



**CINEMA REDIS COVERED**

**2023**



On Tour (Aug – Dec 2023) available for your cinema to book.

Cinema Rediscovered is back for its 7<sup>th</sup> Edition (26 – 30 July 2023) celebrating the return to cinemas with a selection of restorations and rediscoveries, launching a UK-wide touring programme supported by BFI awarding funds from National Lottery.

There are two strands ***Down & Dirty: American D.I.Y. Restored*** and ***Look Who's Back: The Hollywood Renaissance & the Blacklist*** plus a selection of latest ***Restored and Rediscovered*** films playing at the festival.

Launching at the festival and available theatrically are ***Variety*** (11 Aug - Other Parties) and ***The Virgin Suicides*** (28 July – Park Circus), both available with support from the touring offer. Park Circus also release the 50<sup>th</sup> anniversary restoration of ***Serpico*** (18 Aug - Park Circus.)

More information on all the films can be found in this document. If you are interested in any of the strands or films, email: [cinema.rediscovered@watershed.co.uk](mailto:cinema.rediscovered@watershed.co.uk)

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**Book any of the titles above and get the following:**

- **Favourable booking terms as outlined below.** Please contact us and/or the distributors listed below to book the film and cc: in [cinema.rediscovered@watershed.co.uk](mailto:cinema.rediscovered@watershed.co.uk) so we can ensure we include you in our listings and promotion and they know your request is part of the tour.
- **Assets** (copy, images, festival trailer, bespoke content such as pre-recorded intros, video essays - see below for individual assets)
- **Competition Prizes** (strands' poster artwork, etc...)
- Access to guest speakers can be coordinated on request via [cinema.rediscovered@watershed.co.uk](mailto:cinema.rediscovered@watershed.co.uk) (subject to availability)
- **National PR campaign** (Pam Beddard PR) and MUBI cross promotion\*
- **Invitation to Cinema Rediscovered 's Reframing Film Session** (26 July) and a reduced Partner Festival Pass (£70) and Opening event/drinks.

**\*Optional:** offer your audiences a free one month trial from MUBI, the global streaming service, production company and film distributor.\*

**Access to financial support:**

You can access financial support towards local curation/events, social media/marketing and PR spend, etc... for your screenings of these titles\*.

You will be asked to fill in a very short [Expression of Interest form](#) letting us know which titles you're interested in, expected admissions and brief info on the support you need (marketing spend, local events/curation, etc..) and the audiences you're hoping to reach with the support; as a guide up to £125 per title.

**\* Note: excluded from the financial support:** *Serpico*, *Midnight Cowboy* and *M\*A\*S\*H*

Note that when booking any of these titles, you will be asked to include the following credit line / logos about the tour. Also note that a high res DCP intro and evaluation slides and trailer will be supplied for the cinema for the start of your screening.

*Presented as part of Cinema Rediscovered on Tour, a Watershed project in collaboration with Park Circus.  
With support from BFI awarding funds from The National Lottery and MUBI.*



## Down & Dirty: American D.I.Y. Restored

The punk and 'no wave' movements of the late 70s cut a noisy if brief swathe through the pretensions of the increasingly corporatised contemporary music scene. Emerging from the physical and cultural decay of downtown NYC, the punk scene combined an aggressive rejection of canonical and popular taste with an enthusiastic D.I.Y. approach – producing works that defied categorisation, defiled the audience and despised convention. This fuelled a renewed energy in both East and West coast underground scenes, spurring a rush of low-budget filmmaking, loaded with irony-rich critique.

This strand of restorations explores the impact of this oppositional ethos and lo-fi aesthetic on a new generation of American filmmakers in the following decades, with a selection of films which explored controversial subjects, countered mainstream representations and offered other, more radical ways of seeing gender, sexuality and race on screen.

This strand is curated by Steph Read (Watershed)

**See below for terms and formats for individual titles. All films are newly restored.**

**Assets include:** stills, bespoke artwork and social media assets. Pre-recorded intros coming soon.

**Additional Support:** Thanks to the support of BFI awarding funds from National Lottery, participating venues can access our Audience Development Pitch Pot (targeted local social media campaigns, local marketing campaigns, local events, etc...) or to request in-person intros by curator Steph Read and various guests involved. Talent such as Bette Gordon and Beth B will consider zoom event requests and pre-recorded intros will be provided.

