

POTENTIAL

F • I • L • M • S



CATALOGUE

Updated August 2007

For bookings and information contact Mark Spratt

Tel (+61 3) 9328 5000 / Fax (+61 3) 9328 5040

email: potfilms@ozemail.com.au

PO Box 569 North Melbourne Victoria 3051 Australia

Despatch: Rear 559 Queensberry St North Melbourne Victoria 3051

Catalogues and information for POTENTIAL FILMS and CHAPEL DISTRIBUTION
also online at www.potentialfilms.com

RECENT AND FORTHCOMING RELEASES

AN OLD MISTRESS (UNE VIEILLE MAÎTRESSE) (tbc) (Dir. Catherine Breillat, France) A biting, dramatic period feature based on the 19th century novel by Barbey d'Aurevilly sees the young and dashing Ryno de Marigny (in an outstanding performance by newcomer Fu'ad Aït Aattou) about to marry the virtuous Hermangarde. But can he give up his mistress of many years, the tempestuous Vellini (Asia Argento)? Beautifully photographed and full of rich secondary characters, this intimate chamber piece is full of betrayals, confidences and secrets. PREMIERED IN COMPETITION AT CANNES 2007.

TRANSYLVANIA (M) (Dir. Tony Gatlif, France)
The latest film from Tony Gatlif (*EXILES*, *VENGO*, *SWING*, *LATCHO DROM*, *GADJO DILLO*) sees a young woman, Zingarina, travelling to Transylvania, in the heart of Romania, in search of her lover, the father of her unborn child. Searching amongst the Romany Gypsy community where music is a central part of life. *TRANSYLVANIA*, starring Asia Argento, Amira Casar and Birol Unel, closed last year's CANNES FILM FESTIVAL.

INSIDE PARIS (DANS PARIS) (M) (Dir. Christophe Honoré, France)
After breaking up with his long-time girlfriend, Paul returns to his father's home in Paris. Depressed and lethargic, he remains housebound whilst his younger brother walks the streets of Paris, Antoine Doinel style, chatting up girls.
"a genuinely unpretentious and delightful film, alternately sober and effervescent, steering clear of either heavy-going philosophising or dreaded whimsy" – *Variety*. Starring Romain Duris (*The Beat My Heart Skipped*, *Exiles*) and Louis Garrel (*The Dreamers*, *Regular Lovers*), *DANS PARIS* premiered in Directors' Fortnight at CANNES FILM FESTIVAL.

THE PAGE TURNER (LA TOURNEUSE DE PAGES) (PG) (Dir. Denis Dercourt, France)
A tight emotional thriller about a young woman (Melanie) taking carefully planned revenge on a woman she believes ruined her potential musical career years before. Understated and beautifully acted and scored. Starring Catherine Frot (*Chaos*, *Me and My Sister*) and Deborah Francois (*The Child*), *THE PAGE TURNER* screened in "Un Certain Regard" section at CANNES FILM FESTIVAL.

HEADING SOUTH (VERS LE SUD) (M) (Dir. Laurent Cantet, France)
Three women from North America are holidaying on the idyllic, sun-drenched island of Haiti in the 1970s. Ellen (Charlotte Rampling) is an unmarried Boston schoolmistress who returns to Haiti every year for her summer holiday to be with the local Adonis, Legba (Ménothy Cesar). Sue (Louise Portal), a single, forty something Canadian also enjoys the attention and intimacy of a young local man. When Brenda (Karen Young), a divorcee from the Midwest arrives, tensions build as she seeks out Legba, with whom she had a sexual encounter years before. The background to the women's stories are told direct to camera, as is the story of Albert (Lys Ambrose), the head waiter at the resort where the women stay. Set during the time of "Baby Doc" Duvalier's notoriously violent regime, the reality of the dangerous, poverty-stricken Haiti outside of the tourist resorts is revealed to these women when Legba's life is put at risk.

