

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

## **'PARAMOUNT IN THE 1970S' FILM SERIES CELEBRATES THE STUDIO'S CENTENNIAL, FOCUSING ON A DECADE OF INNOVATION AND SUCCESS**

**Museum series looks at an era of adventurous filmmaking, and critical and popular success with films like *The Godfather*, *Chinatown*, *Harold and Maude*, *Saturday Night Fever*, and *The Conversation***

**June 2–July 1, 2012**

Paramount Pictures, founded in 1912 as the Famous Players Film Company, is celebrating its 100<sup>th</sup> anniversary. To mark this milestone, Museum of the Moving Image will present a month-long film series, from June 2 through July 1, 2012, featuring sixteen films produced by Paramount during one of its greatest decades. The films will be shown in archival 35mm prints and digital restorations provided by the studio.

The series, ***Paramount in the 1970s***, focuses on the artistically rich decade when directors and writers such as Hal Ashby, Peter Bogdanovich, Francis Ford Coppola, David Lynch, Terrence Malick, Elaine May, Roman Polanski, and John Schlesinger emerged with their distinctive visions amid the rubble of the collapsed studio system. The Museum's series includes works from all of these filmmakers as well as some of the most iconic and popular films of the era. The series opens with a double feature of Coppola's *The Godfather* (1972) and *The Godfather: Part 2* (1974) on the weekend of June 2 and 3. Other titles include *Harold and Maude* (1971), *Paper Moon* (1973), *A New Leaf* (1971), *The Warriors* (1979), *Chinatown* (1974), *The Tenant* (1976), *Marathon Man* (1976), *Saturday Night Fever* (1977), *Grease* (1978), *The Conversation* (1974), *The Friends of Eddie Coyle* (1973), *Nashville* (1975), *Days of Heaven* (1978), and *The Elephant Man* (1980).

"Part of Paramount's longevity has come from its ability to respond to social change and make films that capture the zeitgeist of their times," said David Schwartz, the Museum's Chief Curator. "We are pleased to present some of Paramount's most important films from the 1970s on the big screen as they were meant to be seen. These are some of the great achievements of contemporary American cinema."

Tickets for films are included with paid Museum admission (\$12 adults / \$9 seniors

citizens and college students / \$6 children 3-17) and free for Museum members.

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Images available.



### **SCHEDULE FOR "PARAMOUNT IN THE 1970S," JUNE 2–JULY 1, 2012**

Unless otherwise noted, screenings are included with Museum admission and take place at Museum of the Moving Image, 36-01 35 Avenue, in Astoria.

#### ***The Godfather***

SATURDAY, JUNE 2, 2:00 P.M.

SUNDAY, JUNE 3, 2:00 P.M.

Dir. Francis Ford Coppola. 1972, 175 mins. With Marlon Brando, Al Pacino, James Caan, Robert Duvall, Diane Keaton. The granddaddy of contemporary crime films remains one of Hollywood's greatest works of modern storytelling. With this first part of the multilayered Corleone saga, a violent allegory of American industry, Coppola instantly became a cinematic titan, Brando found a colossal role he would always be remembered for, and Pacino became a bona fide movie star. It is gripping from first frame to last, with exquisite visual texture courtesy of cinematographer Gordon Willis. (Also part of the series See It Big!)

#### ***The Godfather: Part II***

SATURDAY, JUNE 2, 6:00 P.M.

SUNDAY, JUNE 3, 6:00 P.M.

Dir. Francis Ford Coppola. 1974, 200 mins. plus intermission. With Al Pacino, Robert De Niro, Diane Keaton, John Cazale. Only two years later, Coppola did it again. The expansive second *Godfather* installment is both sequel (following the exploits of new family head Michael, played by a brooding Pacino) and prequel (going back in time to track godfather Vito's early days in Sicily as a young man, played by an Oscar-winning De Niro) that matches and in many ways surpasses the emotional impact of the first. (Also part of the series See It Big!)

#### ***Harold and Maude***

FRIDAY, JUNE 8, 7:00 P.M.

SATURDAY, JUNE 9, 3:00 P.M.

