



**For Immediate Release**

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## **GUESTS AND NEW FILMS ANNOUNCED FOR SAG HARBOR CINEMA'S FIFTH ANNUAL *FESTIVAL OF PRESERVATION***

### **November 7-11, 2025**

Filmmakers Bruce Weber, Carrie Mitchum, Brady Corbet, Sara Driver, Bill Morrison, and Mona Fastvold will appear at the Cinema, as well as restoration experts from The Film Foundation, Sony, Disney, Universal, Zoetrope, Fleischer Studios, and Warner Bros. Added to the program are screenings of Ossie Davis' *Black Girl* (1972) with writer J.E. Franklin and Bill Morrison's *Ghost of the Past* (2025). Plus the annual Preservation Panel.

**Sag Harbor, NY** - The East End's annual *Martin Scorsese Presents: The Sag Harbor Cinema Festival of Preservation*, dedicated to preserving film and its culture, will kick off its fifth edition on November 7th with a packed slate of films, events, Q&As, and special presentations running five days over Veterans Day Weekend.

Added to the lineup as announced last week is a screening of UCLA's 4K restoration of **Ossie Davis' *Black Girl*** (1972), a vivid portrait of four generations of Black women in early '70s Los Angeles, adapted from **J.E. Franklin's** award winning 1969 play. Franklin will participate in a Q&A following the screening on Tuesday, November 11th.

Honoring a cherished tradition of the glory days of movie going, the 2025 Festival will offer shorts ahead of some of the features, pairing Stan Brakhage with Michael Mann and Sergei Parajanov, and Betty Boop and Cab Calloway with Francis Ford Coppola's *The Cotton Club Encore*.

Among the shorts added to the program is ***Ghost of the Past*** (2025), a new short by filmmaker **Bill Morrison**, whose *Dawson City: Frozen Time*, *The Great Flood*, and *The Letter* previously



screened at the Cinema. Morrison's short will precede the screening of **Sara Driver's** miraculously recovered 1981 thesis film *You Are Not I*, an emblematic piece of 1980s New York independent cinema, shot by Jim Jarmusch, featuring photographer Nan Goldin and writer Lucy Sante. The screening will be followed by Q&A with Driver.

A brand new discovery from Joe Lauro's Historic Films Archive: ***When It's Sleepy Time Down South*** (1932), a rare short from Fleischer Studios' famed 'Screen Songs' series, featuring The Boswell Sisters and guitarist Eddie Lang. It will be shown with the new restoration of Charles Walters' 1956 musical *High Society*. Warner Bros. Library Historian **George Feltenstein** will introduce Walters' Technicolor remake of *The Philadelphia Story*, with Frank Sinatra, Grace Kelly, Bing Crosby, and Louis Armstrong.

Filmmakers **Brady Corbet** and **Mona Fastvold** (2024's *The Brutalist* and Fastvold's upcoming *The Testament of Ann Lee*) will visit the Festival and will introduce Leos Carax's (*Annette*, *Holy Motors*) "film maudit" *The Lovers on the Bridge* (1991).

On Sunday, the annual Preservation Panel, followed by a brunch on the third floor, will include presentations and a discussion with archivists, historians, curators, and top preservation experts. Participating in the Panel this year are: filmmaker **Bill Morrison**; **Skylar Reid**, great grandson of Max Fleischer, who will expand on the restoration of Fleischer Studio cartoons, the studio behind animated characters like Betty Boop, Popeye the Sailor, and Koko the Clown; **Grover Crisp**, Sony's EVP of Film Restoration at Sony, who will introduce a 9 ½ minute short made in 1932 by Columbia Pictures, chronicling the making of a film from idea to finished product and containing the only known footage of Frank Capra directing on a set; **James Mockoski**, the American Zoetrope archivist will discuss working with Francis Ford Coppola on the reconstructions of films like *The Cotton Club*, *Apocalypse Now*, *The Godfather*, and *One From The Heart*; and **Kevin Schaeffer**, Director of Restoration and Library Management at Walt Disney and **Margaret Bodde**, Executive Director of The Film Foundation, discussing their collaboration.