Contact: [cinema.rediscovered@watershed.co.uk](mailto:cinema.rediscovered@watershed.co.uk) (subject to availability) with some brief information about the titles you are booking / number of screenings and any wraparound activity you are planning / costs attached.



### Variety 18 (4K Restoration)

Dir: Bette Gordon USA 1983 100mins

**Booking: Other Parties**

**Format: DCP / Non-theatrical release date TBC**

**Terms: £100 / 35% (+ UK Transport or Download)**

**Assets:** Stills, film trailer, logos, poster artwork, social media assets and pre-

recorded intro.

**Cast:** Sandy McLeod, Will Patton, Richard M. Davidson, Luis Guzmán

**Short Copy:** Female voyeurism and desire collide together in the centre of a seedy early '80s New York.

#### **Long Copy:**

Underneath the glitzy New York of Broadway, Times Square and the Empire State Building lies the seedy, malevolent New York of *Variety*, a pioneering work of American independent cinema that was hailed at the time as “a feminist *Vertigo*” by the LA Times.

Bette Gordon’s *Variety* follows Christine (Sandy McLeod), who takes up a job as a ticket-seller in a New York porn theatre, gradually forming a fascination with the films playing and the clientele visiting. She decides to go on a date with Louie (Richard Davidson), one of the venue’s more ambiguous regulars, gradually coming to believe he’s involved with the mafia as she flies closer and closer to the flame. What emerges is a story of obsession and female sexual awakening, backed by a small galaxy of American indie talent, many of whom emerged from the late '70s/early '80s New York No Wave scene that cross-pollinated across film, music, photography and art: cinematographer Tom DiCillo (*Living in Oblivion*), actor Luis Guzmán (*Boogie Nights*), music by John Lurie (*Stranger than Paradise*), and a small role for Nan Goldin (most recently seen in Venice-winning doc *All the Beauty and the Bloodshed*).

A new 2K restoration from the original camera negative overseen by Director Bette Gordon c/o of Other Parties and Kino Lorber. *Variety* opens in UK cinemas on 11 August.



[Kamikaze Hearts \(2K Restoration\)](#)

Dir: Juliet Bashore USA 1986  
77mins

**Format: Blu-Ray**

**Access: Subtitles available**

**Terms: £100 / 35% (+ UK postage)**

**Source: Cinema Rediscovered**

Dir: Juliet Bashore USA 1986

77mins rec cert: 18

Cast: Sharon Mitchell, Tigr Menett, Jon Martin, Sparky Vasque, Jerry Abrahms, and Robert McKenna.

**Short Copy:** Juliet Bashore's queer docufiction, starring Tigr and real-life porn star girlfriend Sharon Mitchell, was shot in and celebrates the heady days of the San Francisco underground in the 1980s.

**Long copy:** Plenty of films play on the dividing line between fact and fiction, reality and rumours, but Juliet Bashore's pioneering queer docufiction applied a particularly raw, DIY vision to the form. Kamikaze Hearts tells the story of Tigr Menett and her (real-life) porn star girlfriend Sharon Mitchell, in the centre of San Francisco's sex industry. Tigr is directing a parody of Carmen starring her partner, and filming is not going smoothly: manipulation, abuse, and the excesses of the adult entertainment world in the '80s are everywhere on set. But present too, is tenderness and care. In the course of filming their relationship mutates and shifts, forever out of tactile reach for the audience, documentary and drama blurring between each other. The film's protagonists are constantly talking about what performing sex onscreen means for them and their personal lives.

Bashore's film is a multi-layered document of a unique time and space where polysexuality, women's liberation, punk rock and porn collapsed into each other, as radical and shocking today (a scene where Tigr and Sharon shoot up is almost certainly real) as it was forty years ago when first released.

