

**On Tour (Aug - Sept ‘17)**

New digital restorations, contemporary classics and film print rarities back on the big screen following the 2nd edition of Cinema Rediscovered (27 – 30 July ‘17, Bristol, UK)

Full Festival line-up: [watershed.co.uk/cinema-rediscovered](http://www.watershed.co.uk/cinema-rediscovered)

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

* Supporttowards either social media advertising or a special event (e.g. guest speaker)
* Assets (copy, images, trailers, bespoke CR content – see [dropbox](https://www.dropbox.com/sh/ie9081l3lqy7lnf/AAAT0e3Hb5NdIgixEu7ZGPLLa?dl=0) )
* Benefit from the festival’s national PR campaign (Sarah Harvey PR) and MUBI cross promotion\*
* 1 x free CR Festival pass.

**\*Optional:** audiences for CR tour bookings can receive a free one month trial from festival partner [MUBI](http://mubi.com/)

Note that access to guest speakers and other titles from the festival line-up can be looked into on request. To express interest in being part of the tour, contact: [maddy@watershed.co.uk](mailto:maddy@watershed.co.uk) (with a list of films; note that titles you are planning to book and other requests.)

**Credit:**

Presented as part of Cinema Rediscovered on Tour, a Watershed project with support from BFI awarding funds from The National Lottery.

**Social Media:**

Twitter / Instagram: CineRedis

Facebook: <https://www.facebook.com/cineredis>

**RESTORED & REDISCOVERED DIRECT FROM IL CINEMA RITROVATO:**

**IN SEARCH OF COLOUR**

**Terms:** FREE (transport only)

**Format**: either DVD (with synced score) or DCP (silent)

**Pianist Stephen Horne** ([stephenhorne.co.uk)](http://www.stephenhorne.co.uk)) is available for bookings on request at venues’ own costs – contact [stephenhorne@hotmail.com](mailto:stephenhorne@hotmail.com)

**Assets:** A short recorded intro by Il Cinema Ritrovato’s Gian Luca Farinelli will be provided.

**SHORT COPY:** Travel back in time with a selection of Kinemacolor shorts straight from this year’s II Cinema Ritrovato festival, including some brand new restorations from L'Immagine Ritrovata labs.

**LONGER COPY:** To see the real world in films was a pleasurable thrill for cinema audiences at the beginning of the twentieth century, and as a result, the production of non-fiction films reached an all-time high, both in terms of quality and quantity. This programme of striking shorts comes straight from this year’s II Cinema Ritrovato festival, and includes some brand new restorations by L'Immagine Ritrovata labs from the original Kinemacolor black and white nitrate positive prints. From a royal procession in India (riding elephants of course, what else?) and the everyday life of Eritrean troops in Libia to the beauty of Italian waterfalls, expect a grand tour of the world, in colour. This event is presented with Bologna’s Il Cinema Ritrovato the inspiration for Cinema Rediscovered with thanks to Cineteca Di Bologna. **[MORE DETAILS COMING SOON]**

**MONTEREY POP** 15

**Director**: D.A. Pennebaker 78 mins, 1968, USA

**Starring:** Otis Redding, Jimi Hendrix, Ravi Shankar

A 50th anniversary restoration c/o The Criterion Collection.

Distributor: Park Circus

Format: DCP

Terms: 35% vs £125 plus £33 LANsat on each.

**Contact:** [mark@parkcircus.com](mailto:mark@parkcircus.com)

**SHORT COPY:** As much as Woodstock is synonymous with the 60s and the summer of love, it was actually the Monterey International Pop festival which captured the mood of the era and helped transform the careers of the likes of Jimi Hendrix, The Who and Janis Joplin.

