

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

'MARTIN SCORSESE: GREAT RESTORATIONS,' SERIES OF CLASSIC FILMS RESTORED BY THE FILM FOUNDATION AND WORLD CINEMA PROJECT, TO BE PRESENTED IN ARCHIVAL 35MM PRINTS

***Martin Scorsese: Great Restorations* is presented in conjunction with the Museum's major exhibition and retrospective devoted to the director**

March 26–April 9, 2017

Astoria, New York, March 22, 2017—Martin Scorsese, the American filmmaker who is the subject of both a major retrospective and exhibition currently on view at Museum of the Moving Image, is also a passionate champion for film preservation and restoration. Through his work with The Film Foundation, a non-profit organization he founded in 1990, Scorsese has helped to restore more than 750 films, including fiction features, documentaries, and avant-garde cinema. With the World Cinema Project, a campaign launched in 2007 and dedicated to restoring neglected great works from around the world, 28 films from Africa, Asia, Eastern Europe, Central America, South America, and the Middle East have been restored, preserved, and exhibited for a global audience. The Museum is pleased to present a screening series offering a small selection of some of the great movies that have been saved for theatrical presentation by these essential initiatives.

Martin Scorsese: Great Restorations, which runs March 26 through April 9, features seven restored feature films and a program of avant-garde works presented in archival 35mm prints. The features include Powell and Pressburger's ***The Red Shoes*** (1948); Eliza Kazan's ***America America*** (1963), to be shown with two related documentaries by Scorsese and Kent Jones, ***A Letter to Elia & Lady by the Sea: The Statue of Liberty***, Robert Drew's ***Crisis: Behind a Presidential Commitment*** (1963); Stuart Heisler's ***Journey into Light*** (1951); Thai contemporary master Apichatpong Weerasethakul's ***Mysterious Object at Noon*** (2000); Chadi Abdel Salam's ***The Night of Counting the Years (Al-mummia)*** (1969); and Sergei Parajanov's ***The Color of Pomegranates*** (1969).

Martin Scorsese's dynamic approach to filmmaking was strongly influenced by the avant-garde films he saw in the 1960s. The avant-garde program features his own selection of American classics that have all been restored with support from The Film Foundation. They include ***Black Is*** (Aldo Tambellini, 1965, 4 mins.), ***Rabbit's Moon***

(Kenneth Anger, 1950-1972, 16 mins.), ***Prefaces*** (Abigail Child, 1981, 10 mins.), ***Blonde Cobra*** (Ken Jacobs, 1963, 33 mins.), and ***Butterfly*** (Shirley Clarke and Wendy Clarke, 1967, 33 mins.).

Full schedule and descriptions are included below. Advance tickets are available online at movingimage.us.

Audiences who attend the screenings may also visit the exhibition, *Martin Scorsese*, on view through April 23. One section of the exhibition explores Scorsese's cinephilia and includes letters from filmmakers such as Robert Bresson, Francis Ford Coppola, Jean Luc Godard, Akira Kurosawa, Michael Snow, and others, in support of his preservation work. These are presented alongside film posters and significant objects from Scorsese's own collection, including a prop bouquet from *Vertigo* and a pair of ballet slippers from *The Red Shoes*.

About the exhibition:

Martin Scorsese, the first major exhibition about the director, demonstrates Scorsese's creative and collaborative process. In parallel, it sheds light on how his work is both deeply personal and reflects a profound knowledge and love of cinema. The exhibition, featuring approximately 600 objects, is primarily drawn from Martin Scorsese's private collection, enhanced by items from prominent American and European archives. It was organized by the Deutsche Kinemathek – Museum für Film und Fernsehen, where it originated, and has traveled to venues in Europe and Australia. *Martin Scorsese* opened at Museum of the Moving Image, the first American venue for the exhibition, on December 11, 2016 and will be on view through April 23, 2017.

Paramount Pictures is a Major Sponsor of the *Martin Scorsese* exhibition, with additional support from ARRI, Technicolor, HBO, Delta Air Lines, and Moleskin.

SCHEDULE FOR 'MARTIN SCORSESE: GREAT RESTORATIONS,' MARCH 26–APRIL 9, 2017

Film screenings take place in the Sumner M. Redstone Theater and/or Bartos Screening Room at Museum of the Moving Image, 36-01 35 Avenue (at 37 Street), Astoria. Tickets are \$15 adults (ages 18+), \$11 (seniors and students), \$7 youth (ages 3–17), free for Museum members at the Film Lover and Kids Premium levels, and above. Advance tickets for most screenings and events are available online at <http://movingimage.us>. Ticket purchase includes same-day admission to the galleries.

Mysterious Object at Noon (Dokfa nai meuman)

SUNDAY, MARCH 26, 7:00 P.M.