Following the 11am screening of *Fleischer Studios Cartoon Program* on Saturday, November 8th, there will be one free **stop motion workshop for children ages 5-10**. In this workshop, participants will express themselves creatively by reinventing film scenes using art supplies. The workshop will be held on the third floor of Sag Harbor Cinema in the Rosenberg Workspace. Registration is limited to 10 students. Those interested in attending can register at [www.sagharborcinema.org](http://www.sagharborcinema.org).

A reconstruction and restoration of Francis Ford Coppola's *The Cotton Club Encore* will open the festival on Friday, November 7th with an introduction by Coppola's Restoration Supervisor at American Zoetrope archivist **James Mockoski**.



On November 8<sup>th</sup>, a multi-faceted **Bruce Weber** program tied to his exhibition will include: the Festival of Preservation screening of *Nice Girls Don't Stay For Breakfast*, a brand new music video for the Chet Baker song "Make Me Rainbows," the presentation of his newly-produced Chet Baker album "Swimming by Moonlight," and a book signing for his latest monograph with Taschen [My Education](#). Granddaughter of Robert Mitchum, **Carrie Mitchum**, will join Weber for a Q&A following the screening of *Nice Girls Don't Stay for Breakfast*.

*The annual Sag Harbor Cinema Festival of Preservation presented by Martin Scorsese is made possible with the generous support of Lead Sponsor Turner Classic Movies and Festival Patrons Suzanne & Rob Harwood, with additional support from Suffolk County Film Commission.*

## **THE FILMS**

### **ARTISTS AND MODELS**

Directed by Frank Tashlin  
USA | 1955 | 109 mins | English

Described by film critic Jim Hoberman as "the original Pop artist," Frank Tashlin brought to his features the screaming colors, antinaturalistic tone, and hyperbolics he had developed as an animator for Warner Bros.' *Looney Tunes* cartoons. It is only fitting that the writer-director's most enduring collaboration would be with Jerry Lewis, the real life star whose acting so resembled a cartoon character.

In their first film together, Eugene (Lewis) is a comic book-obsessed children's author whose overactive imagination becomes source material for a struggling artist friend Rick (Dean Martin). Shirley MacLaine and Dorothy Malone are the upstairs neighbors in this ferocious satire of mid-1950s pop culture that turns every hot topic from its era into a joke: from the 1954 Senate subcommittee hearings (on the perils of comic books!), to the Cold War, the space race, and the publishing business.

*All 22 reels of the original VistaVision negative were scanned in 6K, and unlike many VistaVision titles that can suffer from severe color fade, this one showed only relatively minor fading. The primary picture challenge was stability: heavy flicker, color breathing, and scattered dirt and scratches. About 60 hours of digital clean-up, plus a Phoenix pass on the opening reels, balanced the image and brought out the rich color. Once stabilized, the film's vibrant Technicolor palette and Frank Tashlin's playful visual style came through beautifully. For audio, 35mm safety optical negatives (OSTN) were selected as the preferred elements, and Perspecta tones were confirmed across the sets. The final restoration preserves the original Perspecta sound mix, delivered alongside a standard mono track. The result is a lively, colorful restoration that not*



*only lets Martin, Lewis, and MacLaine shine as if the film were brand new, but also restores the playful sound mix audiences would have heard in 1955.*

*Courtesy of Paramount Pictures*

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### ***BLACK GIRL***

Directed by Ossie Davis

USA | 1972 | 97 mins | English

*\*Followed by a Q&A with writer J.E. Franklin*

Actor and activist Ossie Davis's third feature as director, adapted from J. E. Franklin's popular off-Broadway play, stars Peggy Pettitt as Billie Jean, a misunderstood young Black woman attempting to build a new life by becoming a dancer. Billie Jean lives with her janitor mom, Mama Rosie (Louise Stubbs), along with her older half-sisters, their children, her grandmother, and her grandmother's boyfriend. The stellar cast, including Claudia McNeil, Brock Peters, and Davis's wife Ruby Dee, dig deep in every scene, creating a fiercely honest world and a poignant intergenerational portrait that captures the personal effects and rooted realities of poverty. Pettitt, a lifelong teacher working in experimental theater and bringing her skills to prisons, drug treatment centers, homeless shelters, and more, was nominated for Best Actress by the NAACP for this, her one and only screen performance. The textures and colors of this moving social drama are especially vibrant on the newly restored 35mm print, cementing *Black Girl's* legacy as a vital and prescient meditation on Black femininity and the ties that bind.