**LONGER COPY:** While Hendrix infamously played an improvised Star Spangled Banner at Woodstock, here, he sets his guitar on fire whilst elsewhere The Who's Pete Townsend smashed his guitar and amp (The Summer of Love anyone?). In more typical 60s mode are performances by the Mamas and Papas, Simon and Garfunkel, Otis Redding and pre Womad world music with Hugh Masekela and Ravi Shankar. It is all captured in edgy vérité style by legendary free cinema documentarian D.A.Pennebaker whose previous music doc Don't Look Back set the rock music doc template. A special 50th anniversary showing straight from Il Cinema Ritrovato with thanks to The Criterion Collection and Park Circus.

**MANIPULATING THE MESSAGE**

A timely look at how the American media was being manipulated long before the World Wide Web.

**NETWORK** 15

40th anniversary screening

Dir:Sidney Lumet 117 mins, 1976, USA

**Distributor:** Park Circus / **Contact:** [mark@parkcircus.com](mailto:mark@parkcircus.com)

**Format:** Bluray

**Terms:** 30% vs £100 (Bluray – note a new DCP may be produced depending on the number of bookings)

**SHORT COPY:** Conceived, written and released in America during the Watergate crisis, Network is a meticulously researched, highly articulate attack on the demoralisation and dehumanisation of American life as exemplified by the crude commercialisation of television news.

**LONGER COPY:** Conceived, written and released in America during the Watergate crisis, Network is screenwriter Paddy Chayefsky’s meticulously researched, highly articulate attack on the demoralisation and dehumanisation of American life as exemplified by the crude commercialisation of television news. After receiving his notice due to low ratings, the once celebrated network news anchor - and quite possibly unhinged - Howard Beale (Peter Finch) announces in protest live on air that he’ll commit suicide onscreen the following week. Pulled from the airwaves but later reinstated by Diana Christiansen (Faye Dunaway), a ratings-hungry programming executive who is prepared to do anything for better numbers, Beale’s increasingly wild on-air performances see him turn into a nationwide hit, a kind of messianic visionary and spokesman for inarticulate rage. Network caused a sensation in 1977. Nominated for 10 Oscars, it won four (including one for Chayefsky’s sensational screenplay) and stirred up huge debate about the decaying values of television and the media. Beale’s iconic slogan “I’m as mad as hell and I’m not going to take this anymore” transcended the film and entered into common parlance. Seen today, its biting satire almost feels like prophecy... it's an all too prescient classic, and its blurring of the lines between entertainment and manipulation has never felt so relevant. With thanks to Park Circus.

**CITIZEN KANE**

**Dir**: Orson Welles 119 mins, 1941, USA

**Distributor:** BFI **/ Contact:** [bookings.films@bfi.org.uk](mailto:bookings.films@bfi.org.uk)

**Format:** 35mm

**Terms:** £90 MG / 25% + Carriage

**SHORT COPY:**

Regularly cited as the greatest American film ever made, Orson Welles’ story of newspaper tycoon Charles Foster Kane’s meteoric rise and fall is a fascinating portrait of America's love of power, materialism and the corruption it fosters.

**LONGER COPY:**

Regularly cited as the greatest American film ever made, Orson Welles’ story of newspaper tycoon Charles Foster Kane’s meteoric rise and fall is a fascinating portrait of America's love of power, materialism and the corruption it fosters.

When ageing newspaper magnate Charles Foster Kane (Welles) dies in his sprawling Florida estate after uttering a single, enigmatic final word - Rosebud - a newsreel producer sends a reporter out on assignment to uncover the meaning behind the great man's dying thought, uncovering the facts of Kane's eventful and ultimately tragic life along the way. Through his abandonment by his parents after becoming the heir to a silver mine; to his rise from scandal sheet publisher to the owner of America's largest and most influential newspaper chain. All this set alongside his marriage to the socially prominent Emily Norton and his ambitious (and ultimately ruinous) bid for public office that leads to a self-imposed exile in the massive and never-completed pleasure palace called Xanadu. The fabulous screenplay, pioneering formal innovations and outstanding performances apart, Citizen Kane is Welles’ biting depiction of the way we are increasingly affected by the mass media. Painting a stingingly clear picture of the irresistible rise to power of an egotistical corporate capitalist and the malleability of public opinion, it serves up a disturbing view of a world that has stopped thinking for itself and that is willing to believe anything it is told.

