

**YOURSCREEN**

YourScreen announces its third season of films

YourScreen, the virtual cinema set up with community cinemas in mind, is about to launch its third season of films. This is probably the best selection YourScreen has offered so far – eight new films which cannot be viewed on any other platform in the UK, and which community cinema delegates at YourScreen’s Virtual Preview Weekend, held 19th – 21st February, have been raving about. The films are all available to book now by community cinemas interested in offering the unique opportunity to see films unavailable from any other source to their film-starved members. The season offers a broad representation of the best of current global cinema, with titles from Morocco, France, Mongolia, the UK, Poland, Austria and Russia, and includes documentaries, archive film, comedies and thought-provoking serious dramas.

Partnering with YourScreen enables you to offer these films to your members at a discounted rental rate. Two pricing models are available – an up-front fee arrangement, for groups with a subscribing membership, whereby your members can view the films at no cost, and a TVOD (‘pay-as-you-go’) arrangement, for groups which are no longer accepting subscription fees, whereby your members view films at an agreed rental rate. You will be liable for no further costs – YourScreen pays the license fee etc. In both cases your group receives a return – the up-front fee is based on the cost to you of presenting a film at your physical venue less 15%, and all TVOD rentals return 15% of the box office to your group.

Some comments from delegates to YourScreen’s recent Virtual Preview Weekend:

- “I just want to say I love what you're doing and the selection of films so far has been fantastic!”
- “I have watched almost everything, so super happy about it.”
- “The Humorist and Selfie - both excellent and I could see Selfie being a success with my audience. Hope to see a few more before time is up.”
- “I liked them all, worth watching.”
- “The Impossible Project my favourite so far.”
- “I’ve seen Sofia, Cat in the Wall and Selfie. All super, and rich content to speak about with others!”

During Seasons 1 and 2 YourScreen had partnered with around a dozen community cinemas, including Cheltenham FS, Frome FC, Malmsbury FS, Pontardawe FC, Beaconsfield FS, Dorchester FS, Portsmouth FS, Reel People, Thornbury Picture House and Tansley Cinema. YourScreen is also in discussion with Cinema for All about hosting their BFI-funded 'Curate' programme during a future season, and are getting enquiries from other specialist festivals and cinema organisations looking for an online host for their programmes.

YourScreen's Season 3 launches on 1st March with An Impossible Project, Asunder and Cat In the Wall. The other five films will be launched at intervals throughout the season, which runs until 23rd May.

Interested? To learn more please contact Chris Baker: chrisciff@zoho.com

YourScreen Season 3 films

An Impossible Project

Jens Meurer, Germany / Austria / UK, 2020, 99m, 12 advisory, some sub-titles, documentary - A man spends a fortune saving the last Polaroid film factory - meet Florian 'Doc' Kaps, champion of analogue technology. Available 1 March - 28 March

Trailer - <https://vimeo.com/472950471>

Film - <https://watch.yourscreen.net/film/an-impossible-project/>



Asunder

Esther Johnson, UK, 2016, 72m, n/c, HoH sub-titles, documentary, F-rated - Eye-opening archive footage tells the story of Sunderland in WW1, when the town was on the domestic front line. Available 1 March - 30 April.

Trailer - <https://vimeo.com/172455605>

Film - <https://watch.yourscreen.net/film/asunder/>



Cat In the Wall

Vesela Kazakova, Mina Mileva, Bulgaria / UK / France, 2019, 92m, 15 advisory, English with some sub-titles, drama, triple F-Rated - A stranded moggie becomes the 'cat'-alyst for this lively examination of race and class issues in post-Brexit London. Available 1 March - 31 March.

Trailer - <https://vimeo.com/392798180>

Film - <https://watch.yourscreen.net/film/cat-in-the-wall/>



The Humorist / Yumorist

Michael Idov, Russia | Latvia | Czech Republic, 2019, 102m, 15 advisory, sub-titles, comedy / historical drama - A Soviet-era stand-up comedian made rich and famous by a tired old routine tries some riskier material. Available 12 March - 25 April.

Trailer

- https://www.youtube.com/watch?v=0QYU7l4qXkU&feature=emb_logo

Film - <https://watch.yourscreen.net/film/the-humorist-yumorist/>



A Coach's Daughter / Córka trenera

Lukasz Grzegorzek, Poland, 2018, 95m, 15 advisory, sub-titles, drama - Maciej pushes daughter Wiktorja to achieve more as a rising tennis star. She dearly loves him, but still - she rebels. Available 19 March - 18 April.

Trailer -

https://www.youtube.com/watch?v=MI4aQ7YzSvU&feature=emb_logo

Film - <https://watch.yourscreen.net/film/a-coachs-daughter-corka-trenera/>



Selfie

Thomas Bidegain, Marc Fitoussi, Tristan Aurouet, Cyril Gelblat, Vianney Lebasque, France, 2019, 108m, sub-titles, comedy / satire / drama - A no-holds-barred satire on our love affair with all things digital, starring Fanny Sidney from the Netflix hit Call My Agent. Available 26 March - 23 May.

