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GUY MADDIN'S CULT MASTERPIECE OF ALPINE REPRESSION: "CAREFUL" STUNNINGLY REMASTERED ON NEW ZEITGEIST DVD

New York (January 20, 2009) — Continuing our 20th Anniversary celebration, Zeitgeist Films proudly announces a deluxe "Remastered and Repressed" Edition DVD of Guy Maddin's cult classic **CAREFUL** on March 24, 2009.

With the theatrical release of **CAREFUL** in 1992, Zeitgeist Films helped establish Maddin as an important voice in international art cinema and has continued to bring his films to American audiences—including **Archangel**, **Twilight of the Ice Nymphs**, **Dracula: Pages from a Virgin's Diary**, **Cowards Bend the Knee**, and short sensation **The Heart of the World** (all available on Zeitgeist DVD). A treasured favorite of the company, **CAREFUL** remains one of most daring and original films ever made in North America.

The director's third feature and his first in color, **CAREFUL** takes place in a 19th-century Alpine village where the wary residents must speak softly and tread lightly lest they cause an avalanche. But sexual frenzies teem in this world of repression, setting off incestuous love triangles and quadrangles with deadly consequences. Bathed in lurid, luminescent tints that are more stunning than ever in **Zeitgeist's new Hi-Def master**, **CAREFUL** resembles a vintage melodrama from another planet—something that could only come from the singular mind of Guy Maddin.

Maddin's unique brand of cinema reinvention, by way of saluting the aesthetics of early film, has made him one of the most imaginative directors working today. His prestige only continues to grow, most recently with his dreamily autobiographical **My Winnipeg**, named "One of the Best Films of 2008" by *Time Magazine*; and **Cowards** "sequel" **Brand upon the Brain!**, a 2008 Criterion Collection release.

Zeitgeist's "Remastered and Repressed" Edition of **CAREFUL** features a **brand-new HD transfer** created from archival elements. Supplemental materials include a **new feature audio commentary with Guy Maddin and screenwriter George Toles**; **Waiting for Twilight** (1997, 60 mins), a vintage documentary by Noam Gonick on the early career of Maddin, narrated by **Tom Waits**; **Odilon Redon or The Eye Like a Strange Balloon Mounts Toward Infinity** (1995), **Maddin's short film** about the great French Symbolist painter; optional English subtitles for the deaf and hearing impaired; **J. Hoberman's** original 1992 *Village Voice* review, and a **director's statement** from Maddin.

CAREFUL (REMASTERED AND REPRESSED) Film/DVD info: 1992 • 100 minutes • Canada • Color
• In English • 1.33:1 original theatrical aspect ratio • Monaural • Not Rated • Cat. No. Z1112
• UPC 795975111232 • SRP \$29.99

Celebrating its 20th Anniversary as one of America's preeminent independent distributors, New York-based Zeitgeist Films has built an impressively diverse catalogue of foreign, documentary and arthouse titles by such renowned directors as Todd Haynes, Jan Svankmajer, Peter Greenaway, Abbas Kiarostami, Guy Maddin, Kirby Dick, Atom Egoyan, Agnès Varda, François Ozon, Derek Jarman, Yvonne Rainer, Olivier Assayas, Philippe Garrel and the Quay Brothers. Recent releases include Oscar winner *Nowhere in Africa*; blockbuster doc *The Corporation*; dance doc hit *Ballets Russes*; Oscar nominee *Sophie Scholl—The Final Days*; Oscar nominee *My Country, My Country*; Sundance winner *Into Great Silence*; Caméra d'Or winner *Jellyfish*; and 2008 Golden Gate Award winner *Up the Yangtze*. Launched in 2001, Zeitgeist Video has released dozens of highly praised DVDs, including the recently-released remastered Two-Disc Collector's Edition of Quay Brothers shorts, entitled PHANTOM MUSEUMS; a Four-Disc Box Set of Derek Jarman masterworks entitled GLITTERBOX, starring Oscar winner Tilda Swinton (*Michael Clayton*); and an Essential Edition of Olivier Assayas' cult fave *Irma Vep* starring Maggie Cheung.



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CRITICAL ACCLAIM FOR CAREFUL

"Hilariously bizarre... Like some lost masterpiece from a time-warped alternative dimension."
—*The Washington Post*

"Mr. Maddin's most polished and coherent work... A Freudian wasp's nest of incestuous desire and sibling rivalry." —Stephen Holden, *The New York Times*

"As visually gorgeous as it is drolly tinted... Laugh-out-loud funny from beginning to end."
—J. Hoberman, *The Village Voice*

"*Careful* is a knife in the gut to cinema, but at the same time finds magic in its self-destruction, a kind of giggly transcendence." —*L.A. Weekly*

"Dazzlingly funny... A one-of-a-kind wonder." —*San Francisco Bay Guardian*

"*Careful* has the look of something exhumed from a lava-encrusted nickelodeon."
—Stephen Rea, *The Philadelphia Inquirer*

"[Guy Maddin] may have misspent much of his youth making friends with *Dracula*, *Caligari*, *Nosferatu*, on a map drawn up by Jean Cocteau." —*New York Post*

"Director Guy Maddin takes the most overwrought kind of clichés from 19th-Century novels and early cinema and explodes them, creating films that are a lot like dreams..."
—John Anderson, *New York Newsday*

"Contains moments of astounding beauty.... Straddled between silence and sound, drama and comedy, the sardonically real and the lyrically fake, *Careful* successfully eludes all known classifications."
—Dave Kehr, *New York Daily News*

"For all its lunacy, *Careful* is ruled by the steeliest logic, and undercut by some kind of haunting emotion."
—*Chicago Sun-Times*

"[Maddin is] a maestro of pastiche, of phantasmagoria, of all that's charming and whimsical in the oldest movies." —Kevin Thomas, *Los Angeles Times*

"Toles stretches his Freudian conceit to wonderfully outrageous dimensions, giving every severe denial suffered by a character its perfect balance in one sexual perversity or another." —*The Buffalo News*

"Absurdly delightful... Menaced by avalanches on the high side and insatiable lust on the low, Tolzbad proves to be the funniest thing of its cuckoo kind since W.C. Fields crash-landed among the mountain peasantry in *Never Give a Sucker an Even Break*." —*The Washington Times*

"Every composition is like a diorama from the first days of cinema, whether tinted in suffocating purples and greens, or shot in a luscious full color where every element seems hand-illuminated..."
—*The Film Journal*