

STUDIO HOLDER presents the LONDON PREMIERE of

CINEMA NOW

CLOSE-UP FILM CENTRE, **FRIDAY 8th APRIL 2022**

Logline

A fragmented collection of independent closed cinemas, in London during lockdown, captured on Super 8mm film.

Director's Statement

Cinema Now is, first and foremost, a quiet and solemn piece - specifically dedicated to independent cinemas and the people who run (as well as rely on) them - filmmakers, artists, programmers, curators, audiences, communities...

I think (*like most creatives up and down the country seemed to do*) I picked up film photography after the pandemic started, as a way of passing the time and getting inspired again. It's certainly an expensive pastime. I noticed very quickly how, during the various peaks, prices would shoot up and film shortages were rife. It was impossible to buy colour film, *stills or motion*, anywhere in London for quite some time. It became an addictive hobby to scrounge for film rolls. It almost didn't matter what was being captured - be that a mundane shot of a puddle on a Soho street or a broken plant pot, because it was 'lockdown' it felt *interesting* and necessary to document.

I stumbled into this project really by accident. As clichéd of a remark that may be, it was true. I was procrastinating from getting on with my university work, feeling uninspired and confused by the pandemic like everyone else (*having just graduated from a BA in November 2019, with little prospects for securing a job when established creatives and veterans were being laid off*), resulting in my MA work being left until the last minute. It was Late December 2020 and I had just bought a cheap £45 Super8 camera, not a particularly noteworthy one, off eBay. On a walk one day in Central London, I decided to shoot a test roll to see if the camera worked. When I saw the first batch of rushes, I didn't expect to be as amazed as I was for a camera that is forty-one years old. It's safe to say I was hooked, and began filming more cinemas (*every now and then*) over the coming months. The rest, as they say, is history. Fast-track to Early May, when cinemas would begin re-opening in the middle of the month, I realised I hadn't filmed all the indie cinemas across London. Most had been captured, but there were still a few more I was unsure of I would capture in time to complete the project authentically '*during Lockdown*'. I have this strong image of my mum driving me around North London one night and filming *ArtHouse Crouch End*, *The Phoenix* in East Finchley and *The Lexi Cinema* in Kensal Rise - all in one sweep, and coming home at 2am absolutely exhausted. It was worth it.

I decided to make an artist's manifesto, which helped enormously during pre-production in mapping out specific criteria, which when researching cinemas - would be my framework for if they qualified (*to be filmed*) or not. As a volunteer who has run and programmed in a university film society, community cinema and alternative spaces - it became apparent to me that there is much confusion (*certainly across the capital*) of what *is* and *isn't* an independent cinema. Could independent cinemas be defined by *more* than just their structuring or operational standpoint? Could an 'indie cinema' be 'indie' by virtue of their programming model and the socio-economic demographic of their clientele? Where do they boundaries and remits conflict? I think we need to be asking ourselves these questions and more, when supporting your local 'indie'. I wanted to spark those questions to audiences and filmmakers alike who may, understandably, share this collective sense of confusion of definition. A variety of cinemas are presented in our film, which some of you may agree (*or disagree*) with being labelled as independent. They are *all*, however - *independent* - in some form.

Most of the reels of film are presented in the edit, in the order they were shot in. Reflecting upon shooting, I felt that an important part of the process was showing the physical journey to all those indie cinemas. Every couple of minutes or so translates to around a day's worth of shooting - traversing across London, setting up the shot, shooting, more travelling, more shooting and so on. It gets dark very quickly during the winter months so early starts were essential. We had the benefit that the light was soft yet plentiful, which helped to produce very sharp images when using daylight film stock. The tungsten stock produced dreamy, strange, and ethereal imagery.

I'd like to thank especially **Stefania Marangoni** (*Course Director of the MA Editing & Post-Production at LSBU*) for all the help and encouragement when I needed it most. Thanks Stefania. The list of others to thank is too long to thank everyone here but in short: *Izzy, Karen, Graham, Claudia, Caroline, Rob, Sandra, Millie, Daniel, Lucy, Ed, Daphne, Eleanor A, Imogen M, Ben H, Ralph, Ben D, Philip*. I also wouldn't be here if it weren't for all my friends and family for their unwavering support and love. Finally, I wouldn't be here if it weren't for my mother - *Hannah Holder*, and my grandparents - *John Holder* and *Gaye Lockwood* - the three of whom are the reason for everything.