TIBET: A BUDDHIST TRILOGY (PG) (Dir. Graham Coleman, UK, 1979 & 2005. 134mins)
BETA SP, DVD, DIGIBETA AND HARD DRIVE MPEG 2 FORMATS ONLY

Stunning cinematography, unprecedented access and informed direction take us on an intimate journey deep into the heart of the ancient Buddhist culture of Tibet. Featuring an intimate portrait of the **Dalai Lama**, a powerfully evocative encounter with the preparations for and enactment of an ancient tantric ritual associated with the female diety Tara, commentary based on the teachings of the great 20th century Tibetan master Dudjon Rinpoche, and an unflinching depiction of the monastery's moving ritual response to a death in the community. A classic work filmed on location in India, Nepal and Ladakh over 25 years ago it has recently been digitally re-mastered and edited into a spellbinding introduction to Tibetan Buddhism.

BACK CATALOGUE

A Ma Soeur! (For My Sister! a.k.a. Fat Girl) (R) (Dir. Catherine Breillat, France, 2001. 87 mins) Elena is fifteen and diabolically beautiful. She is neither more futile nor more stupid than her younger sister, but she doesn't realise that she is no more than an object of desire. And, as an object, all she can do is to be taken. Or be had. Indeed, this is the subject, the loss of girls' virginity, which opens the door to tragedy during one summer holiday period. From the director of *Romance*.

Anatomie de L'Enfer (Anatomy of Hell) (R) (Dir. Catherine Breillat, France, 2004. 77mins) After meeting a man in a gay nightclub, a young woman suggests that she pay the man to meet her over four nights to look at her "where she is unwatchable". What follows is a series of sequences in which writer and director, Breillat sets out to prove that all men are, at their core, misogynists. From the director of *Romance* and *A Ma Soeur!*.

The Ax (Le Couperet) (M) (Dir. Costa -Gavras, France/Belgium, 2005. 122mins) A jet-black social comedy from Costa -Gavras (*State of Siege, Z, Missing*) that puts the merciless world of downsizing, outsourcing and other capitalist trends on the chopping block. A husband and father takes an entrepreneurial response after his 2 1/2 years of unemployment following retrenchment from his job as a highly specialised chemist, inventing decisive ways to cut out the competition for jobs on offer. Stars Jose Garcia, Karin Viard and Olivier Gourmet

Baise Moi (RC) Refused classification. *This film is currently unavailable.* BAISE-MOI (F**k Me) tells the story of two young women, angry at the world, who embark on a twisted, rage-filled road trip. On their sexually charged rampage of violence they attempt to deal with the violence and humiliation to which they have been habitually subjected.

Beau Travail (M) (Dir. Claire Denis, France 1999. 90mins) Mesmerising adaptation of Herman Melville's "Billy Budd" set in the dazzlingly photographed location of Djibouti in North Africa. The story has been transferred from the British Navy to the French Foreign Legion, a mysterious world of male tension and rituals of daily life and training. Sergeant Galoup (Denis Lavant) is threatened by the arrival of a handsome young recruit Gilles Sentain (Gregoire Colin).

Boys' Life (R) (Dirs: Bob King, Brian Sloan and Raoul O'Connell, USA, 1996. 87 mins) 16mm only. Three charming tales of love, lust, liberation and growing up gay in America.

Calle 54 (G) (Dir. Fernando Trueba, Spain/France/Italy, 2000. 105mins) A documentary/ "musical" celebrating the music of some of the world's greatest Latin Jazz musicians. Narrated by the film's director Fernando Trueba (*Belle Epoque*), musicians including Jerry Gonzalez, Gato Barbieri and the late Tito Puente, are introduced before their respective performances, filmed and recorded under the finest conditions at the Sony Music Studios in New York.

Chaos (MA) (Dir. Coline Serreau, France, 2002. 112mins) Coline Serreau's (*La Crise* and *Romuald et Juliette*) tale of female solidarity is both a comic satire on the superficiality of French bourgeoisie life and an angry condemnation of the exploitation and oppression of immigrant women.