Originally screened at the BFI London Film Festival 2022 as part of Treasures, this is a 2K restoration from the original 16mm A/B camera negatives. Restored by Kino Lorber in collaboration with the Outfest UCLA Legacy Project at the UCLA Film & Television Archive



[Salvation! \(Digital Restoration\)](#)

**Format: DCP File Download or MP3**

**Access: SRT files available on request**

**Terms: £120 / 35% incl. Download**

**Source: Cinema Rediscovered**

Dir: Beth B USA 1987 80mins

Cast: Stephen McHattie, Dominique Davalos, Viggo Mortensen, Exene Cervenka, Redalare Rockets

**Short Copy:** A devoutly anarchic comic satire on religion, greed and consumerism in '80s America.

**Long Copy:** Exploding out of the Super 8 movement of the New York's '80s scene, Beth B.'s first solo feature (she had previously worked with husband Scott B. on such underground works as *G-Man*, *Black Box*, and *Vortex*) is a fervent satire on the televangelism that crept across American TV screens through the '70s and '80s. With televangelist scandals fresh in the audience's minds at the time (Jimmy Swaggart's infamous 'I have sinned' speech; investigations into Jim Bakker's sexual misconduct and fraud), the time was ripe for a rock 'n' roll comedy aimed directly at the hypocritical peacocking of TV preachers.

*Salvation!* follows devoutly religious Rhonda Stample (Exene Cervenka, singer of LA punk band X), her devoutly not-religious husband Jerome (a young Viggo Mortensen), and his beautiful, seductive sister Lenore (Dominique Davalos) as the trio get mixed up in a web of blackmail and sex with repressed televangelist Rev. Randall (Stephen McHattie). Naturally, things only get crazier from there. It's outré, garish filmmaking, given an extra shot in the arm by a soundtrack featuring Cabaret Voltaire, New Order, and Arthur Baker.

## [Look Who's Back: The Hollywood Renaissance & the Blacklist](#)

*"Much has been written about the renaissance in Hollywood cinema in the late 1960s and early 1970s. The fact that this is often portrayed as a moment when a younger generation got its chance in the mainstream has meant that the contribution of a previous generation of Hollywood voices, those blacklisted in the 1940s and 1950s in particular, has been overlooked. In fact, the 1960s saw the return to the mainstream of a number of film professionals who had been blacklisted in the anti-communist drive within the Hollywood film industry in the late 1940s and 1950s. During the late 1960s and early 1970s, when America was experiencing social and political upheaval - the fight for civil rights and the anti-war movements - these filmmakers once persecuted for their progressive politics were now more in tune with the times. As a result, they found fresh collaborators in the new American cinema of the period. This strand invites audiences to re-think the contribution of Hollywood's blacklistees to American cinema in the late 1960s and 1970s. Far from being a*

*spent creative force as they are often represented, these films show that formerly blacklisted directors, actors and screenwriters made a vital contribution to the re-invigorating of cinema in one of American film's most creative eras.* “ **Season Curator Andy Willis (Professor of Film Studies at the University of Salford and Senior Visiting Curator at HOME in Manchester.)**

**5 Titles Season Deal: 35% v £75 MG per title + individual £80 DCP combo drive (contains all 5x titles). Cinemas booking 2 or more titles will 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:** high-res images, season poster artwork and social media assets for each film, Cinema Rediscovered Festival trailer and see more below for individual titles.

**Additional Support:** Thanks to the support of BFI awarding funds from National Lottery, participating venues are able to access our Audience Development Pitch Pot (targeted local social media campaigns, local marketing campaigns, local events, etc...) or to request in-person intros by the season curator Andy Willis and guests involved, such as Christina Newland (*Serpico*), Adam Murray (*Uptight*) and Karen Alexander (*Claudine*).

To access support, fill in the short [Expression of Interest form](#) letting us know the films you'd like to screen and briefly describing the support you might need (e.g. social media advertising, wraparound event...); note that we are prioritising support towards *Claudine* and *Uptight*.



### [Uptight](#)

Dir: Jules Dassin USA 1968

Cast: Raymond St. Jacques, Ruby Dee, Frank Silvera, Roscoe Lee Browne, Julian Mayfield

**Format:** DCP

**Assets:** images and digital assets.

**Short Copy:** Following the assassination of Dr Martin Luther King, Cleveland's black community is on a knife-edge, wondering who, if anyone, can be trusted.