Doors Open: 18:30 | **Screenings:** 19.05 / 19.25 / 19.45 | **Address:** 97 Sclater St. London, E1 6HR

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Production Credits

Director / DOP / Editor	Louis Holder	Sound Design & Music	Rob Szeliga
Producers	Louis Holder Sandra Tomalka	Guitar Performed by	Vinzenz Stergin
Executive Producers	Gaye Lockwood John Holder Hannah Holder	Technical Advisor	Mario Antonio Liptaj
Associate Producers	Caroline Chu Zak Reay-Barry	D.I / Datacine Operator	Kevin Timmins
Production Assistant	Adriana Kytkova	Film Stock Supplier	Frame24
		Film Lab: Processing & 4K Scan Services	Gauge Film
		35mm Printing Services	CPC London

Featured Cinemas

ArtHouse Crouch End	Crouch End, N. London	Peckhamplex	Peckham, SE. London
The Castle Cinema	Homerton, E. London	Phoenix Cinema	East Finchley, N. London
Ciné Lumière	S. Kensington, W. London	Picturehouse Central	Soho, C. London
The Cinema Museum	Kennington, S. London	Pitshanger Pictures	North Ealing, W. London
Classic Cinema Club	Ealing, W. London	POSK Cinema	Hammersmith, W. London
Close-Up Cinema	Shoreditch, E. London	Prince Charles Cinema	Soho, C. London
The David Lean Cinema	Croydon, S. London	Regent Street Cinema	Oxford Circus, C. London
Deptford Cinema	Deptford, SE. London	Rio Cinema	Dalston, E. London
The Gate Picturehouse	Notting Hill, W. London	Sands Films	Rotherhithe, SE. London
Genesis Cinema	Bethnal Green, E. London	UCL Film & TV Society	Bloomsbury, C. London
ICA	St James' Park, C. London	Westminster Film Society	Harrow, NW. London
Kino Bermondsey	Bermondsey, SE. London	Whirled Cinema	Loughborough Junction, S. London
The Lexi Cinema	Kensal Rise, NW. London		

Voice Contributions

Aidan McCarthy	Derek Atkinson	Kaitlyn Bryson	Monica Pereira
Amir Daftari	Diana Livrieri	Karen Lord	Nicolet Nguyen
Anais Marchand	Dr. Neil Fox	Karol Olszewski	Noe Bell
Andrea Waite	Francesca Marsh	Karranne McKee	Ross K Foad
Angela O Driscoll	Gillian Lesley Scott	Kat Leroy	Ryan Van Der Woude
Ben Connolly	Glen Hannah	Katy-Jane Kelly	Sat Niangi
Bethany Thompson	Ida Kukic	Kevin Atkins	Sue Sillett
Carolina Plaza Briones	Isabelle Siegal	Klara Jovanov	Suzanne Crombag
Chantelle Brown	Jakco Code	Laura Hodgson	Teodora Agarici
Chris Belas	Jan Stefan Simonsen	Libby Silverwood	Trevenen Harry
Christiana Bingley	Jannatul Ferdous	Lorraine Hill	
Christopher David Freeman	Jessica T	Mario Antonio Liptaj	
Colin Lloyd	Jon Fisk	Marlaina Curtis	
David Naylor	Judith Harris	Megan Anderson	
David Ponder		Mezi Atwood	

Project Supported By

AJ Danna	Eleanor Adler	Jonathan Green	Owen Evans
Alexandra Larion	Frances Allen	Joshua Webb	Peter Blunden
Amanda MacPhail	Gabriel Cairns	Julia Gay	Philip Hodgkinson
Amro Gebreel	George Thornton	Laura Kay	Ralph Sansum
Amy Gallagher	Hasan Matar	Leandro Palma	Rob Szeliga
Beatriz Teixeira	Hector Jenkins-Greig	Lenah Susianty	Ryszard Tomalka
Carlos Lozada	Ida Kukic	Luca Ferrara	Sarah Cooper
Caroline Chu	Isaac Raymond	Lucy Rogers	Sean Grinham
Caroline Jupp	Jesús Santaularia	Maira Pasmaki	Simon Díaz-Cuffin
Charlotte Hendy	Jasmine Atufe	Marta Bellagamba	Sorin Baluta
Chisato Inagaki	Jen Lim	Mathias Fraud	Will Ainsworth
Dan E B Hedley	Jess Newman	Mike Reay	Zak Reay-Barry
Darren Siah	Joanna Sitarz	J C Andrews-Clifford	