A Cold Summer (R) (Dir. Paul Middleditch, Australia, 2003. 87mins) Screened at Rotterdam, Montreal, Sydney and Melbourne film festivals. This contemporary drama following the lives of three twentysomethings who deal with individual loss in different ways is a compelling, powerful and honest portrait of the truth behind three individual lives that is both comic and tragic.

The Colour Of Paradise (PG) (Dir. Majid Majidi, Iran, 1999. 90 mins) A fable of a child's innocence and a complex look at faith and humanity. Visually magnificent and wrenchingly moving, the film tells the story of a blind boy whose inability to see the world only enhances his ability to feel its powerful forces.

A Common Thread (Brodeuses) (M) (Dir. Eléonore Faucher, France, 2004. 89mins)
When Claire learns that she is five months pregnant at the tender age of 17, she decides to give birth anonymously. She finds refuge with Madame Melikian, an embroiderer for haute couture designers. A beautiful, lyrical film with impressive performances from the two leads, Lola Naymark and Ariane Ascaride (*Marie-Jo et Ses 2 Amours, Marius et Jeannette*). Winner of both the Grand Prix and the Screenwriting Award at Critics' Week, CANNES FILM FESTIVAL.

Darwin's Nightmare (M) (Dir. Hubert Sauper, France/Austria/Belgium, 2004. 111mins)
Some time in the 1960's, in the heart of Africa, a new animal was introduced into Lake Victoria as a little scientific experiment. The Nile Perch, a voracious predator, extinguished almost the entire stock of the native fish species. However, the new fish multiplied so fast, that its white fillets are today exported all around the world. A rare thing in documentary filmmaking; this film is formally captivating with fascinating subject matter. Winner BEST DOCUMENTARY for 2004, European Film Awards. Best Documentary Oscar Nominee.

Edge of 17 (MA) (Dir. David Moreton, USA, 1998. 103 mins) Coming of age for gay guy in 1980's Ohio immersed in soundtrack of the time.

Exiles (Exils) (M) (Dir. Tony Gatlif, France, 2004. 103mins) Winner Best Director Cannes 2004. From the director of *Latcho Drom, Gadjoo Dilo, Vengo and Swing*. Beginning in Paris and travelling overland through Spain, a young couple make their way to Algeria, the land their parents were forced to leave years before. Great music, as in all Gatlif films. Stars Romain Duris (*Gadjo Dilo, The Beat My Heart Skipped*) and Lubna Azabal (*Paradise Now*).

The Gleaners and I (Les Glaneurs et La Glaneuse) (G) (Dir. Agnès Varda, France, 2000. 82mins) French Avant-garde filmmaker and documentarian, Agnes Varda trains her ever-seeking eye on "gleaners", those who pick at already harvested fields for the odd potato or turnip, who insist on finding a use for what society has determined it has no use for. Her investigation leads us from forgotten corners of the French countryside to off-hours at the green markets in Paris where her diverse and resourceful subjects share their lifestyle and choices. Varda's own ruminations on her life as a filmmaker (a gleaner of sorts) give her a connection to her subjects.

[The Gleaners and I: Two Years Later (Les Glaneurs et La Glaneuse...Deux Ans Après) (G) (Dir. Agnès Varda, France. 2002. 63mins) Available on DVD only
Varda revisits some of those profiled in *The Gleaners and I* and visits others who were so delighted by that film that they wrote to her to tell her so. An amusing and once again fascinating follow-up.]

Happy Together (M) (Dir. Wong Kar-Wai, Hong Kong, 1997. 96 mins) Two lovers (Tony Leung and Leslie Cheung) in a Cannes prize winning film about love, the impossibility of love, being alone and being exiled in an alien country. From the director of *In the Mood for Love* and *2046*.