*Restored by the UCLA Film & Television Archive and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation.*

*Courtesy of UCLA Film & Television Archive and J. E. Franklin*

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### **BRAKHAGE SHORTS**

#### ***DANTE QUARTET (35mm)***

Directed by Stan Brakhage

USA | 1987 | 6 mins, 3 seconds | silent

This hand-painted work six years in-the-making (37 in the studying of The Divine Comedy) demonstrates the earthly conditions of "Hell," "Purgatory" (or Transition) and "Heaven" (or



"existence is song," which is the closest I'd presume upon heaven from my experience) as well as the mainspring of/from "Hell" (HELL SPIT FLEXION) in four parts which are inspired by the closed-eye or hypnagogic vision created by those emotional states. Originally painted on IMAX and Cinemascope 70mm and 35mm, these paint-laden rolls have been carefully rephotographed and translated to 35mm and 16mm compilations by Dan Yanosky of Western Cine.

***GARDEN OF EARTHLY DELIGHTS (35mm)***

Directed by Stan Brakhage

USA | 1981 | 2.5 mins | silent

This film (related to MOTHLIGHT) is a collage composed entirely of montane zone vegetation. As the title suggests it is an homage to (but also argument with) Hieronymous Bosch. It pays tribute as well, and more naturally, to "The Tangled Garden" of J.E.H. MacDonald and the flower paintings of Emil Nolde.

***NIGHTMUSIC (35mm)***

Directed by Stan Brakhage

USA | 1986 | 30 seconds | silent

This little film (originally painted on IMAX) attempts to capture the beauty of sadness, as the eyes have it when closed in meditation on sorrow. "A work of hand-painted 'moving visual thinking'; colors and forms coursing, flowing, bursting, as if of fire and water - of the earth, of the body, of the mind." - Mark Brakhage

*Courtesy of Canyon Cinema*

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***THE COTTON CLUB ENCORE***

Directed by Francis Ford Coppola

USA | 1984 | 139 mins | English

*\*Introduction by Zoetrope archivist James Mockoski*

Francis Ford Coppola's *The Cotton Club Encore* brings back to life the 1984 gangster saga whose release was overshadowed by the lore of a troubled production and studio interference. In this beautifully restored version, Coppola's vision of Harlem's legendary Cotton Club — where Duke Ellington, Cab Calloway, Lena Horne, and Bill "Bojangles" Robinson rose to fame — comes into focus: the music and stories of Black performers, once diminished, now take center stage.

In the original cut, Richard Gere's Dixie Dwyer, a talented cornet player, and Diane Lane's Vera Cicero, the mob boss's mistress, embody a classic Hollywood love story; however, it is Gregory Hines's Sandman Williams, a dazzling tap dancer, and Lonette McKee's Lila Rose Oliver, a luminous singer, who now provide the film's true heartbeat and soul in the *Encore* cut. The film, co-written by Coppola and novelists Mario Puzo (*The Godfather*) and William Kennedy, also stars Nicolas Cage, Laurence Fishburne (who broke through in Coppola's *Apocalypse Now* just five years prior), Bob Hoskins, and James Remar.

*"As often happens, I came upon an object that brought back an entire chapter of my life. In this case it was an old Sony Betamax tape that had the recording of the original final version of The Cotton Club, the film I made in 1984 and which I had blocked from my memory due to the odd circumstances that surrounded it. When I say "the original final version," that means it was the form the film was in when I presented it to its financiers, distributors, and producers. The situation at the time was closer to "trench warfare" than any film I had worked on; the version was condemned as too long, having "too many black people," and with "too much tap dancing." The ownership of the film itself was the subject matter of a court case to determine who ultimately had control of it, and in addition to this confusion, there had been a murder related to a producer of the film, and the negative and film prints were constantly being jockeyed from office to secret office to avoid falling into the wrong hands. ....Clearly, a film that stumbles into its world premiere in controversy and does less than stellar box office tends to remain stuck in its place, with few of those connected to it willing to spend the time and treasure it takes to make a restoration. I didn't know about the others, but I and my company American Zoetrope set about the daunting task to find the more than thirty minutes of lost negative, in some cases restoring it from old print material, and to restore, remix and allow this film to re-emerge in a new and worthy edition. This is The Cotton Club Encore, the film the world should have seen despite the countless court cases, murder trial proceedings, and warring producers."*