Dir. Hal Ashby. 1971, 91 mins. With Ruth Gordon, Bud Cort. Ashby's dark and unconventional comedy about a death-obsessed teenager who falls in love with a vivacious septuagenarian was a critical and commercial flop that soon developed a large cult following, becoming one of the most beloved films from the era.

***Paper Moon***

SATURDAY, JUNE 9, 12:30 P.M.

SUNDAY, JUNE 10, 1:00 P.M.

Dir. Peter Bogdanovich. 1973, 102 mins. With Ryan O'Neal, Tatum O'Neal. Real-life father and daughter Ryan and Tatum O'Neal play a con man and a girl who may be his daughter. They work their way across the Depression-era South in Bogdanovich's lyrical, funny, and beautifully photographed black-and-white movie that made Tatum the youngest-ever best supporting actress Oscar winner.

***A New Leaf***

SUNDAY, JUNE 10, 3:30 P.M.

Dir. Elaine May. 1971, 102 mins. With Walter Matthau, Elaine May. As writer, star, and first-time director, May established herself as a distinctly original talent with this oddball romance and black comedy. Matthau plays a spoiled playboy who loses his wealth and plans to marry a klutzy botanist and murder her for her money.

***The Warriors***

SUNDAY, JUNE 10, 6:00 P.M.

Dir. Walter Hill, 1979, 93 mins. A gang fights its way to Coney Island in this stylized thriller full of subway scenes and New York City atmosphere. The film has gained a strong cult following over the years.

***Chinatown***

SATURDAY, JUNE 16, 1:30 P.M.

SUNDAY, JUNE 17, 1:30 P.M.

Dir. Roman Polanski. 1974, 130 mins. With Jack Nicholson, Faye Dunaway, John Huston. Nicholson gave the movies a private detective for the ages as J. J. Gittes, a Los Angeles investigator who gets in way over his head after the wife of a local tycoon hires him to spy on her husband. Looks are deceiving in the brilliant script by Robert Towne, which spirals ever further into darkness, taking in scandals of both municipal and domestic corruption. Polanski's film is perhaps the great neo-noir melodrama, with a meticulously recreated 1930s LA. (Also part of the series See It Big!)

***The Tenant***

SATURDAY, JUNE 16, 4:15 P.M.

SUNDAY, JUNE 17, 4:15 P.M.

Dir. Roman Polanski. 1976, 126 mins. With Roman Polanski, Shelley Winters, Isabelle Adjani. In this Kafkaesque thriller, the third of his "apartment trilogy" with *Repulsion* and *Rosemary's Baby*, Polanski stars as a timid Polish immigrant who rents a Paris apartment, only to find that its previous tenant is in a coma from a failed suicide attempt.

***Marathon Man***

SATURDAY, JUNE 16, 7:00 P.M.

SUNDAY, JUNE 17, 7:00 P.M.

Dir. John Schlesinger. 1976, 125 mins. With Dustin Hoffman, Laurence Olivier, Roy Scheider. "Is it safe, is it safe?" In this riveting, atmospheric thriller, filmed on the streets of New York—most

notably a crowded 47th Street—Hoffman plays a graduate student who unwittingly stumbles into an international conspiracy, with a former Nazi war criminal chillingly played by Olivier.

### ***Saturday Night Fever***

FRIDAY, JUNE 22, 7:00 P.M.

SATURDAY, JUNE 23, 4:00 P.M.

Dir. John Badham. 1977, 118 mins. With John Travolta, Karen Lynn Gorney, Barry Miller. A star is born in the opening minutes of *Saturday Night Fever*, as Travolta struts down the streets of Bay Ridge, playing the restless Tony Manero, who works at a hardware store in the daytime and rules the disco dance floor at night. The film was more than a hit; it was a pop culture phenomenon, along with the Bee Gees soundtrack album.

**Tickets for Friday evening screenings: \$12 (\$9 for senior citizens and students) and includes admission to the Museum's galleries, which are open until 8:00 p.m.**

### ***Grease***

SATURDAY, JUNE 23, 1:30 P.M.

SUNDAY, JUNE 24, 1:30 P.M.

Dir. Randal Kleiser. 1978, 110 mins. With John Travolta, Olivia Newton-John, Stockard Channing. Travolta's swaggering charm and infectious dancing fuel this lightweight and nostalgic 1950s period musical about a greaser's summer lovin' with an Australian girl.