Hustler White (R) (Dir. Bruce LaBruce, Rick Castro, USA, 1996. 78 mins) 16mm Only.
The most controversial film of 1997. Banned, released, record-breaking! A walk on the wild side with Tony Ward, Bruce LaBruce and the L.A. hustlers.

Irma Vep (M) (Dir. Olivier Assayas, France, 1997. 96 mins) A witty take on the mysteries and confusion of modern film making with Hong Kong star Maggie Cheung as herself and Jean-Pierre Leaud as the eccentric director.

Kamikazi Taxi (MA) (Dir. Masato Harada, Japan, 1997. 143 mins)
A high powered, highly rated yakuza road trip through corruption in modern Japan.

Kandahar (Safar e Gandejar) (PG) (Dir. Mohsen Makmalbaf, Iran, 2000. 85mins)
Nafas, an Afghan-born journalist living in Canada receives a letter from her sister who was maimed by a landmine and left behind during the escape, about her intentions to end her life. Desperately racing against time, Nafas sets out on a perilous journey into a land where it's illegal for women to travel alone. Covered by the required and restrictive burqa, her faceless character meets others along the way who reveal a different but real facet of life as experienced by the people of Afghanistan. Based on a true story.

[Afghan Alphabet (Alef-bay-e Afghan) (Dir. Mohsen Makmalbaf, Iran, 2002. 45mins)
Available on DVD only

A short follow-up to Kandahar focusing on a group of young girls studying in a UNICEF class in a village on the border between Iran and Afghanistan.]

The Last Trapper (G) (Nicolas Vanier, Canada/France, 2004. 100mins) A mix of documentary and fiction this poetic ode to ecology and the protection of the environment follows the life of Norman Winther and his wife who live in complete isolation in the Yukon hunting grizzlies and wolves. The changing seasons, relationship with their much relied upon huskies and the sometimes perilous conditions form a dramatic and engaging narrative.

Latcho Drom (G) (Tony Gatlif, French, 1993. 103 mins) Tony Gatlif's gypsy music world trip.

Latin Boys Go To Hell (R) (Dir. Ela Troyano, USA, 1997. 70mins) *16mm Only.* Comedy/Drama set in New York's Latino community. The lives of a group of young gay and straight friends gets complicated by desire and jealousy and starts to resemble the Spanish Tele soap they are all addicted to.

L'Ennui (R) (Dir. Cedric Kahn, France, 1999. 122mins) Bored and empty Parisian academic seeks meaning through sexual relationship with much less complicated young woman. Based on book by Alberto Moravia ("Contempt", "The Conformist")

Like It Is (MA) (Dir. Paul Oremland, England, 1998. 93 mins) Stars Steve Bell, Roger Daltrey. A young man from England's north discovers the London underworld of illegal boxing fights, the gay and nightclub scene.

Lilya 4-Ever (MA) (Dir. Lukas Moodysson, Sweden, 2002. 109mins) The third feature from Lukas Moodysson (*Show Me Love*), tells the story of 16 year old Russian teenager, Lilya, who, after a series of betrayals from those closest to her, begins to feel hope again when she meets Pavel, a young man who takes her on dates and promises her a better life in Sweden. A dark, but deeply affecting glimpse into the hopeless world of those who are forced to sell everything they have to those who think that everything can be bought.

Post Coitum, Animal Triste (M) (Dir. Brigitte Rouan, France, 1997. 97 mins) "A bold and beautiful "Brief Encounter" for the 90's" - David Stratton, *Variety*. A married woman in her 40's has a passionate affair with a man twenty years younger. Some people fall in love, some people fall over it.

Powaqqatsi (G) (Dir. Godfrey Reggio, USA, 1998. 105 mins)
Now part of Chapel Distribution catalogue.

Red Lights (Feux Rouges) (M) (Dir. Cedric Kahn, France, 2003. 106mins) Based upon Georges Simenon's book, *Red Lights* is a carefully crafted thriller masterfully incorporating elements of suspense and noir. Starring Jean-Pierre Darroussin (well known as a regular in Robert Guediguian's films) and Carole Bouquet (*That Obscure Object of Desire*).