**Long copy:** Having made his name in Hollywood with the taut dramas *Brute Force* (1947) and *The Naked City* (1948), director Jules Dassin was blacklisted for his activism and communist sympathies in the early 1950s. Following a number of years based in Europe, where he made the classic heist film *Rififi* (1955), he returned to the USA and the Paramount studio for this Cleveland set reworking of Liam O'Flaherty's *The Informer*, a novel



memorably adapted for the screen by John Ford in 1935. Setting *Uptight* in the period directly following the assassination of Dr Martin Luther King, Dassin collaborated with the black actors and activists Ruby Dee and Julian Mayfield on a script that situates the action in the city's black power movement. The urgency of the film's politics saw Paramount attempt to stifle its production and blunt its message, while the FBI coerced crew members to act as informers. Unjustly forgotten, today *Uptight* can be considered an important precursor to the militant black films that emerged from American cinema in the 1970s (also notable for its iconic score, written and performed by Booker T. and the MGs.)

With thanks to Park Circus and Paramount.

### Midnight Cowboy (4K Restoration)

Dir: John Schlesinger USA 1969 1hr 53mins

Cast: Dustin Hoffman, Jon Voight, Sylvia Miles, John McGiver, Brenda Vaccaro, Barnard Hughes

**Format:** DCP

**Assets:** Images and Poster artwork plus 50<sup>th</sup> anniversary 4K restoration trailer available.

#### **Short Copy:**

Jon Voight and Dustin Hoffman hustle their way through 1960s New York in this bitter-sweet classic of New Hollywood which remains the only X-rated film to be awarded the Oscar for Best Picture.



#### **Long Copy:**

Noted today for the now legendary performances of Jon Voight as country boy turned would be male prostitute Joe Buck and Dustin Hoffman as down-at-heel con-man Ratso Rizzo, *Midnight Cowboy* is widely celebrated as one of the most ground-breaking American films of the late 1960s. At the time, many commentators thought that James Leo Herlihy's raw novel was unfilmable due to its explicit content, but not only did former blacklisted writer Waldo Salt find a way to adapt it for the big screen he was awarded an Oscar for his endeavors. In addition, British director John Schlesinger, fresh from the success of *Darling* (1965) and working on the Thomas Hardy adaptation *Far From the Madding Crowd* (1967), brought an outsider's eye to *Midnight Cowboy's* representation of the lower echelons of 1960s New York society and its dissection of the American dream. His efforts would also be rewarded with an Oscar for his direction of the film. Reflecting the challenging material the production team put on screen, *Midnight Cowboy* also became the first film rated X in America to win an Oscar for Best Picture. Add Harry Nilsson's top 10 version of the song 'Everybody's Talkin' to this and you have something of an all-time classic.

A 4K restoration c/o Park Circus and MGM.



## M\*A\*S\*H

Dir: Robert Altman USA 1970

Cast: Gary Burghoff, Donald Sutherland, Elliott Gould

**Format:** DCP

**Assets:** images and digital assets

**Short Copy:** The film that helped director Robert Altman break through into the mainstream, *M\*A\*S\*H* captures the meeting of the free-wheeling sentiments of the 1960s counter-culture with the cynicism that would emerge within American society in the 1970s.

### Long Copy:

Released in January 1970 whilst America was still very much mired in the controversial war in Vietnam, *M\*A\*S\*H* has become one of the classic anti-war films. Whilst the film itself is set in the 4077th Mobile Army Surgical Hospital – the M\*A\*S\*H of the title - during the Korean war, the central characters of field doctors Hawkeye (Donald Sutherland) and Trapper John (Elliott Gould) perfectly capture the meeting of the free-wheeling sentiments of the 1960s counter-culture and the cynicism that would emerge within American society in the 1970s. Based on a novel by Richard Hooker, today *M\*A\*S\*H* is noted for being an early example of Robert Altman's ability to marshal a large ensemble cast and balance multiple storylines. However, the film's liberal anti-war sentiments and the attempt to address institutional racism also reflect the politics of its screenwriter Ring Lardner Jnr. A member of the Hollywood 10 who had been jailed for his principles in 1950 and blacklisted until the mid-1960s, Lardner Jnr's work on *M\*A\*S\*H* would go on to win him an Oscar for best adapted screenplay in 1971.