*Presented in a 35mm print with thanks to the British Film Institute.*

**TO DIE FOR** 15

Dir: Gus Van Sant 106 mins, 1995, USA | UK | Canada

**Distributor:** Park Circus / **Contact:** [mark@parkcircus.com](mailto:mark@parkcircus.com)

**Format:** DCP

**Terms:** 35% vs £125 plus £33 LANsat.

**SHORT COPY:** Gus Van Sant's irresistible black comedy stars Nicole Kidman as a weather girl who will stop at nothing for television fame. A pre-internet tabloid classic that has lost none of its dark edge.

**LONGER COPY:** Loosely based on the notorious case of Pamela Smart who convinced her 15-year-old lover to murder her husband, director Gus Van Sant (Elephant) and screenwriter Buck Henry’s (The Graduate) pre-internet tabloid comedy has lost none of its dark edge.

Suzanne Stone (Nicole Kidman) has always dreamed of being a world-famous news anchor - indeed, she'd die to achieve celebrity. Fortunately for her, she's both determined and attractive enough to climb the network news ladder when she gets a job as a weather girl at a local cable station. So determined is she to have a career in TV that she'll stop at nothing - even befriending inarticulate teens Russell (Casey Affleck) and the totally infatuated Jimmy (Joaquin Phoenix) after her husband (Matt Dillon) suggests she take time off work to start a family. What could possibly go wrong? It's been 22 years since Gus Van Sant blessed us with his darkly hilarious satire and yet somehow it's never felt more relevant (or irresistible). Whilst we’ll leave it to you to discover if fame-hungry Suzanne got away with her crimes, her spirit lives on in a culture today that's obsessed with selfies, reality TV, and manipulation by the media.

**ACE IN THE HOLE** PG

**Dir**: Billy Wilder 111 mins, 1951, USA

**Distributor:** Park Circus  / **Contact:** [mark@parkcircus.com](mailto:mark@parkcircus.com)

**Format:** DCP

**Terms:** 35% vs £125 plus £25

**SHORT COPY:** Billy Wilder’s fierce satire of the media circus - about a reporter (Kirk Douglas) who sees a chance to manufacture a scoop when a man is trapped by a rockfall - is a no-holds-barred exposé of the American media’s appetite for sensation.

**LONGER COPY:** A biting examination of the ethical relationship between the press, the news it reports and the manner in which it reports it, Billy Wilder's tale of a former national journalist (Kirk Douglas) who milks a small town disaster for his own ends is one of the most scathing indictments of American culture ever produced by a Hollywood filmmaker. Chuck Tatum (Douglas) is a fiercely ambitious, self-centered, wisecracking, down-on-his-luck reporter who has worked his way down the ladder. Washed up and broke in dead-end Albuquerque he talks his way into a job for a small local newspaper. But after stumbling upon a scoop of a lifetime when a local man becomes trapped in a cave, he finds he'll do anything to prolong the drama in order to keep getting the lurid headlines. Involving himself with everyone from local law enforcement, the rescue party, to the victim's family Chuck tries to protract the rescue so he can transform the incident into a national news story that will both attract sightseers and catapult him back into the big time. As cynical as movies get and all the better for it, Wilder’s fierce satire of the media circus is a no-holds-barred exposé of the American media’s appetite for sensation. Its relevance 66 years on only continues to grow.

**SWEET SMELL OF SUCCESS** PG

Dir: Alexander Mackendrick 96 mins, 1957, USA

**Distributor:** Park Circus / **Contact:** [mark@parkcircus.com](mailto:mark@parkcircus.com)

**Format:** DCP

**Terms:** 35% vs £125 plus £33 LANsat

**SHORT COPY:**

Burt Lancaster and Tony Curtis star as tabloid baron J.J. Hunsecker and scheming press agent Sidney Falco in Alexander Mackendrick’s classic New York noir and sharp satire on the grasping world of newspaper’s gossip columns.