Ring (MA) (Dir. Hideo Nakata, Japan, 1998. 95mins) The "Scream" trilogy is like a "Simpsons Halloween Special" compared to the genuinely terrifying horror of Japan's "Ring" series. It all starts here - a bizarre television transmission - a videotape - rumours that those who watch it will die... An urban legend? A nerve-shattering exploration of the fear of fear. The Japanese original.

Ring 2 (M) (Dir. Hideo Nakata, Japan, 1999. 99mins) Against all odds the sequel lives up to the original. This time the focus is on how death-inducing video images breed and spread - and some reckless experiments to try and stop it.

Romance (R) (Dir. Catherine Breillat, France, 1999. 99 mins) A young woman's search for fulfillment through various encounters with diverse range of men. This much-discussed film covers ground not often investigated in cinema. Contains explicit sex scenes.

Russian Ark (Russkij Kovcheg) (G) (Dir. Alexander Sokurov, Russia, 2002. *96mins*) A unique and sumptuous cinematic experience. Sokurov's extraordinary masterpiece is a unique journey through time and Russian history. Filmed entirely in the State Hermitage Museum in St Petersburg, this groundbreaking film recreates 300 years of history in a single, unedited, feature length take. Sokurov's camera glides through 33 rooms of the Hermitage, moving in and out of cathedral-like galleries, opulent ballrooms and shadowy corridors and workrooms covering three centuries of Russian history and European art.

Sabah (PG) (Dir. Ruba Nadda, Canada, 2005. *87mins*) Sabah is a smart, attractive Canadian Muslim whose passion and independence have been dulled by 20 years of duty to her loving yet demanding family. As a treat to herself on her 40th birthday, Sabah buys a clandestine swimsuit and then goes swimming. She meets Stephen, who is tall, handsome, sympathetic and definitely not Muslim. Their mutual attraction grows and Sabah finds herself sneaking around like a teenager. Eventually she will have to confront her family - can she rely on their love? Stars Arsinée Khanjian.

Satin Rouge (M) (Dir. Raja Amari, Tunisia/France, 2002. *99mins*) Exotic and music-filled story of a young widow who ventures into the world of the cabaret and belly dancing, where she soon finds new friends and liberation from her roles of mother and grieving widow when she becomes a performer. Set in Tunis.

Sex - The Annabel Chong Story (R) (Dir. Gough Lewis, USA, 1999. *86mins*) Documentary about Gender Studies student Grace Quek who, as porn actress Annabel Chong, stages 'the world's greatest gang-bang' involving having sex with 251 men in ten hours. This film, made with Grace's full co-operation, becomes a very personal story as it seeks to find the reasons for and consequences of her involvement.

Show Me Love (Fucking Amal) (MA) (Dir. Lukas Moodysson, Sweden, 1999. *89mins*) Amal is a sleepy little town in Sweden that the teenagers long to escape from. An innocent prank and a passionate kiss lead to a mixed up romance and an unconventional portrayal of a family's coming to grips with their daughter's sexuality. A liberating and immensely warm film. From the director of *Lilya 4-Ever*.

The Stroll (Progulka) (M) (Dir. Alexey Uchitel, Russia, 2004. *90mins*) Strolling through the streets of St. Petersburg, a young woman strikes up an acquaintance with a young man and his best friend, feeding them increasingly fanciful stories as she plays one against the other. They brave the traffic, mix with tourists, climb the cathedral tower, cross the river, mingle with football crowds and get caught in the rain. But the mystery of the stroll has yet to be explained. This light-hearted film is admirably served by a script which offers a perceptive take on a new generation.