Content warning: the film contains outdated practices which some people may find offensive such as the use of yellow face and misogynistic language.

With thanks to Park Circus and Disney.

### 50<sup>th</sup> Anniversary: *Serpico* (4K Restoration)

Dir: Sidney Lumet USA 1973 2hrs10mins

Cast: Al Pacino, John Randolph, Jack Kehoe, Biff McGuire, Barbara Eda-Young, Cornelia Sharpe

**Short Copy:** Today remembered for Al Pacino's dynamic central performance as an NYPD cop resisting the corruption all around him, *Serpico* is a classic film of the paranoid 1970s, one that offers a detailed depiction of a system gone bad.



### Long Copy:

With its release towards the end of 1973, *Serpico* marked an early example of a cycle of American films – others examples include *The Parallax View* (1974), *The Conversation* (1974)

and *Three Days of the Condor* (1975) - that explored the corruption and paranoia that seemed to be increasingly invading all aspects of society at the time. Based on Peter Maas' book, *Serpico* explores the real life experiences of a new recruit to the NYPD, Frank Serpico, who realises that the whole institution is built upon various levels of corruption and quickly finds out how far those involved will go to protect themselves. The focus on corruption within institutions supposedly there to protect and serve the public offered formerly blacklisted screenwriter Waldo Salt (an Oscar winner for *Midnight Cowboy*, also screening in this strand) another opportunity to examine the failures he saw at the core of American society. Both Salt and additional screenwriter Norman Wexler were nominated for an Academy Award for their work on the film. Director Sidney Lumet, brought onto the project after original director John G. Avildsen was removed, and star Al Pacino create a believable, claustrophobic world where corruption seems to be everywhere and nobody can be trusted.

This is a new 4K restoration with thanks to Park Circus and Paramount.

Paramount scanned and cleaned the original camera negative at L'Imagine Ritrovata, Bologna and restored colour at Colortime LLC. in Los Angeles, using a 1983 Vintage Release print as a colour reference. It also has newly created 5.1 and restored original mono sound.



#### [Claudine \(4K Restoration\)](#)

Dir: John Berry USA 1975 92mins

Cast: Diahann Carroll, James Earl Jones, Lawrence Hilton-Jacobs, Tamu Blackwell

**Format:** DCP (Blu-Ray also available with subtitles on request)

**Assets:** Images, digital assets and pre-recorded intro by writer/curator Karen Alexander.

**Short Copy:** In an Oscar nominated performance, Diahann Carroll as Claudine, a black working class mother struggling to make ends meet, offered an antidote to the testosterone driven star-turns of the blaxploitation cycle.

#### **Long Copy:**

In an attempt to counter the far-fetched excesses of the blaxploitation cycle popular at the time, *Claudine* takes as its focus the day to day struggles of a single black mother and her working class family in Harlem. Scripted by Lester Pine and Tina Pine, the writers behind previous Cinema Rediscovered favourite *A Man Called Adam* (1966), the film is driven by a powerful, Oscar nominated, central performance from Diahann Carroll, who is ably supported by James Earl Jones. The film also contains a memorable, socially conscious score by Curtis Mayfield with songs such as 'On and On' and 'The Makings of You' performed by Gladys Knight and the Pips. *Claudine* was produced by Hannah Weinstein for the Third World Cinema Corporation, a company started by Weinstein and Ossie Davis, amongst others, to promote film roles for black actors and train black film practitioners. Weinstein had previously secretly employed many blacklisted writers as a producer of British television's *Robin Hood* in the 1950s. After Ossie Davis and Melvin van Peebles were unable to take the director's chair on the project, *Claudine* was helmed by John Berry, a filmmaker who had been blacklisted in the early 1950s. The film marked his return to American cinema

after many years working in Europe and continued his interest in the intersection of race and social class.

A 4K restoration c/o Park Circus and Disney.

