



On Tour (Aug – Oct 2021)

Cinema Rediscovered is back for its 5th Edition (28 July – 1 August 2021) celebrating the return to cinemas with a selection of restorations and rediscoveries.

Full Festival line-up: watershed.co.uk/cinema-rediscovered

Book any of the titles below under the Cinema Rediscovered on Tour banner and access:

- Assets (copy, images, trailers, bespoke content such as pre-recorded screening intros)
- National PR campaign (Sarah Harvey PR) and MUBI cross promotion*
- Invitation to Cinema Rediscovered 's Reframing Film industry strand (29 – 30 July) and access to a 50% partner discount to festival tickets.

***Optional:** audiences for CR tour bookings can receive a free one month trial from MUBI, the global streaming service, production company and film distributor. Note that access to guest speakers and other titles from the festival line-up can be looked into on request. Contact: cinema.rediscovered@watershed.co.uk

See Credit Lines / Logos below. Also note that a high res DCP slide will be supplied for the cinema for the start of your screening.

TOUR IMAGES & TRAILERS: [Download folder](#)

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THE STORY OF A THREE DAY PASS

4K Restoration

Rec Cert: 15

Dir: Melvin Van Peeble USA 1967 87mins

Cast: Harry Baird, Nicole Berger, Pierre Doris

Source: Cinema Rediscovered / Janus Films

Book: cinema.rediscovered@watershed.co.uk

Terms: £80 MG vs 35% (+ UK Transport or download costs)

Format: DCP or Eclairplay

Trailer: [watch & download](#)

A New 4K restoration by IndieCollect in consultation with Mario Van Peebles, with support from the Hollywood Foreign Press Association.

Melvin Van Peebles's edgy, angsty, romantic first feature could never have been made in America. Unable to break into a segregated Hollywood, Van Peebles decamped to France, taught himself the language, and wrote a number of books in French, one of which, *La Permission*, would become the basis for his stylistically innovative feature debut. Turner (Harry Baird), an African American soldier stationed in France, is granted a promotion and a three-day leave from base by his casually racist commanding officer and heads to Paris, where he finds whirlwind romance with a white woman (Nicole Berger)—but what happens to their love when his furlough is over? Channelling the brash exuberance of the French New Wave, Van Peebles creates an exploration of the psychology of an interracial relationship as well as a commentary on France's contradictory attitudes about race that is playful, sarcastic, and stingingly subversive by turns, and that laid the foundation for the scorched-earth cinematic revolution he would unleash just a few years later with *Sweet Sweetback's Baadasssss Song*.

CREDIT: "Presented as part of Cinema Rediscovered on Tour, a Watershed project with support from BFI awarding funds from The National Lottery and MUBI." - [logos](#)



1971: THE YEAR HOLLYWOOD WENT INDEPENDENT

CREDITS: Presented by Cinema Rediscovered and Park Circus as part of Cinema Rediscovered on Tour, a Watershed project with support from BFI awarding funds from The National Lottery and MUBI.



Following the success of *Easy Rider* in the late 60s, Hollywood was searching for the next big thing and gave the greenlight to outsiders, mavericks and cultural renegades. 1971 marked their zenith.



Films like Monte Hellman's **Two-Lane Blacktop** (Universal), Alan J. Pakula's **Klute** (Warner Bros.), Bob Rafelson's **Five Easy Pieces** (Sony), Robert Altman's **McCabe and Mrs Miller** (Warner Bros.) and Peter Bogdanovich's **The Last Picture Show** (Sony), all released in 1971, reveal a parallel Hollywood universe of personal, complex, nuanced and countercultural cinema.

Women were key to this creative moment whether in front of the camera: **Jane Fonda** (*Klute*), **Julie Christie** (*McCabe and Mrs Miller*) and **Cloris Leachman** (who sadly passed away recently and won a Supporting Actress Oscar® for *The Last Picture Show*); or behind the camera: **Polly Platt** (*The Last Picture Show*) and scriptwriter **Carole Eastman** (*Five Easy Pieces*). From the perspective of 2021, these films give a glimpse of a personal, complex, nuanced cinema before it was overshadowed by the tentpole release and offer a unique perspective on America and American film.

Bookings: sales@parkcircus.com

Format: DCP (available as combo package)

5 Titles Season Deal: 35% v £75 MG per title + individual £60 DCP combo drive (contains all 5x titles).'

Cinemas booking 2 or more titles including *Two-Lane Blacktop* from the package would receive all 5 titles as part of combo DCP. Cinemas booking one title only can do so, confirming terms and delivery cost/method with Park Circus Sales Team.

Assets: The 1971: The Year Hollywood went independent season will be supported by a brand-new season trailer, the poster artwork above and editorial/intros from guests including Invisible Women, Jason Wood, Amos Levin, Gaylene Gould and Mark Cosgrove.



TWO-LANE BLACKTOP

BBFC Cert: 15

Dir: Monte Hellman USA 1971

103mins

Cast: James Taylor, Warren Oates, Dennis Wilson, Laurie Bird

With its gorgeous atmospheric widescreen compositions and subtle look at American male obsession, this breakout feature from maverick director Monte Hellman (who recently passed away) stands out as one of the most un-Hollywood films ever made by Hollywood. An existential road movie, it feels more European than American.

Drag racing east from Los Angeles in a souped-up 55 Chevy are the wayward Driver and Mechanic (singer-songwriter James Taylor and the Beach Boys' Dennis Wilson, in their only acting roles), accompanied by the Girl (Laurie Bird). Along the way, they come across Warren Oates, old timer "G.T.O" (named after the car he drives) who challenges the trio to a cross-country race. The prize: their cars' "pink slips". Scripted by esteemed novelist Rudy Wurlitzer, this open road epic remains a timeless, existential portrait of lives in transit and of a country questioning its identity.