Swing (PG) (Dir. Tony Gatlif, France, 2002. *90mins*) Tells the story of 10-year-old Max, who's love of Manouche jazz takes him to the Manouche (one of the many different gypsy populations) neighbourhood where he quickly makes friends with Swing, a young gypsy girl who is the same age as he, and whose charisma, self-confidence and freedom fascinate him. From the maker of *Latcho Drom* and *Vengo*.

A Tale of a Naughty Girl (Manda Meyer Upakhyan) (M) (Dir. Buddhadeb Dasgupta, India, 2002. *90mins*) Although set at the time when man is about to set foot on the moon for the first time, this timeless tale of a young girl from a small Bengali village and her quest for an education speaks to a universal contemporary audience.

Ten (aka 10) (PG) (Dir. Abbas Kiarostami, Iran/France, 2002. *93mins*) Celebrated Iranian writer-director Abbas Kiarostami (*The Taste of Cherry*, *Through the Olive Trees*, *The Wind Will Carry Us*) once again casts his masterful cinematic gaze upon the modern socio-political landscape of his homeland - this time as seen through the eyes of one woman as she drives through the streets of Tehran over a period of several days. Her journey is comprised of ten conversations with five female passengers - including her sister, a prostitute and a jilted bride - as well as her imperious young son. As Kiarostami's "dashboard cam" eavesdrops on these lively, yet heartwrenching exchanges, a complex portrait of distaff Iran comes sharply into focus.

Under the Sand (Sous le Sable) (M) (Dir. Francois Ozon, France 2000. 95mins) Charlotte Rampling stars as a woman who refuses to accept her husband has gone after he vanishes during their summer holiday. An intense and moving drama about rebuilding life and love after a loss. From the director of *Swimming Pool* and *Eight Women*.

Vengo (M) (Dir. Tony Gatlif, France/Spain 2000. 97mins) Set in the dramatic, arid landscape of Andalusia, Gatlif (*Latcho Drom*, *Gadjo Dilo*) builds a vivid impression of a region and its culture, in which music, machismo and passion intertwine. The plot centres around a grieving father struggling to protect his family from a rival family, and is underscored by vibrant music with a mix of Andalusian and North African influences.

Wintersleepers (Winterschläfer) (M) (Dir. Tom Tykwer, Germany, 1997. 118mins) Stunning and stylish Alpine set thriller from the director of *Run Lola Run*.

Yes (M) (Dir. Sally Potter, UK/US, 2004. 100mins) An American woman of Northern Irish descent maintains the facade of a marriage with her English politician husband until she meets a Lebanese immigrant with whom she falls in love. Both world politics and sexual politics threaten to bring the new relationship to an end. Dialogue is delivered in rhyming couplets placing it somewhere between Shakespeare and Dr Seuss and the narrative is broken up by ruminations on dirt from the married couple's cleaner. Stars Joan Allen, Simon Abkarian, Sam Neill and Shirley Henderson. From the acclaimed director of *Orlando* and *The Tango Lesson*.

CLASSIC RE-ISSUES

Battle of Algiers (La Battaglia di Algeri) (M) (Dir. Gillo Pontecorvo, Algeria/Italy, 1965. 123mins) New 35mm Prints with New Subtitles. One of the most influential political films in history, the film vividly recreates a key year in the tumultuous Algerian struggle for independence from the occupying French in the 1950s. As violence escalates on both sides, children shoot soldiers at point-blank range, women plant bombs in cafés, and French soldiers resort to torture to break the will of the insurgents. Shot in the streets of Algiers in documentary style, the film is a case study in modern warfare, with its terrorist attacks and the brutal techniques used to combat them. A film with astonishing relevance today.

Le Cercle Rouge (The Red Circle) (M) (Dir. Jean-Pierre Melville, France, 1970. 140mins) Complete, Uncut Version of French Gangster Classic starring Alain Delon & Yves Montand Impassive faces, snap-brim hats, dangling cigarettes, sunglasses after dark, raincoats without rain, nightclub floor shows...We're unmistakably in the milieu of Jean-Pierre Melville, doyen of the New Wave and prince of the fate-haunted French gangster picture (*Bob Le Flambeur*, *Le Samourai*, etc.). Here, for his penultimate work in the genre, three archetypal tough guys join forces for a meticulously orchestrated heist of a Place Vendôme bijouterie. A silent tour-de-force in the grand movie tradition of *Rififi*, *Topkapi*, and *The Asphalt Jungle*.