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Additional Credits & Information

For Cinema Printing Company London Ltd (CPC)
35mm Recording & Printing Services

Administrator Cheryl Chalfont
Production Manager Dennis Plehanov
Digital Film Recorder Cinevator Five
Delivery Services DHL

For Studio Holder / Close-Up Film Centre
DCP Test Screening & London Premiere

Director (Close-Up) Damien Sanville
Projectionist (Close-Up) Jake
Screening Coordinator (SH) Sandra Tomalka
Tickets Coordinator (SH) Charli Hendy
Presenter / Programmer (SH) Peter Blunden
35mm Stills Photographer Lola Chengxi Li
Digital Stills Photographers Patricia Hilbert +
Alexandra Cimpeanu
Programme Izzy Palmer +
Notes Distribution Daniel Howard-Baker

Plus all the amazing volunteers, staff and technicians at both companies whose names I don't know yet! (- L)

This film would not have been possible without:

The Cinema Museum, Deptford Cinema, Lewes Depot and Film London

Technical Presentation (Specifications)

Running Time: 14 Minutes
Screening Format(s): DCP, ProRes, Blu-Ray/DVD or 35mm* (*at select screenings)
Print Type: Fujicolor Positive Film
Print Emulsion: Fujifilm Eterna-CP 3512
Image Resolution: DCI 4K
Aspect Ratio: 1.33:1 (in 1.85:1 / 'Flat' container)
Projection FPS: 24
Sound Mix: 5.1 Theatrical Mix
Negative Format(s): Super 8mm
Negative Stock(s): Kodak VISION3 Stocks
Camera(s): Bell & Howell 1239 XL Macro
Offline NLE: Avid Media Composer Ult. 2021
Online NLE: DaVinci Resolve Studio 17
Sound Mix: ProTools HD

Production & Contact Information

Genres: Short / Documentary / Artists' Moving Image / Historical
Year of Release: 2022
Countries of Production: United Kingdom
Language(s): English
Subtitles: English Subtitles Available
French Subtitles Available
Production Company: Studio Holder
Distributor: Studio Holder
Press Enquiries: distribution.studioholder@gmail.com
Sales/Distribution/Booking Enquiries: @gmail.com

Film Festivals & Release Information

Date:	Event:
Est. February 2022 - January 2023	Intended Film Festival Touring Run (UK & Global Circuit) Screening in both established and niche <i>Documentary, Experimental</i> and <i>Artist-Led</i> Festivals.
Est. Dec. 2022 - March 2023	Intended Community Cinema & Film Society Touring Run (UK-Wide, Distribution Partner Pending)
Spring 2023 (Exact Date TBC)	Intended Blu-Ray & DVD Release (To Be Made Available to Order Online)
Spring 2023 (Exact Date TBC)	Intended Public VOD Release (Streamable Online)

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Screening Schedule

Time:	Location:	Event:
18.30	Cinema	Venue Doors Open
19.05	Cinema	1st Screening - 2K, 5.1, DCP - (<i>Digital Cinema Package</i>) (<i>No Subtitles</i>)
19.25	Cinema	2nd Screening - 2K, 5.1, DCP - (<i>Digital Cinema Package</i>) (<i>No Subtitles</i>)
19.45	Cinema	3rd Screening - 2K, 5.1, DCP - (<i>Digital Cinema Package</i>) (<i>No Subtitles</i>)
20.00 - 21.30	Café/Bar	Drinks + Networking - Close-Up has a fabulous bar/café area, but if we are too many - we can move just a little further up the road (<i>3 minute walk</i>) to: Rum Kitchen Shoreditch - a fabulous Caribbean-inspired rum bar. 5 Sclater Street, Shoreditch, E1 6GX. They serve a mixture of speciality drinks but also regular red, white, rosé and sparkling wine, regular variety of beers & ciders and mocktails too. Open until 11:30pm (<i>Mon - Sun</i>).

How To Get To / From The Venue

Close-Up Film Centre is conveniently linked by public transport, as it's in the Heart of Shoreditch and just off-piste from the famous Brick Lane Market.