## Restored & Rediscovered



[Life Is Cheap... But Toilet Paper is Expensive \(4K Restoration\)](#)

**Format:** [DCP File Download](#) or [HD H264 Digital file](#)

**Terms:** [£150 / 35% incl. download costs](#)

**Bookings:** [CR / Arbelos](#)

**Assets:** [Trailer](#) and video essay by film

editor/historian [Jonathan Bygraves](#)

Dir: Juliet Bashore USA 1986 77mins

Dir: Wayne Wang 1990 83mins USA / Hong Kong Subtitled English, Cantonese with English subtitles

Cast: Spencer Nakasako, Cora Miao, Chan Kim Wan, Victor Wong

**Short copy:** Newly restored, *Life is Cheap...* is a stylistically daring and vibrant pulp trip through 1990s Hong Kong.

**Long copy:** A nameless cowboy (Spencer Nakasako) arrives in Hong Kong, tasked with bringing a briefcase to a local crime kingpin, where he falls in love with the gangster's mistress (Cora Miao). Imploding from a basic, pulpy premise, Wayne Wang plays fast and loose with genre, blurring the lines between gangster film, political polemics and DIY filmmaking all at once, including supporting cast roles for erstwhile Shaw Brothers and Golden Harvest studio regulars such as Lo Lieh and Lo Wei.

As the film becomes increasingly convoluted (and gorgeously stylised), we come across a rogue's gallery of Hong Kong's many social classes at the start of the city's last decade before the Handover back to mainland China. A candy-coloured noir that functions as an elegy to a Hong Kong that has long since disappeared, and a gem of independent cinema waiting to be rediscovered on the big screen.

*Content warning: The film contains documentary footage from a Hong Kong livestock market. Some viewers may find the scenes upsetting.*

A 4K Digital restoration by Lightbox Film Center at University of the Arts in collaboration with University of California Berkeley Art Museum and Pacific Film Archive. Funding provided by Ron and Suzanne Naples. Restoration and remastering supervised by Ross Lipman in consultation with Wayne Wang. With thanks to Arbelos.



### [The Virgin Suicides \(4K restoration\)](#)

Dir: Sofia Coppola 96mins USA 1999

Cast: Kirsten Dunst, James Woods, Kathleen Turner, and Josh Hartnett.

**Format:** DCP File Download (or DCP on request)

**Terms:** 35% vs £75 MG plus £60 DCP supply if booking as part of the CR23 touring package.

**Bookings:** Park Circus

**Assets:** Programme notes by Hannah Strong (film critic, journalist and author of Sofia Coppola: Forever

Young)

**Short Copy:** Sofia Coppola's debut feature is a melancholic, dreamy vision that marked her out as a distinctive new voice in cinema.

**Long copy:** The breakthrough film for Sofia Coppola and a then-teenage Kirsten Dunst, *The Virgin Suicides* became an almost-instant cult classic courtesy of its dream-like cinematography by Ed Lachman, a chilled soundtrack from Air, and its morbid subject matter married to an ethereal, light aesthetic touch.

Adapted from Jeffrey Eugenides 1993 novel of the same name, *The Virgin Suicides* tells the story of the five Lisbon sisters in the 1970s, the eldest of which is Lux (Dunst), living in a stifling suburban world hemmed in by their overprotective, ultraconservative parents (James Woods and Kathleen Turner). After the youngest sister Cecilia commits suicide, the Lisbon parents become ever more increasingly controlling, isolating the rest of the sisters further, until everything backfires. Premiering at the 1999 Cannes film festival, *The Virgin Suicides* was immediately acclaimed as one of the highlights of the year, announcing two major new talents in Coppola and Dunst. Melancholic, effortlessly cool and sad, the film has since firmly entered the busy canon of coming-of-age cinema.

A 4K restoration approved by director Sofia Coppola and supervised by cinematographer Ed Lachman c/o StudioCanal.