Dir. Apichatpong Weerasethakul. 2000. 83 mins. **Restored 35mm print from Cineteca di Bologna** In Thai with English subtitles. With Djuangjai Hirunsri, Kongkiat Khomsiri, Saisiri Xoomsai. A recent film-school graduate, Apichatpong Weerasethakul brought an appetite for

experimentation to his feature debut, an uncategorizable work that refracts documentary impressions of Thailand through the concept of the exquisite corpse game. Enlisting locals to contribute their own improvised narration to a simple tale, Apichatpong charts the collective construction of the fiction as each new encounter imbues it with unpredictable shades of fantasy and pathos. Shot over the course of two years in 16mm black and white, this playful investigation of the art of storytelling established the fascination with the porous boundaries between the real and the imagined that the director has continued to explore.

Restored in 2013 by the Austrian Film Museum and Cineteca di Bologna/L'immagine Ritrovata laboratory, in association with the Film Foundation's World Cinema Project, LISTO laboratory in Vienna, Technicolor Ltd in Bangkok, and Apichatpong Weerasethakul. Restoration funded by Doha Film Institute.

The Night of Counting the Years (Al-mummiya)

SATURDAY, APRIL 1, 2:00 P.M.

Dir. Chadi Abdel Salam. 1969, 102 mins. **Restored 35mm print.** In Arabic with English subtitles. With Ahmed Marei, Ahmad Hegazi, Zouzou Hamdy El-Hakim. This under-seen Egyptian classic, set in 1881 on the eve of British colonial rule, is based on a true story: An Upper Egyptian clan had been robbing mummies and selling the artifacts on the black market. The film casts this story in terms of the search for an authentic, lost Egyptian national identity, but the conflict between city and country suggests unresolved questions, making it an ambiguous, unsettling reflection on the price of identity. Unusual camera angles, striking colors, and mesmerizing editing give the film a dreamlike quality, reinforced by Mario Nascimbene's eerie music.

Restored in 2009 by Cineteca di Bologna/L'Immagine Ritrovata laboratory, in association with The Film Foundation's World Cinema Project, and the Egyptian Film Center. Restoration funded by Armani, Cartier, Qatar Airways, Qatar Museum Authority and the Egyptian Ministry of Culture.

Crisis: Behind a Presidential Commitment

SATURDAY, APRIL 1, 5:00 P.M.

Dir. Robert Drew. 1963. 53 mins. **Restored 35mm print.** Having earned John F. Kennedy's trust with his 1960 campaign-trail film *Primary*, pioneering Direct Cinema documentarian Robert Drew gained unprecedented access to a presidency in crisis. When black college students Vivian Malone and James Hood prepared to enroll at the all-white University of Alabama in June 1963, Governor George Wallace defied a federal court order and vowed to block the enrollment. Drew captures Wallace self-righteously clinging to the futility of segregation, while a flurry of phone calls between JFK, Attorney General Robert F. Kennedy, and Deputy Attorney General Nicholas Katzenbach reveal a coordinated plan to defeat Wallace.

Restored by the Academy Film Archive with funding provided by The Film Foundation.

Journey into Light

SATURDAY, APRIL 1, 6:30 P.M.

Dir. Stuart Heisler. 1951, 87 mins. **Restored 35mm print.** With Sterling Hayden, Viveca Lindfors, Thomas Mitchell. John Barrows, a New England clergyman, loses his faith when his alcoholic wife commits suicide. Despondent, he moves to Los Angeles, where he begins drinking heavily—ending up on skid row and eventually in the drunk tank. However, a mission

preacher and his blind daughter decide to save him. The remarkable and rarely seen *Journey into Light* is one of Hollywood's rare forays into religious filmmaking. Portions of the film were shot on location "on skid row" in downtown Los Angeles and the Lutheran Church in Santa Monica. The famous street crime photographer, Weegee, was hired as a technical consultant for the skid row scenes. (Adapted from note by Jan-Christopher Horak, UCLA Film & Television Archive.)

Restored by the UCLA Film & Television Archive. Restoration funding provided by the Hollywood Foreign Press Association and The Film Foundation.

A Letter to Elia & Lady by the Sea: The Statue of Liberty

SUNDAY, APRIL 2, 1:00 P.M.

Dir. Kent Jones and Martin Scorsese.

In *Lady by the Sea* (2004, 55 mins. DCP), directors Martin Scorsese and Kent Jones look back over the impact of The Statue of Liberty on American history and culture, the evolution of what the monument has meant to people throughout the twentieth century, and particularly what it continues to mean after September 11, 2001. *A Letter to Elia* (2010, 60 mins. DCP) For young Martin Scorsese, growing up in Little Italy, seeing *On the Waterfront* and *East of Eden* was a life-changing experience. Scorsese takes us through Kazan's life, as well as his own, and through his growing realization that there was an artist behind the camera, someone "who knew me, maybe better than I knew myself." The film is about being exposed to the right movies at the right moment in your adolescent life, when you are wide open and ready to connect, to be spurred on by the work up there on the screen, and then, maybe, to chart a course toward making your own movies.