- Francis Ford Coppola

Courtesy of Lionsgate

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### **FLEISCHER STUDIOS CARTOON PROGRAMS**

Created in the early 20th century by brothers Max and Dave Fleischer, Fleischer Studios was a pioneer in the art and craft of animation and were responsible for creating and animating some of the most beloved characters in American animation including Betty Boop and Koko the Clown. The studio was also renowned for its animation of two extremely popular comic-strip characters: Popeye (originally created by Elzie Segar) and Superman (originally created by Jerry Siegel and Joe Shuster).



The artists of Fleischer Studios were not only animators, they were innovators as well. Known for their ground-breaking marriage of live action with animation, their ingenious “bouncing ball” cartoons, their gritty, urban and often surreal landscapes, their jazz cartoons featuring early film footage of the era’s popular artists including the very first film footage of Cab Calloway, and many inventions including Max’s rotoscope and “set-back” process, the influence of Fleischer Studios can be seen today in everything from music videos to karaoke to Japanese animé.

**Program I:** *Crazy Inventions* (1933), *Koko’s Crib* (1929), *Dancing on the Moon* (1935), *Betty Boop & Grampy* (1935), *The Kids in the Shoe* (1935), *Poor Cinderella* (1934), and *Play Safe* (1936).

**Program II:** *It’s the Cats* (1926), *Ker Choo* (1932), *Somewhere in Dreamland* (1936), *Popeye Meets Sinbad* (1936), *Small Fry* (1939), *Betty in Blunderland* (1934), and *An Elephant Never Forgets* (1935).

*Minnie the Moocher* (1931) will screen prior to *The Cotton Club Encore*; *When It’s Sleepy Town Down South* (1932) will screen prior to *High Society*; *Betty Boop’s A Language All My Own* (1935) prior to *Only Angels Have Wings*, and *Betty Boop’s Rise to Fame* (1934) prior to *Artists and Models*.

*The Max Fleischer Cartoons Restoration Project* was launched in 2021 by Max Fleischer’s granddaughter, Jane Fleischer Reid, and producer Mauricio Alvarado. Together with The Film Foundation and other partners, they have been working to restore and digitize the Fleischer Studios film library, including cartoons featuring Betty Boop, Koko the Clown, and Popeye.

*Courtesy of Fleischers Studios*

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### **FOOTLIGHT PARADE (35mm)**

Directed by Lloyd Bacon

USA | 1933 | 104 mins | English

*\*Intro/Outro by Film Forum’s Founding Repertory Director Bruce Goldstein*

The third of the great Warner Bros./Busby Berkeley musicals, Lloyd Bacon’s Pre-Code *Footlight Parade* stars James Cagney as Chester Kent, a fast-talking Broadway director forced to reinvent himself to survive the new world of motion pictures. He devises “prologues” — elaborate live musicals performed in movie houses before features — as a way to stay afloat,





while battling greedy producers, rival spies, and relentless deadlines while his loyal secretary (Joan Blondell) vies for his affection.

The film is a vehicle for Berkeley, whose experience with military drills made for choreographies that could only be translated through the language of film - camera angles, lighting, editing and dozens of beautiful chorus girls arranged in geometrical patterns are what matter most. The film's three climactic musical spectacles — "Honeymoon Hotel," "By a Waterfall," and "Shanghai Lil" — are each more ambitious and dreamlike than the next. Bacon, who in the 1920s was directing for Mack Sennett, keeps the comedy snappy and Cagney, usually typecast as a tough guy, gets to show off his vaudeville roots.