Contempt (Le Mepris) (PG) (Dir. Jean-Luc Godard, France/Italy, 1963. 100 mins) Jean-Luc Godard's astounding meditation on love, marriage and movie making. Brigitte Bardot, Jack Palance, Michel Piccoli, Fritz Lang. Music: Georges Delerue.

The Conversation (M) (Dir. Francis Ford Coppola, USA, 1974. 113 mins) A restored, re-mastered re-issue of Francis Ford Coppola's 1974 masterwork. Hailed at the time of release for having anticipated Watergate, Coppola's undeniably brilliant exploration of voyeurism, responsibility, loneliness and paranoia remains one of his most completely satisfying films, at once marvellously suspenseful and astute in its psychological and ethical insights.

The Garden of the Finzi-Continis (M) (Dir. Vittorio De Sica, Italy, 1971. 95 mins) Restored print of De Sica's 1972 Academy Award and Berlin Festival winner. A love story set in Ferrara, Italy in the 1930's between the children of two Jewish families, one wealthy and oblivious to the approach of fascism. With Dominique Sanda, Helmut Berger, Fabio Testi.

Koyaanisqatsi (G) (Dir. Godfrey Reggio, USA, 1983. *87 mins*) Stunning visual trip from unspoiled wilderness to teeming cities photographed by Ron Fricke ("Baraka") with music by Philipp Glass. Life out of balance.

The Leopard (II Gattopardo) (PG) (Dir. Luchino Visconti, Italy/France, 1963. *180mins*) Definitive, subtitled version Adapted from Giuseppe di Lampedusa's internationally acclaimed novel. In a film glittering with powerful set pieces, the justly famous ballroom scene is a filmic tour-de-force. Starring Burt Lancaster, Claudia Cardinale and Alain Delon, *The Leopard* won the Cannes Grand Prix in 1963, but fell foul of Hollywood marketing forces. 20th Century-Fox butchered the film for distribution in Britain, the U.S and Australia. Crudely dubbed, with insensitive cuts, bleached colour and scaled down from a widescreen format; its director was furious. In the Sunday Times in October 1963, Visconti wrote "It is now a work for which I acknowledge no paternity at all", and accused Hollywood of insulting Americans by treating them like "a public of children". Now presented in its original version, this giant of world cinema is back in all its lavish glory.

Metropolis (G) (Dir. Fritz Lang, Germany, 1927. *119 mins*) Newly restored to the vision of master filmmaker Fritz Lang to celebrate the film's 76th Anniversary. Perhaps the most famous and influential of all silent films, *Metropolis* had for 75 years been seen only in shortened or truncated versions. Now, restored in Germany with state-of-the-art digital technology, under the supervision of the Murnau Foundation, and with the original 1927 orchestral score by Gottfried Huppertz added, *Metropolis* can be appreciated in its full glory.

Metropolis takes place in 2026, when the populace is divided between workers who must live in the dark underground and the rich who enjoy a futuristic city of splendour. The tense balance of these two societies is realized through images that are among the most famous of the 20th century, many of which presage such sci-fi landmarks as *2001: A Space Odyssey* and *Blade Runner*.

The Passenger (M) (Dir. Michelangelo Antonioni, France/Italy/USA/Spain, 1975. *126mins*) On the simplest level, a suspense story about a man trying to escape his own life, this haunting film is a portrait of a drained journalist, played by Jack Nicholson, whose deliverance is an identity exchange with a dead man. Bringing together two of the screen's most exciting personalities, Jack Nicholson and Maria Schneider, who had become an overnight sensation opposite Marlon Brando in "Last Tango in Paris." **THE PASSENGER** is based on an original story by Mark Peploe and was filmed from a screenplay by Peploe, Peter Wollen and Antonioni. This preferred director's cut is the version of the film that was originally released in Europe under the title **PROFESSIONE: REPORTER** and is 7 minutes longer than the version seen previously in Australia.