**LONGER COPY:**

"It’s the city I grew up in. Sweet Smell Of Success has got the spirit of the city." - Martin Scorsese on his favourite film set in New York.

Burt Lancaster and Tony Curtis star in Alexander Mackendrick’s classic New York noir, a sharp satire on the grasping world of newspaper gossip columns. Unprincipled press agent Sidney Falco (Curtis) has fallen out of favour with monster gossip columnist J.J. Hunsecker (Lancaster), a man incestuously obsessed with destroying his kid sister's (Susan Harrison) romance with a jazz guitarist (Marty Miller). Totally under Hunsecker's thumb, Falco sets out to break up the relationship, seeding the public newspapers with rumour, innuendo and paranoia in a campaign to tarnish the musician's reputation by fair means or foul. But will it prove enough to get him back on side? Featuring a script by Ernest Lehman and Clifford Odets and the noirish neon cityscapes of Oscar®-winning cinematographer James Wong Howe, this tale of corrupt and self-serving newspapermen is one of the most acerbic films of Hollywood’s Golden Age. Savage in its portrait of a mercenary press this is intelligent Hollywood cinema at its finest - and a damning portrait of human nature gone sour. *With thanks to Park Circus.*

**RESTORED, REDISCOVERED, RE-RELEASED:**

**DEKALOG** 15

**Dir**: Krzysztof Kieslowski 660 mins, 1998, Poland Subtitled

**Cast**: Artur Barcis, Olgierd Lukaszewicz, Olaf Lubaszenko

4K restoration of all 10 episodes, presented in original broadcast aspect ratios.

**Distributor:** Arrow Films / **Contact:** [codie@arrowfilms.co.uk](mailto:codie@arrowfilms.co.uk)

**Terms:** £200 MG vs 35% + UK Transport

**Format:** Blu Ray

**SHORT COPY:** An extremely rare chance to see Krzysztof Kieślowski's small screen classic - one of the twentieth century’s greatest achievements in visual storytelling - on the big screen, over ten superb hours.

**LONGER COPY:** Based on this simple concept, and decades before a wave of TV boxsets forced critics to ask if long form television really was the superior narrative form, Krzysztof Kieślowski's Decalogue proved that television had the scope to tell powerful, impactful stories. This is an extremely rare chance to see his small screen classic - one of the twentieth century’s greatest achievements in visual storytelling - on the big screen, over ten superb hours. Using the 10 Commandments for thematic inspiration, the ten hour-long films focus on the residents of a housing complex in late-Communist Poland, whose lives all become subtly intertwined as they face their respective dilemmas. After its original broadcast the series slowly built a growing reputation on video with film fans who came back to Kieślowski after the success of his Three Colours Trilogy. Now, almost thirty years after it first aired, the series has been restored and scanned at 4K, and the visuals shine in a way they never did on TV. In a special one-off for Cinema Rediscovered, the whole of Decalogue is being screened over the course of one day. A great opportunity to boxset binge on a true classic.

*+ OPTIONAL:* ***A Short Film About Dekalog: An Interview with Krzysztof Kieslowski*Dirs**: Eileen Anipare, Jason Wood 47 mins, 1996, UK Format: DCPNo fee / Carriage Contact: [maddy@watershed.co.uk](mailto:maddy@watershed.co.uk)

**THE MUSIC ROOM** U

**Cast**: Chhabi Biswas, Sardar Akhtar, Gangapada Basu

**Dir:** Satyajit Ray 95 mins, 1958, India Subtitled

Special showing ahead of its Blu-ray release (The Criterion Collection UK / Sony Pictures Home Entertainment) in the UK in August. Part of India on Film.