No English-language trailer yet – here's a review -

<https://tinyurl.com/1ho3jig7>

Film -

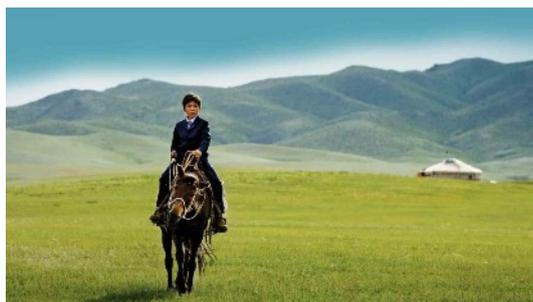


Veins Of the World / Die Adern der Welt

Byambasuren Davaa, Germany / Mongolia, 2020, 96m, 12A advisory, sub-titles, family drama, F-rated - A David vs. Goliath battle of tradition vs. modernity set against the breath-taking backdrop of the Mongolian steppe. Available 13 April - 23 May.

Trailer - <https://vimeo.com/406547948>

Film - <https://watch.yourscreen.net/film/veins-of-the-world-die-adern-der-welt/>



Sofia

Meryem Benm'Barek-Aloïsi, France / Qatar / Belgium / Morocco, 2018, 80m, 12A advisory, sub-titles, family drama, F-rated - A family manoeuvres amidst Morocco's draconian laws when daughter Sofia finds herself pregnant out of wedlock. Available 23 April - 23 May.

Trailer -

https://www.youtube.com/watch?v=BBdWdhyg0RE&feature=emb_logo

Film - <https://watch.yourscreen.net/film/sofia/>



Secure online screener links for all films can be provided to community cinema organisers on request.

Interested? To learn more please contact Chris Baker: chrisriff@zoho.com

More information at <https://yourscreen.net/>

Mr WILDER AND ME — and me. . .

Between lockdowns we went out locally for a lunch. Arriving at the restaurant we discovered our table was reserved in the name of MR WILDER (!) The mistake has a touch of the clairvoyant: I wrote about Wilder's movie A FOREIGN AFFAIR (1948) in The Americanization of Germany; we shared a birthday in June, and we both took an interest in men's hats. . . .

The title then of Jonathan Coe's latest novel, Mr. WILDER AND ME sent me instantly to the Books section of 123 Price Check.

Coe has said that the greatest influence upon him has not been another literary figure but the celebrated film director Billy Wilder. His interest began with a viewing (at age 14) of Wilder's THE PRIVATE LIFE OF SHERLOCK HOLMES (1970), prompting Coe to obtain the novelisation of the film. To his surprise he found there "a beautifully judged pastiche of the Conan Doyle style". The curiosity grew into an obsession with Coe desperate to hunt down the film's soundtrack (composed by Miklos Rozsa who pops up in Coe's novel) and the sections which Wilder cut. As Mark Lawson points out in his Guardian review of the novel "movies underpin much of his fiction" providing hints of British comedy, horror films and the road movie.

In view of this preoccupation, it's to be expected that a novel about the making of a Wilder film would select the Sherlock Holmes movie. Not so. . . Mr. WILDER AND ME is centred upon a film from the same segment of Wilder's career and shares its melancholic tone.

The choice of narrator enables Coe (via Wilder) to make a reference to one of Doyle's favourite tales featuring Holmes: "The Adventures of the Greek Interpreter". She is a young woman from Athens, Calista Frangopoulous who, while at a loose end in Los Angeles, is invited to dinner with Wilder and his regular co-writer I.A.L. Diamond. The rest is — not history — but an entertaining account of the celebrated pair as they undertake the making of FEDORA (1978) as seen through the eyes of Calista, now hired as an interpreter for a film to be shot on Corfu and Madouri. Ironically those eyes have spent little or no time at the movies. (On one of the greatest comedies to come out of Hollywood: "I was pretty sure that SOME LIKE IT HOT must be the name of some film he had directed").



Michael York & Marthe Keller in Fedora

Some of the humour in the novel derives from Calista's ignorance. She attempts to get up to speed by learning the judgments she reads in Leslie Halliwell's stodgy *Filmgoer's Companion* and repeating them in conversation. At the end of *Mr. WILDER AND ME* Calista checks out Halliwell's verdict on *FEDORA*. He finds it less effective than *SUNSET BOULEVARD* (1950) which it resembles but adds that any civilised film is welcome in the late 1970s. This is the period when the members of Hollywood's old school were becoming yesterday's men, replaced by new directors (Spielberg, Scorsese, etc) whose work was more in tune with a younger audience. As Detweiler the producer in *FEDORA* puts it: "The kids with beards have taken over." Wilder is acutely aware of the changes: *FEDORA* is rejected by Hollywood's studios and was finally funded by a German company. With typical cynicism Wilder offers as a future project *JAWS IN VENICE*

Mr. WILDER AND ME is a mixture of fact and fiction which ends with a bibliography; Wilder's conversations here are often taken from interviews and study of the director. Central to the novel is a sixty page screenplay in which Wilder recalls his time in Berlin at the end of World War Two watching footage of the concentration camps for the making of a documentary *DEATH CAMPS*. This experience led to the making of *A FOREIGN AFFAIR* (1948) starring the legendary Marlene Dietrich and recently re-issued on BluRay.