### [One Hand Don't Clap \(Digital Restoration\)](#)

**Short:** Calypso music is celebrated in all its beauty in this restored documentary by Kavery Dutta Kaul.

**Format:** DCP File Download (or H.264 MP4 High-Res digital file)

**Access:** includes Descriptive Subtitles

**Terms:** £80 MG/35%

**Bookings:** CR team

**Assets:** Pre-recorded intro by director & social media promo assets c/o Twelve30 Collective

**Long copy:** Calypso music is central to Caribbean culture, providing a grounding point for communities to express themselves authentically: *One Hand Don't Clap* is a bright and energising look at Calypso's importance. Kavery Dutta Kaul's documentary features insightful interviews from genre legends such as Calypso Rose and Lord Kitchener as they put their careers into perspective. The film gives us an insider's look at the music's presence and origins on the Caribbean island of Trinidad and Tobago, where it emerged in the early 19<sup>th</sup> century. Alongside this, *One Hand Don't Clap* puts us straight in the lead-up to coronation of the Calypso Monarch in Trinidad in 1986, a first-hand account of its role in the community and the celebrations that surround it, featuring beautiful live performances of songs such as 'Pan in A Minor' and 'Solomon'.

Digitally restored by the Academy Film Archive and the Women's Film Preservation Fund with support from the Leon Levy Foundation.

**"Shake your Sugar Bum Bum! The return of the classic film capturing calypso's riotous brilliance" Amelia Gentleman, [The Guardian, 15 May 2023](#)**



[Brief Encounters \(4K restoration\)](#)

**Format:** DCP

**Assets:** Invisible Women pre-recorded intros and programme notes.

**Terms:** £100 MG/35%

**Bookings:** StudioCanal

Dir: Kira Muratova USSR 1967, 95mins Subtitled (Russian)

**Short copy:** Muratova's debut feature is an impressionistic dissection of a love triangle in freefall, which was banned by Soviet censors for twenty years until the advent of perestroika.

**Long Copy:** Kira Muratova's debut solo feature (she had made two with her first husband Aleksandr Muratov which she later disowned) showcases the full range of her impressionistic, radical aesthetic style. Naturally, that meant it was banned by Soviet censors for twenty years. Born in Soroca – then in Romania and now in Moldova, she went on to spend much of her life in Ukraine, making many of her works in the port city of Odessa. *Brief Encounters* centres on an entangled love triangle between Valentina, a bureaucratic apparatchik (Muratova herself) and her geologist husband Maxim (Vladimir Vysotsky, a famed Soviet singer). When country girl Nadia (Nina Ruslanova) is hired as a maid, it's unbeknownst to Valentina that she is already enamoured with Maxim after an expedition to her village. Told in fragmented, non-chronological order, allowing Muratova to bring out her perceptive observational skills in the depiction of two women from entirely differing backgrounds yet connected together by fates, failures and romance.

Restored in 4K by STUDIOCANAL in collaboration with The Criterion Collection at L'Immagine Ritrovata/Éclair Classics.



[The Long Farewell \(4K restoration\)](#)

Dir: Kira Muratova, USSR, 1971, 97mins

**Format:** DCP

**Assets:** Invisible Women pre-recorded intros and programme notes.

**Terms:** £100 MG/35%

**Bookings:** StudioCanal

**Short Copy:** A radical, elliptical tale of a mother-and-son drifting apart, Muratova's underseen classic is a refreshingly challenging cinematic work

**Long copy:**

"Harmony doesn't mean balance. You must destroy something symmetrically, break the rules. It's only then that things grab you." – [Kira Muratova](#)

Kira Muratova's fragmented, personal, and elliptical style meant that many of her films had limited releases, if at all, in the Soviet Union or beyond in her time. *The Long Farewell* suffered from such a fate – ready in 1971 but shelved until 1987, when the era of Perestroika allowed her work to finally claim some oxygen.

*The Long Farewell* focuses on the story between a single mother and her teenage son. Evgenia (Zinaida Sharko) and Sasha (Oleg Vladimirov) have a close relationship, but adolescence – as ever – spells dark clouds on the horizon. After a visit to his father's, Sasha becomes increasingly taciturn, looking to break away from the overprotection of his mother. But this is no generic coming-of-age tale. Muratova's kinetic editing and oblique framing creates a film in which the standard push-pull of dramatic tension is diverted elsewhere, providing us with a sharp-edged, biting look at a parental relationship drifting apart.

Restored in 4K by STUDIOCANAL in collaboration with The Criterion Collection at L'Immagine Ritrovata/Éclair Classics.

Presented as part of Cinema Rediscovered on Tour, a Watershed project in collaboration with Park Circus.  
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