The nearest stations/stops are as follows:

Shoreditch High Street Station (5 Minute Walk) - London Overground (East London Line Branch)

Aldgate East Station (13 Minute Walk) - London Underground (District & H&C Lines)

Liverpool Street Station (15 Minute Walk) - London Underground (Central, H&C, Circle, Metropolitan), London Overground and TfL Rail.

Bethnal Green Station (20 Minute Walk) - London Underground (Central Line)

Bus Routes Served: 8/N8, 26/N26, 35/N35, 47, 48, 55/N55, 67, 78, 149, 242, 243, 388

You can get a **Taxi/Cab** which will drop you off right in front of the cinema building, although it won't be able to stop for long as it's a narrow street which can be busy on a Friday night.

There is **free on-street parking** available (after 5.30pm on weekdays), although it's very limited availability.

After the London Premiere...

After the London Premiere at Close-Up, *Cinema Now* continues its festival run and distribution trajectory throughout the year into the early part of 2023. The film will be screened in different formats, depending on the venue/festival, but this will most likely be the *4K 5.1 DCP*, unless otherwise stated.

Select Festivals and Other Screenings (*to be announced in due course*) will screen from the *35mm Dolby SR print*.

You can find out where and when *Cinema Now* is screening by following the film's social media pages on Instagram - **@cinemanowdoc** and Facebook - **fb.com/cinemanowdoc**. Tag us with the hashtag **#cinemanowdoc**.

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Epilogue: Celluloid & The Future of Film - An Appraisal

It's worth mentioning a little bit about celluloid film...

In recent years, celluloid shooting has enjoyed a new resurgence in popularity, spurred on by a new generation of filmmakers, photographers and artists - who are entrusting in the enduring legacy, tactile nature and stability of the format afforded to the creative - to tell powerful stories in unique ways, which will outlive many digital formats.

Released in 1965 by Eastman Kodak, *Super 8mm* was an improvement over the older "Double" or "Regular" 8mm format. Super 8 film comes in plastic light-proof cartridges containing coaxial supply and take-up spools loaded with 50 feet (15m) of film - which (on a single roll) translates to approximately two minutes and thirty seconds, when shooting at the motion picture standard of 24 frames per second. Simply slot in the cartridge, hold down the shutter release and away you went. Super 8 cameras often had internal lightmeters, powered by ordinary AA batteries, which could automatically adjust the camera's exposure as you operated and shot towards light and dark areas.

The format was designed with the everyday, independent filmmaker in mind and was famously designed for home video use; capturing holidays, family memories and everyday life. In the 1980s and 90s, the format took on a new lease of life as the medium of choice (*due to its relative ease of use, and at the time - inexpensive cost*) for the early and primitive works made by some of the most renowned artists and filmmakers; past and present. Such filmmakers include *Derek Jarman*, *Jim Jarmusch* and *Edgar Wright*. The final manufacturer to make Super 8 cameras for sale was the French company - *Beaulieu* - who continued to make them into the mid-1990s.

Once one of the world's mightiest corporations (*certainly this was the case Stateside*), Kodak filed for bankruptcy in 2012, brought low by the rise of digital photography, but then rescued itself and emerged in 2013 with a singular focus on imaging products. Kodak's 'Ektachrome' film (*released in S8/16 and 35 formats*) was re-released in 2018.

During the pandemic, many people went in search of old family cameras, unexposed (*but presumably expired*) ciné or stills negative stock lying around in cupboards, attics, garages or at relative's houses. People had lots of time on their hands to use and wanted to try something *old*. Using film in the first instance is tempting as we see friends on sites like *Instagram* posting their 'snaps' from their *disposable cameras* - holidays, nights out, photo shoots or of candid memories and landscapes shot on *inherited/collected cameras* from say; their grandma or auntie on their old *Minolta*, *Nikon*, *Yashica* or *Pentax* etc... Alternatively, they might well have found cameras on *eBay*, *charity shops* or *car-boot sales* like some people have done. Some may have been ripped-off and charged a fortune for a sub-par, cosmetically or mechanically damaged camera. Others may have gotten away with an absolute steal - a rare, working collectible in mint or near-mint condition.

I distinctly remember a number of conversations I've had (*and continue to have, from time to time*) with stock vendors, lab directors and technicians about what this meant for (*their*) business. With all this sudden demand of people wanting to buy film stock, this quickly created a bottleneck supply where vendors and labs alike couldn't cope and ran out of stock - particularly colour film and KODAK-branded films generally. This was an issue for all.