But what of the Wilder Coe creates, the figure Lawson describes as "charismatically wisecracking but haunted by history"? My own impression is of gregariousness, gracefulness and good taste (especially in food) combined with an element of mischief. In a key scene Wilder's chauffeur invites him and Calista to his cousin's farmhouse at Meaux. The director knows that a tasting of Brie de Meaux (the best) while drinking Pinot Noir will make them late for the shoot but they accept anyway.

The experience is an epiphany for Calista; all she can say is "I'm in heaven."
"Good", said Billy, with the professional satisfaction of one who has set out to give pleasure and succeeded. I've now seen *FEDORA* twice, the first time in the company of the Professor of American Film at Nottingham University who regularly made the opening scene of a feature film the basis for the first question in the end of year exam. *FEDORA* had been a choice during my stint as External Examiner. No Pinot Noir on that occasion, but in that hot, almost Greek summer an icy gin and tonic was a fitting substitute . Like Calista we were in heaven.

RALPH WILLETT



ICO Screening Days 15-19 March

Join the ICO for the first of its 2021 Screening Days over 15–19 March. It's digital, but the aim remains the same: to help cinemas find the best films to serve all their audiences.

Screening Days is an event giving cinema professionals a chance to come together to watch upcoming films and have discussions towards building a better independent cinema scene. Like the ICO's December 2020 event, this Screening Days is online only and will offer the best new cinema from around the world, plus sessions to support cinemas in the new reality we find ourselves in.

More information is at <https://www.independentcinemaoffice.org.uk/screening-days/virtual-screening-days-march-2021/>

Sustain Shine

Sally Mason – Joint Chair of Shipham Community Cinema – gives feedback on the 2020 CfA Sustain programme.

Shipham Community Cinema was part of the Sustain coaching programme last year and I would recommend all community cinemas to apply for the 2021 Sustain Shine. If like me, your heart sinks when you have to fill in grant application forms, don't worry, the process was quick and painless. It also had the benefit of making us on the committee reflect on what we were doing, what we wanted to do and what gaps we had.

So we were delighted when Abi told us our application was successful and we could choose three coaching sessions to work on with her and the team. We had five sessions in all including an introductory session and final wrap up to crystallise what we had learnt and plan some next steps. The sessions covered lots of topics from practical advice on venue and equipment through to specialisms such as immersive cinema. We were given a comprehensive tool kit. We chose Outreach, Marketing and Social Media, and Fundraising as the most relevant topics for Shipham Community Cinema. After a few technical hitches, a small group of us joined the world of Skype in January (ahead of the crowds) and completed our sessions in late March, slowed down a bit by the outbreak of Covid 19!

Our coaches were all knowledgeable, helpful and full of useful advice. We came out of each session with lots of ideas and an action plan to share with the wider committee. Some tips were common sense - why had we not thought of a poster advertising the season of films at key points in the village? Others were more imaginative - let's get our local schools to help us design a poster for our family Christmas film to spread the word in a wider audience. We also looked at how we could take our films out into the local community and new avenues for funding. Lastly we needed to decide how we invested our generous £200 grant from Sustain for completing the programme.

Sadly a lot of our plans are on hold due to the strange times we are enduring but I am confident they are ready and waiting when we are able to reopen the cinema in 2021.

The Community Cinema Mini Conference

Cinema For All has announced its next event - the Community Cinema Mini Conference - which will be held online on Saturday 27 March!

Join Cinema For All (online) for a day of panels, talks, master classes and networking for volunteer-led cinema organisers. The conference will be looking at the key issues surrounding reopening community cinema/film society doors, how to make an attractive series of online film screenings, maintaining a community throughout lockdown and much more. The conference ends with a chance to see a fantastic film preview, as well as the opportunity to network - meeting friends old and new. A full programme will be available soon. The event will be held via Zoom and all sessions will be BSL interpreted and captioned. Links and joining instructions will be sent to all attendees the day before.

A standard ticket costs £15, however there is a sliding scale of prices including £7.50 tickets for people on a low income and even some free places. Free tickets are available to people currently receiving no income, including those who may be out of work, refugees and asylum seekers. To book one of these places, please email ellie@cinemaforall.org.uk There are also a limited number of free places for community cinema organisers under 30. Please email ellie@cinemaforall.org.uk for more info.

If you'd like to support: the event, Cinema For All and the community cinema sector, supporters' tickets are available for £30.

Head to Eventbrite to book your place now!

<https://www.eventbrite.co.uk/e/community-cinema-mini-conference-2021-tickets-141948599081>



Cinema For All Registered Office: Unit 411, The Workstation, 15 Paternoster Row Sheffield S1 2BX

Working in partnership with the BFI Film Audience Network

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