitchcock movies. He is better looking, more assured, more economical, and we admire his timing and his nonchalance. "What he can do no one else has ever done so well ..... Because of his civilised non - aggressiveness and his witty acceptance of his own foolishness we see ourselves idealized in him".

RALPH WILLETT

## 100 years of Cinema in Thornbury, South Gloucestershire.

Who would have thought that a member of the famous Gloucestershire cricketing Grace family, Francis Henry Grace, would be commemorated by a plaque on the site of the former cinema in Thornbury High Street? The cinema\* The Picture House Thornbury was built by businessman Edmund Cullimore



in 1919 on the site of the Temperance Hotel, Mr Grace and his daughter Ruth ran the cinema for 40 years until its closure in 1959. The plaque was provided by UK Century of Cinema in 1996.

The Picture House screened its first film on May 1st 1920 with a run of just one night! It was the special picture play "The Nature of the Beast" directed by Cecil M Hepworth and starring Alma Taylor. That makes it a hundred years since Cinema first came to this vibrant market town.

It was in use for 40 years until 5 December 1959 when it was demolished to make way for more shops and commercial premises. The final film? The Big Country starring Gregory Peck, Jean

Simmons, and Charlton Heston.

Films continued to be screened in Thornbury's Armstrong Hall into the eighties by a group of enthusiasts showing reel to reel films on a weekly basis.

Thornbury Picture House (TPH) so named by permission of members of the Grace family started up as a cinema club showing international films on a monthly basis in 2006. Our first 3 films were projected by Chris Baker of Bath Film Festival, it established that there was a thirst for a membership cinema club in the town. The first three films, The Motorcycle Diaries; Crouching Tiger Hidden Dragon; and Sideways are still interesting pictures today.

TPH is now a thriving community cinema with a membership of over 90 members screening 12 "international cinema" films during in the Sept-June season supplemented by couple of well-supported filmed theatre events including ballet and West End hits. Our current programme is available at [www.thornburypicturehouse.org](http://www.thornburypicturehouse.org)

By way of celebration of 100 years of cinema in Thornbury, TPH will be screening a Buster Keaton short "One Week" and one of his feature length films "Steamboat Bill Jnr" on March 6th. The silent films will be accompanied by experienced silent film pianist James Harpham.

Terry Ray TPH Membership Secretary.

\*Historical Information provided by Meg Wise of Thornbury Museum.



## Three postcards from the South West



### Looe FSoc

Our venue is a community hall attached to Looe Childrens Centre/Family Hub, so we dont know when it will be available to us. When lockdown happened we had three films left in our season, and were planning our next season. The first show we cancelled was "Bait" which everyone was looking forward to seeing. We had sold 60% of our house in advance. So lots of refunds! We are missing the Summer season, when we can expect audiences swelled with visitors. However we look forward to opening our doors. Meantime this short 1970s **comedy sketch** filmed by the old Westward TV, and now in the BFI film archive, gives us a laugh! best David

### Chris - Treasurer CfA SW

Initial mention of this coronavirus thingy (huh?) coincided with the SW exec furiously working on preparations for the Spring Viewing Sessions (That Never Were). Little did we suspect, back in January, that this thingy would come to dominate our lives and result in the cancellation, for the first time ever, of a VS. Huge shame, as we had a terrific line-up of films ready for you - I still can't quite believe that it all evaporated like the morning dew! Now feels like I dreamt it all. Personally, I had community screenings cancelled all over the place, including 'Honeyland' at the Trinity Centre in Bristol, where I was looking forward to using our huge 16' screen. It would have been magnificent!

My last physical screening was at Trowbridge Town Hall - a full house for the 'Feminista Film Tour', a couple of weeks before lockdown. Seems like a fondly remembered incident from my youth now. But the most demanding aspect of this for me has been the decision to switch Cheltenham Film Festival from a physical event (all set up and ready to go) to an online edition - more info about that elsewhere. Speaking of which, I've still got several films to confirm for the Cheltenham programme, so gotta go. Stay well - wish we weren't here! Chris.

## Shipham CC

"Wish you were here!" We are missing all our audience and disappointed that we won't be able to complete our programme this year – especially our annual June cocktail evening! This is a loss of five films from our published programme. Our last show was on 13th March and turned out to be a big hit when Simon Shepherd, star of "Bait", joined us for a Q&A session after showing the film. He gave us lots of insights into the making of the film with some great stories too.

Having taken guidance on hygiene matters we have opened up our DVD and BluRay library to everyone in the community and this has proved popular. At present we are holding onto the unshown films but the longer the pandemic runs riot the less likely it is that these will be shown and we may well add them to our library selection.

Many thanks also to Cinema for All for circulating the offer of a three month MUBI subscription which we have passed onto our members. An interesting range of films on offer which has taken some of us out of our comfort zone! Courtesy of Skype, the committee still meets regularly to try and plan ahead and cheer each other up. Our worry is that we may lack new films to show and also whether or when our audiences will return, but we will be back. In the meantime we are reflecting on our learning from our Sustain sessions with Cinema for All and encourage you all to apply for this year's grant. <https://cinemaforall.org.uk/sustain-2020-applications-now-open/> for some great advice and tips.  
Jane & Sally

Let us know how the outbreak is effecting your community cinema/film society. Please send your "postcard" to [looeffilms@gmail.com](mailto:looeffilms@gmail.com)

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**Working in partnership with the BFI Film Audience Network**

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