The effects of this can still be felt at the moment, in April 2022, where you will still be hard pressed to find nearly as much colour film stock (*both in terms of quantity and variety, affecting both stills and motion formats*) as there was pre-pandemic. The highly sought-after Kodak Portra films (*stills*) and Vision3 250D or 500T (*motion*) camera films for instance are exceptionally hard to find now from your usual, commercially authorised film resellers. These can be now often be found, in varying conditions (*new, expired or soon-to-be-expired*) on websites such as *eBay* or *Facebook Marketplace*. Collectors and Enthusiasts alike anticipated the increases in prices and stockpiled accordingly, and are now making extraordinary profits selling film (*with a higher than expected mark-up*) on the internet. When considering buying your film, unless your sole intention is indeed 'to experiment', be highly sceptical about the condition of those films when acquired from those sources.

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Today, there are a number of boutique operations all over the country dedicated to stocking, developing, scanning and *even* printing motion picture film. The closure of numerous age-old labs and facilities centred around the film and TV studios in North West London, including the former *Rank Organisation* in Denham and *iDailies* facility in Park Royal respectively, has led to a new breed of start-up operations - family-run businesses and sustainable '*film farms*' dotted around industrial estates and villages away from major cities. This distance from metropolitan hubs gives businesses the space and freedom to own previously uninhabited plots of land and expand their operations over time - without needing to pay hefty commercial unit fees which are to be expected across Central London.

On8Mil, *Cinelab Film and Digital*, *Digital Orchard*, *Gauge Film*, *Kodak Film Lab London*, *CPC London* and *Frame24* make up the majority of the last remaining '*ciné-labs*', here in the UK, which continue to provide a variety of specialist services to independent filmmakers, artists and professionals alike. A particular thanks to *On8Mil* and their team of fabulous technicians who are here tonight, and who I've collaborated with often last year - and introduced friends and colleagues to. They are brilliant people who will treat your reels with the utmost care, most of their team are also filmmakers themselves. Unless you're in a rush, forget the post office and go and visit them.

Furthermore, there are educators, artists and filmmakers who have setup cooperatives, labs and spaces which aim to encourage and incubate ideas into production from students and locals in their respective communities. These '*collectives*' (*some formal, others with more informal setups*) aim to pioneer and advance research in multi-faceted areas across artists' moving image and who ultimately aim to make film more accessible, as well as to modernise the history, practice and understanding of the science and craft of film. *Sound/Image Cinema Lab*, setup by filmmaker and educator *Dr. Neil Fox* (*who coincidentally features in our documentary*), is a great example of this - which gives access to professional opportunities to students and graduates at *Falmouth University's School of Film and Television* through developing, funding, producing and supporting short and micro-budget feature production - which in turn has been increasing the national visibility and cultural profile of Cornwall's filmmaking scene.

I know a lot of *artist-filmmakers* who utilise S8mm/16mm regularly (*or exclusively, if they're stubborn enough and can afford it*) will agree with me in saying that even the act of employing celluloid as the storytelling medium in which images are recorded to is a defiant act of protest against the continual introduction of newer technologies, which continues at pace to (*quietly and discreetly*) make film more and more inaccessible - and eventually, one day, perhaps the format's total obsolescence from use.

Going forward; personally I'm worried for subsequent generations of film students and filmmakers who may either not be able to afford, or otherwise access, *celluloid film* - or indeed might not be interested in it altogether. The latter part of that statement is much harder to qualify, as all people will *always* be interested in different, *often newer*, things - which is to be expected. On the flipside, I'm excited that (*particularly here in the UK*) we have a growing culture of approachable, knowledgeable and reasonably affordable '*cine-labs*' which (*provided that stock makers and vendors like Kodak don't keep pushing their prices higher*) will continue to encourage professionals and veterans to keep on shooting film. This in turn will inspire students and independent filmmakers for many more generations to come. To see *film* becoming cheaper, and more accessible in the near and distant future, we need to see everyone doing their bit - and this starts with *Kodak*.

This film is as much of a protest in favour of *the cinema* (*as venue*) and *film* (*as medium*) as it is a reflection of the present times that cinema(s), celluloid film and the artform finds itself in.

This film is dedicated to **Izzy**, who is quite possibly the kindest and most considerate person, one would hope to meet.

- LOUIS HOLDER.

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