**Source:** The Criterion Collection UK / Sony Pictures Home Entertainment

**Contact:** [maddy@watershed.co.uk](mailto:maddy@watershed.co.uk)

**Format:** Bluray (Region B)

**Terms:** $200 MG (appx £157)

**SHORT COPY:** One of Satyajit Ray's most exquisite films, The Music Room brilliantly evokes the crumbling opulence of the world of a fallen aristocrat (the beloved actor Chhabi Biswas) desperately clinging to a fading way of life.

**LONGER COPY:** One of Satyajit Ray's most exquisite films, The Music Room brilliantly evokes the crumbling opulence of the world of a fallen aristocrat (the beloved actor Chhabi Biswas) desperately clinging to a fading way of life after his music room, his greatest joy which has hosted lavish concerts for year, turns into a shadow of its former self.An incandescent depiction of the clash between tradition and modernity, The Music Room is a defining work by the great Bengali filmmaker, featuring music composed by Ustad Vilayat Khan and sung by the legendary Begum Akhtar, with Roshan Kumari's kathak dance. It also boasts atmospheric cinematography, and is a fitting and elegant elegy to its protagonist, the connoisseur. This is a special showing ahead of its Blu-ray release (The Criterion Collection UK / Sony Pictures Home Entertainment) in the UK in August. Part of India on Film.

**BORN IN FLAME 15**

Newdigital restoration preserved by Anthology Film Archives with restoration funding by The Hollywood Foreign Press Association and The Film Foundation.

Dir**:** Lizzie Borden 80 mins, 1983, USA

Cast: Honey, Adele Bertei, Jean Satterfield

**Distributor:** Cinenova Distribution / **Contact:** [cinenova@googlemail.com](mailto:cinenova@googlemail.com)

**Format:** Blu-ray

**Terms:** £150 MG

**Guests:** Tara Judah (Co-director at 20th Century Flicks and Co-curator of Cinema Rediscovered) is potentially available for intros/talks. Contact: Maddy Probst for requests email: maddy@watershed.co.uk

**SHORT COPY:**

Independent filmmaker, artist and critic Lizzie Borden made her feature debut with this bold and brilliant fusion of sci fi and feminist politics, a comic fantasy of female rebellion presented here in a new restoration.

**LONG COPY:**

Independent filmmaker, artist and critic Lizzie Borden made her feature debut with this bold and brilliant fusion of sci fi and feminist politics, a comic fantasy of female rebellion, presented here in a new restoration c/o Anthology Film Archives. It's 10 years after a socialist revolution in the United States, and the leader of the Woman's Army is mysteriously killed, setting off a seemingly impossible coalition of women - crossing all lines of race, class, and sexual preference - to take down The System. Whistle blowing female bicyclists swoop down on would-be rapists, male construction workers protest that their female colleagues are monopolising the best jobs, and there are funny and thrilling encounters between groups of women ranging from militant black lesbians to white punks. The film that heralded the arrival of Queer Cinema covers a huge range of radical feminist ideas and was a who's who of the New York scene, with a cast that includes Ron Vawter and a very young Kathryn Bigelow. There's still nothing like it... *Preserved by Anthology Film Archives with restoration funding by The Hollywood Foreign Press Association and The Film Foundation. Distributed by Cinenova.*

**GUESS WHO’S COMING FOR DINNER U**

50th Anniversary showing (also Sidney Poitier's90th year)

CR is doing this as a double-bill with *Get Out*

**Dir**: Stanley Kramer

**Cast**: Spencer Tracy, Sidney Poitier, Katharine Hepburn 108 mins, 1967, USA

**Distributor:** Park Circus / **Contact:** [mark@parkcircus.com](mailto:mark@parkcircus.com)

**Format:** DCP

**Terms:** 35% vs £125 plus £38 LANsat

**Guests:** members of the Come The Revolution collective are potentially available for intros/talks. Contact: Maddy Probst for requests email: maddy@watershed.co.uk

**SHORT COPY:** 50 years after its original release, revisitthis Hollywood take on an incendiary topic; with a rich couple's liberal principles tested when black doctor (the wonderful Sidney Poitier) proposes to their daughter.