Rififi (PG) (Dir. Jules Dassin, 1955, France. *119mins*) One of the greatest film noir thrillers ever directed by black-listed director Jules Dassin. It's legendary 30 minute, wordless heist sequence has never been equaled.

The Third Man (PG) (Dir. Carol Reed, 1950, Britain/USA. *104mins*) 50th Anniversary new print re-issue of the classic post-war thriller set in Vienna. Stars Orson Welles, Joseph Cotten, Trevor Howard, Alida Valli and Zither music from Anton Karas.

THE FILMS OF JACQUES TATI

Four features from the great comic icon of French cinema

Jour de Fete (G) (1949, Fully restored original colour version. *76mins*) When the carnival arrives in a small village in France, Francois, the postman, rises to the challenge of doing his round the American way.

Mon Oncle (G) (1958. *110mins*) Slapstick prevails in this delightful satire of mechanised living which sees Hulot let loose in the ultramodern home of his sister and brother-in-law and a factory manufacturing plastic hose. Awarded Best Foreign Film Oscar in 1958.

M. Hulot's Holiday (G) (1953, Black and White. *86mins*) Tati's best-known work is a masterpiece of gentle slapstick as the titular character takes a holiday at a seaside resort where his presence provokes one catastrophe after another.

Playtime (G) (1967. 120mins) Jacques Tati, the choreographer of the charming, comical ballet that is *Playtime*, casts the endearingly clumsy Monsieur Hulot as the principal character wandering through modern Paris. Within the film's three large movements, Hulot goes from fear of his ultra-modern, glass-towered environment, to a poetic transcendence of it.

OLDER TITLES

Blast 'Em (M) (Dir. Joseph Blasioli & Egidio Coccimiglio, USA, 1992, 103mins) 16mm
Blush (PG) (Dir. Shaohong Li, China/Hong Kong, 1994, 115mins)
Dark Habits (R) (Dir. Pedro Almodovar, Spain, 1983, 114 mins) 16mm
Double Happiness (M) (Dir. Mina Shum, Canada, 1994. 87mins)
Les Enfants Du Paradis (PG) (Dir. Marcel Carne, France, 1945. 190mins)
For a Lost Soldier (R) (Dir. Roeland Kerbosch, Netherlands, 1992. 92mins)
Grief (M) (Dir. Richard Glatzer, USA, 1993. 90mins)
The Honeymoon Killers (M) (Dir. Leonard Kastle & Donald Volkman, USA, 1969. 115mins)
Labyrinth of Passion (R) (Dir. Pedro Almodovar, Spain, 1982, 100mins)
Martha (M) (Dir. R.W.Fassbinder, Germany, 1973. 116mins)
Peeping Tom (M) (Dir. Michael Powell, UK, 1960. 101mins)
Pink Narcissus (R) (Dir. James Bidgood, USA, 1971, 71mins)
Postcards from America (R) (Dir. Steve McLean, UK/USA, 1994. 87mins)
Suture Now available through Chapel Distribution
Totally F***ed Up (R) (Dir. Gregg Araki, USA, 1993, 78mins) 16mm
Touch of Evil (M) (Dir. Orson Welles, USA, 1958, 111mins)
The Wages of Fear (PG) (Dir. H.G. Clouzot, France/Italy, 1952. 141mins)
Walkabout (PG) (Dir. Nicholas Roeg, Australia, 1971, 100 mins)
What Have I Done to Deserve This? (M) (Dir. Pedro Almodovar, Spain, 1984, 101mins)
Zero Patience (MA) (Dir. John Greyson, Canada, 1993. 95mins)