KLUTE

Photo courtesy of Warner Bros. Pictures

BBFC Cert: 15

Dir: Alan J Pakula USA 1971

Cast: Jane Fonda, Donald Sutherland, Charles Cloffi

Suffused with paranoia by the conspiracy-thriller specialist Alan J. Pakula, *Klute* saw Jane Fonda bring counterculture style to the role of

Bree Daniels—a call girl and aspiring actor who becomes the centre of a missing-person investigation.



MCCABE & MRS MILLER

Photo courtesy of Warner Bros. Pictures

BBFC Cert: 15

Dir: Robert Altman USA 1971

Cast: Warren Beatty, Julie Christie, Rene Auberjonois

With its fascinating morally ambiguous characters, evocative cinematography by the great Vilmos Zsigmond, and haunting use of

Leonard Cohen songs, Robert Altman's McCabe and Mrs Miller brilliantly reframed the entrenched values of the Western genre.

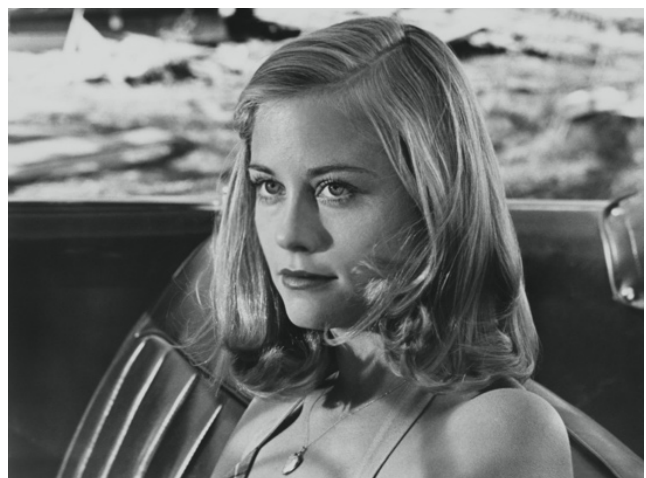
THE LAST PICTURE SHOW

BBFC Cert: 15

Dir: Peter Bogdanovich USA 1971

Cast: Timothy Bottoms, Jeff Bridges, Cybill Shepherd, Ben Johnson

Set during the early fifties, in the loneliest Texas nowheresville, this elegy to cinema itself focuses on the daily shuffles of three futureless teens.



Adapted from a Larry McMurtry's novel, it has an aching melancholy for the love-lost unfulfilled lives of the older generation of Anarene, Texas – as embodied so poignantly in Cloris Leachman's character - and the excited, fumbling, uncertain promises of the next - as portrayed with fresh faced unsophisticated energy by a trio of screen newcomers Cybill Shepherd, Jeff Bridges and Timothy Bottoms.



FIVE EASY PIECES

Dir: Bob Rafelson USA 1971

Cast: Jack Nicholson, Karen Black, Billy Green Bush, Sally Struthers, Fannie Flagg
Following his breakout turn in *Easy Rider*, rising star Jack Nicholson gives an extraordinary performance as Bobby Dupea; a shiftless thirtysomething oil rigger and former piano prodigy immune to any sense of responsibility,

who returns to some kind of reckoning at his upper-middle-class childhood home.



TWELVE 30 COLLECTIVE PRESENT: NO PLACE LIKE HOME



Rec Cert: 18

Dir: Perry Henzell 2006 89mins
Jamaica/ USA 1973

Cast: Susan O'Meara, Carl Bradshaw, PJ Soles, Grace Jones

Bookings:

twelve30collective@gmail.com

Image: Grace Jones in her first screen role in *No Place Like Home* (1973)

Terms: £60 mg / 35% + UK Transport

Format: DCP

Potential tie-ins with Jamaican Independence Day (6 Aug) & Black History Month (Oct)

Guest speakers: Jonathan Ali and Lisa Harewood, co-curators of the **Twelve30 Collective** may be available for special events.

No Place Like Home (1973), Perry Henzell's little known follow-up to *The Harder They Come*. This road movie through '70s Jamaica, which introduces actress Grace Jones, is the memorable last testament of an undeniably great filmmaker with a handpicked soundtrack including Bob Marley, Etta James, Carly Simon, Toots & The Maytals and more.

Susan (Susan O'Meara) is the American producer of a shampoo commercial being shot in Jamaica. When the star, PJ (PJ Soles, *Carrie* and *Halloween*), abandons the shoot, Susan sets out to find her, with charismatic local fixer Carl (Carl Bradshaw, *The Harder They Come*). Making their way through the countryside Susan and Carl find themselves attracted to each other. Neither of them, however, has any illusions about the separate and unequal worlds to which they belong.

If *The Harder They Come* took its cues from Sergio Leone's westerns and the Blaxploitation films of Gordon Parks and Melvin Van Peebles, the naturalistic and improvised *No Place Like Home* reveals Perry Henzell's affinity with the cinema of John Cassavetes, Robert Altman and Dennis Hopper. Shot on Super 16mm, *No Place Like Home* celebrates Jamaica's natural beauty even as it casts a wary eye over the island's tourist economy and the complications that come with it.

About Twelve30 Collective



The Twelve30 Collective showcases classic and contemporary films from the Caribbean and its diaspora. Our aim is to change the way Caribbean cinema is viewed within the global film landscape. For more information: twelve30collective.org