**LONG COPY:** This classic comedy/drama sees a rich couple's liberal principles tested by the proposed marriage of their daughter to a black doctor (the wonderful Sidney Poitier, celebrating his 90th birthday this year.) When a young white woman (Katharine Houghton) brings home the black man she plans to marry (Sidney Poitier) to her seemingly liberal-minded parents (Spencer Tracy and an Oscar®-winning Katharine Hepburn), the union is not welcome with open arms. With the groom-to-be letting it be known that the wedding will not take place without their consent, both families are forced to sit down face to face and examine each other's level of intolerance. A landmark film about interracial relationships and society's prejudices, Poitier and Hepburn are both excellent - as is Tracy in what would be his final role.

In addition, recent releases of new BFI re-releases of restorations are available through BFI on DCP:  [*Daughters of the Dust*](http://www.bfi.org.uk/distribution/new_bfi_release_daughters_of_the_dust) (2 June)  and [*Howards End*](http://www.bfi.org.uk/distribution/new_bfi_release_howards_end) (27 July)

**CELEBRATING ORTON:**

50 years after playwright Joe Orton passed away, the same year of the Sexual Offences Act of 1967, we celebrate his life and work, with a 30th Anniversary showing of *Prick Up Your Ears* (with thanks to Park Circus) and a brand new restoration of *Entertaining Mr Sloane* (with thanks to STUDIOCANAL)

**PRICK UP YOUR EARS** 15

30th Anniversary of release

**Dir:** Stephen Frears 105 mins, 1987, UK

**Cast**: Gary Oldman, Alfred Molina, Vanessa Redgrave

**Distributor:** Park Circus / **Contact:** mark@parkcircus.com

**Format:** DCP

**Terms:** 35% vs £125 plus £33 LANsat

**Guests:** Tom Marshman potentially available for live performance (appx 15 mins) Contact: [tom@tommarshman.com](mailto:tom@tommarshman.com) )

**SHORT COPY:**

Director Stephen Frears' film (blazingly scripted by Alan Bennett) is a brilliant and painfully raw portrait of the troubled, tragic relationship between the ill-fated playwright Joe Orton and his troubled partner.

**LONGER COPY:**

Director Stephen Frears' film (blazingly scripted by Alan Bennett) is a brilliant and painfully raw portrait of the troubled, tragic relationship between the ill-fated playwright Joe Orton and his troubled partner. It focuses on Joe Orton's (Gary Oldman) toxic pairing with Kenneth Halliwell (Alfred Molina) - how they met in their teens and how it ended in bitter bloodshed. The pair both want to be writers, but when Orton achieves roaring success with his plays Loot and What The Butler Saw, it drives Halliwell to jealous rage - and tragedy isn't far around the corner... Frears captures the dreariness of mid-1960s London perfectly, Oldman and Molina light up the screen and Vanessa Redgrave's turn as Orton's agent is a highlight.

**ENTERTAINING MR SLOANE** 15

New restoration (with thanks to STUDIOCANAL)

**Dir:** Douglas Hickox 94 mins, 1970, UK

**Cast**: Beryl Reid, Harry Andrews, Peter McEnery

**Distributor: Park Circus / Contact:** [mark@parkcircus.com](mailto:mark@parkcircus.com)

**Format:** DCP

**Terms:** 35% vs £125 plus £33 LANsat

**SHORT COPY:**

This black comedy from Douglas Hickox based on the 1964 play of the same title by Joe Orton (whose life is the subject of Prick Up Your Ears, also screening as part of the Festival) sees a woman and her closeted brother both fall for the enigmatic Mr. Sloane.