America America

SUNDAY, APRIL 2, 3:30 P.M.

Dir. Elia Kazan. 1963. 174 mins. **Restored 35mm print.** With Stathis Giallelis, Frank Wolff, Elena Karam. Based on the life of director Elia Kazan's immigrant uncle, the intimate epic *America America* is the saga of Stavros (Stathis Giallelis), a young man who leaves war-torn Greece to begin a new life. Stavros encounters both allies and adversaries on a dramatic transcontinental trek, ultimately earning a nickname to match his enduring dream: America America. Nominated for four Academy Awards, including Best Picture.

Preserved by Warner Bros. in association with UCLA Film & Television Archive. Preservation funding provided by Warner Bros., the Hollywood Foreign Press Association, and The Film Foundation.

The Red Shoes

SUNDAY, APRIL 2, 7:00 P.M.

SUNDAY, APRIL 9, 4:00 P.M.

Dirs. Michael Powell and Emeric Pressburger. 1948, 134 mins. **Restored 35mm print.** With Anton Walbrook, Marius Goring, Moira Shearer. The story of a ballerina who becomes consumed by her obsession with her art was realized by Michael Powell and Emeric Pressburger with obsessive attention to the power of cinematic expression. The ultimate film about the way that art can take over life, *The Red Shoes* was recently restored, fittingly, with obsessive perfectionism. Thanks to this truly eye-opening restoration, which employed a state-of-the-art blend of photochemical and digital technology, *The Red Shoes* has never looked

better. Recommended for ages 12+

Restored by UCLA Film & Television Archive in association with the BFI, The Film Foundation, ITV Global Entertainment Ltd., and Janus Films. Restoration funding provided by the Hollywood Foreign Press Association, The Film Foundation, and the Louis B. Mayer Foundation.

The Color of Pomegranates (Sayat Nova)

SUNDAY, APRIL 9, 2:00 P.M.

Dir. Sergei Parajanov. 1969, 79 mins. **Restored 35mm print.** With Sofiko Chiaureli, Melkon Alekryan, Vilen Galstyan. In Armenian, Azerbaijani and Georgian with English subtitles.

“Watching *The Color of Pomegranates* is like opening a door and walking into another dimension, where time has stopped and beauty has been unleashed,” wrote Martin Scorsese about the brilliant Soviet director Sergei Parajanov’s spellbinding and unique film. “On a very basic level, it’s a biography of the Armenian poet Sayat Nova, but before all else it’s a cinematic experience, and you come away remembering images, repeated expressive movements, costumes, objects, compositions, colors.”

Restored by Cineteca di Bologna/L'Immagine Ritrovata laboratory and The Film Foundation's World Cinema Project, in association with the National Cinema Centre of Armenia and Gosfilmfond of Russia. Restoration funded by the Material World Charitable Foundation.

Avant-Garde Classics Selected by Martin Scorsese

SUNDAY, APRIL 9, 7:00 P.M.

Martin Scorsese’s dynamic approach to filmmaking was strongly influenced by the avant-garde films he saw in the 1960s. This program features his own selection of American avant-garde classics that have all been restored with support from the Film Foundation. ***Black Is*** (Aldo Tambellini, 1965, 4 mins.), ***Rabbit’s Moon*** (Kenneth Anger, 1950-1972, 16 mins.), ***Prefaces*** (Abigail Child, 1981, 10 mins.), ***Blonde Cobra*** (Ken Jacobs, 1963, 33 mins.), ***Butterfly*** (Shirley Clarke and Wendy Clarke, 1967, 33 mins.). Additional notes will be posted online.

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MUSEUM INFORMATION

Museum of the Moving Image (movingimage.us) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facilities—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wednesday-Thursday, 10:30 a.m. to 2:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 11:30 a.m. to 7:00 p.m.

Museum Admission: \$15 adults (18+); \$11 senior citizens (65+) and students (18+) with ID; \$7 youth (ages 3–17). Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise

noted, ticket are \$15 adults / \$11 seniors and students / \$7 youth 3–17 / Free for members at the Film Lover and Kids Premium levels and above. Advance purchase is available online. Ticket purchase may be applied toward same-day admission to the Museum's galleries.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. W (weekdays only) or N to 36 Avenue.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

Membership: movingimage.us/support/membership or 718 777 6877

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation). For more information, please visit movingimage.us.