### ***The Conversation***

SATURDAY, JUNE 23, 7:00 P.M.

SUNDAY, JUNE 24, 4:00 P.M.

Dir. Francis Ford Coppola. 1974, 113 mins. With Gene Hackman, John Cazale, Harrison Ford. An enigmatic surveillance expert, Harry Caul, spies on a couple and is convinced that there is a plot to murder them, in Coppola's paranoid thriller. *The Conversation* stands out as a moody character study, with Hackman at his finest, and as a cinematic chamber-masterpiece that studies sound the way that *Blow-Up* studied photography.

### ***The Friends of Eddie Coyle***

SUNDAY, JUNE 24, 6:30 P.M.

Dir. Peter Yates. 1973, 102 mins. With Robert Mitchum, Peter Boyle, Richard Jordan. As a small-time gunrunner in the Boston crime world, Mitchum is at his world-weary best, in one of the grittiest and most evocative neo-noirs of the 1970s.

### ***Nashville***

FRIDAY, JUNE 29, 7:00 P.M.

SATURDAY, JUNE 30, 1:00 P.M.

SUNDAY, JULY 1, 1:00 P.M.

Dir. Robert Altman. 1975, 159 mins. With Shelley Duvall, Keith Carradine, Ned Beatty. The peak of Altman's prolific career was this panoramic view of American life circa 1975, set in the nation's country-music capital. Cramming his wide screen with the comings and goings of a 24-character ensemble, Altman creates an incredible, cacophonous entertainment, equal parts comedy and tragedy, featuring terrific original songs and an unforgettable ending. (Also part of the series See It Big!)

**Tickets for Friday evening screenings: \$12 (\$9 for senior citizens and students) and includes admission to the Museum's galleries, which are open until 8:00 p.m.**

***Days of Heaven***

SATURDAY, JUNE 30, 4:30 P.M.

SUNDAY, JULY 1, 4:30 P.M.

Dir. Terrence Malick. 1978, 94 mins. With Richard Gere, Brooke Adams, Sam Shepard, Linda Manz. Featuring Oscar-winning cinematography by Nestor Almendros, this gloriously realized evocation of the turn of the twentieth century, as seen by laborers in the fields of a Texas farmstead, is one of cinema's most remarkable period pieces. It's also a romantic tragedy, as idiosyncratically told as it is indescribably beautiful. (Also part of the series See It Big!)

***The Elephant Man***

SATURDAY, JUNE 30, 6:30 P.M.

SUNDAY, JULY 1, 6:30 P.M.

Dir. David Lynch. 1980, 124 mins. With John Hurt, Anthony Hopkins, Anne Bancroft. Lynch is mostly thought of as the quirky director of inscrutable oddities like *Eraserhead* and *Mulholland Drive*. But he also directed this sensitive, Oscar-nominated portrait of the tragic life of John Merrick, whose cranial deformities made him a sideshow freak in nineteenth-century London. Even behind layers of makeup, Hurt is remarkable and dignified as the poor soul, and Hopkins is exceptional as the sympathetic surgeon who introduces him to civilized society. This work of rare compassion is enhanced by dreamlike black-and-white cinematography by the great Freddie Francis. (Also part of the series See It Big!)

**Museum of the Moving Image** ([movingimage.us](http://movingimage.us)) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In January 2011, the Museum reopened after a major expansion and renovation that nearly doubled its size. Accessible, innovative, and forward-looking, the Museum presents exhibitions, education programs, significant moving-image works, and interpretive programs, and maintains a collection of moving-image related artifacts.

Hours: Tuesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 10:30 a.m. to 7:00 p.m. Closed Monday except for holiday openings

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, screenings are included with Museum admission.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3-18. Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m. Tickets for special screenings and events may be purchased in advance by phone at 718 777 6800 or online.

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

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

Program Information: Telephone: 718 777 6888; Website: [movingimage.us](http://movingimage.us)

Membership: 718 777 6877, [members@movingimage.us](mailto:members@movingimage.us)

The Museum is housed in a building owned by the City of New York and its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the

Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals. For more information, please visit [movingimage.us](http://movingimage.us).

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