**LONGER COPY:**

This black comedy from Douglas Hickox based on the 1964 play of the same title by Joe Orton (whose life is the subject of Prick Up Your Ears, also screening as part of the Festival) sees a woman and her closeted brother both fall for the enigmatic Mr. Sloane. Kath (Beryl Reid) is a lonely, middle-aged woman living in London with her ageing father. When she meets the attractive Mr. Sloane (Peter McEnery), she is immediately enamoured, and invites him to become her lodger. Despite the age gap, she seduces him, but their fun seems over when Kath's brother Ed (Harry Andrews) shows up and falls for his charms - and the plot thickens when their father accuses Sloane of being involved in an old, unsolved murder...

**FAMILIES:**

**KING KONG** PG

Dir**:** Merian C. Cooper , Ernest B. Schoedsack 103 mins, 1933, USA

**Cast**: Fay Wray, Robert Armstrong, Bruce Cabot

**Distributor:** BFI /  **Contact:** [bookings.films@bfi.org.uk](mailto:bookings.films@bfi.org.uk)

**Terms:** £90 MG / 25% + Carriage

**Format:** 35mm

**Assets:** short piece to camera by Peter Lord, Creative Director & Co-owner of Aardman; reasons why you should see this…

**SHORT COPY:**

Eight decades on since its original release the mighty monarch of monster movies still deserves its classic status. A beast of stop-motion filmmaking that's still demanding our attention, join us for the one, the only, King Kong.

**LONGER COPY:**

Eight decades on since its original release this mighty monarch of monster movies still deserves its classic status. Full of iconic moments and one of the greatest endings in cinema history, this monstrous outpouring of creative energy remains indispensable entertainment. A beast of stop-motion filmmaking that’s still demanding our attention, join us for the one, the only, King Kong. When documentary film producer Carl Denham sets sail with his film crew to the tropical outcrop of Skull Island for an exotic location shoot it’s because the island is home to a legendary giant ape, which he hopes to utilise in the starring role. But when the mighty Kong shows his sensitive side by taking a shine to Denham‘s leading lady, the beast shows he’ll go to any length – including battling with two dinosaurs, a giant snake, a flying reptile and a Tyrannosaurus rex, not to mention scaling the Empire State Building batting down a biplane as he goes, in search of his new found love. It’s amazing to observe today how this low-rent monster movie pointed the way toward the current era of special effects, science fiction and cataclysmic destruction. Ageless and primeval, King Kong still somehow works - its very artificiality containing a creepiness that’s lacking in today's slick, computer-generated movie landscape. Back on the big screen, come and behold the eighth wonder of the world! *Presented on 35mm with thanks to BFI.*

**PARTNER EVENTS:**

**THE FINAL GIRLS PRESENT: THE ENTITY 18**

**Dir**: Sidney J. Furie 125 mins, 1982, USA

**Cast**: Barbara Hershey, Ron Silver, David Labiosa

**Distributor:** Park Circus /  **Contact:** [mark@parkcircus.com](mailto:mark@parkcircus.com)

**Format:** Blu-ray (available via [maddy@watershed.co.uk](mailto:maddy@watershed.co.uk) )

**Terms:** £100 MG / 30% (+ Carrier)

**Guests:** The Final Girls are potentially available to present some of the events in person. Contact Anna Bogutskaya directly for requests email: [anna.bogutskaya@gmail.com](mailto:anna.bogutskaya@gmail.com)

**Assets:** tbc

**SHORT COPY:** Based on a enigmatic true story, Sidney J. Furie’s cult classic interrogates repressed memories, assault and rape culture and stars horror icon Barbara Hershey.

**LONGER COPY:** Horror icon Barbara Hershey stars as single mother Carla Moran, who’s suddenly and violently attacked in her bedroom by someone – or something – that she cannot see. The attacks grow more frequent and violent, and Carla must face not just her invisible assailant, but the disbelief of psychiatrists and doctors. Based on a enigmatic true story, Sidney J. Furie’s cult classic interrogates repressed memories, assault and rape culture. Screening with Outer Space (Peter Tscherkassky, 1999.)