*35mm print courtesy of Library of Congress*

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### ***GHOST OF THE PAST***

Directed by Bill Morrison

USA | 2025 | 7 mins | no dialogue

\*Introduced by filmmaker Bill Morrison

*A revision of SURVIVRE (1924, incomplete) directed by Edouard Chimot with, with Sylvio de Pedrelli and and Justine Johnson.*

*By arrangement with Centre National du Cinéma La Cinémathèque de Toulouse. "Baby Cry" Composed by Bill Frisell (Friz-Tone Music/BMI). Performed by Bill Frisell, Eyvind Kang & Rudy Royston*

Director's notes: In November 2021, I was invited to present my work at Histoires du Cinema Festival in Toulouse. During the festival, Francesca Bozzano, the director of collections at la Cinémathèque de Toulouse, invited me to visit their Research and Conservation Center in Balma. She wrote, "Would you like to have a look to some decomposed images we conserve? I found out some prints that you could find interesting."

Among the relics she showed me were the surviving reels *SURVIVRE* (1924), directed by the artist Edouard Chimot. I made an edit that made use of the nitrate decomposition visible throughout the print. In my revision of the film, a passport officer (Sylvio de Pedrelli) dreams of an old flame (Justine Johnson), who then appears at his office with another man. Through the magic of nitrate celluloid disintegration, her current partner is temporarily dissolved, and the one-time couple are reunited again for a night of revelry.





*Courtesy of Films We Like*

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***THE GREEKS HAD A WORD FOR THEM***

Directed by Lowell Sherman

USA | 1932 | 80 mins | English

"Throughout the Ages, half of the women of the world have been working women; and the rest of the women have been working men." So opens Lowell Sherman's champagne-soaked *The Greeks Had a Word for Them* (reissued as *Three Broadway Girls*), a racy Pre-Code comedy adapted from Zoe Akins' 1930 play. Following three gold diggers on the prowl for wealthy husbands in Depression-era Manhattan, the film stars Ina Claire, Joan Blondell, and Madge Evans as unapologetic schemers armed with wit, style, and charm.

The film sparked battles with the censors and was subjected to endless recuts for its depiction of frank sexuality and celebration of something that was perceived perilously close to prostitution; however. It still vibrates with the daring irreverence of early-1930s Pre-Code Hollywood when comedies could be more sharply provocative (and audiences were more eager to be shocked.) *Greeks* was a precursor to Jean Negulesco's 1953 *How to Marry a Millionaire*, a much more moralistic interpretation of Atkins' work.

*Restored in 2023 by the Library of Congress and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation. The primary source of the digital restoration was a 35mm nitrate print at the Library of Congress, which served as the best surviving material. That print is missing some frames and has a replacement opening and end title cards that were added when the film was re-released under the title 'Three Broadway Girls.' For the restoration, scans from a 16mm print at the George Eastman Museum were used to reintroduce the original cards and missing frames. 4K scanning was done by the LOC's National Audio-Visual Conservation Center in Culpeper, Virginia. Digital image restoration was performed at L'Immagine Ritrovata in Bologna, Italy. Audio Mechanics in Burbank, California did the audio restoration.*

*Courtesy of Library of Congress*

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***HIGH SOCIETY***

Directed by Charles Walters

USA | 1956 | 111 mins | English

*\*Intro by Warner Bros. Librarian George Feltenstein*



MGM stalwart Charles Walter turns into a sumptuous widescreen Technicolor musical Philip Barry's hit play *The Philadelphia Story*, also the source material for George Cukor's celebrated screwball comedy of 1940 starring Kathryn Hepburn, Cary Grant, and Jimmy Stewart. From "The City of Brotherly Love", the story is transported amid Newport's seaside elite — a backdrop rendered even more fabulous by Cedric Gibbons' magnificent sets. Cole Porter was hired to compose an original score, and Louis Armstrong narrates in song, surrounded by his orchestra. The filming also incorporated the Newport Jazz Festival, which had been established only two years prior to production. In her final screen role before marrying the Prince of Monaco, Grace Kelly stars as Tracy Samantha Lord, an aloof yet alluring socialite caught between her stolid fiancé (John Lund), a charming jazz artist (and ex-husband) C.K. Dexter Haven (Bing Crosby), and a sharp-tongued reporter (Frank Sinatra, in the role that earned James Stewart an Oscar) who falls for the beautiful bride-to-be.

*High Society has been meticulously restored and newly remastered from its original VistaVision camera negative. The audio for the film is now presented with a new Dolby Atmos audio mix, derived from archival magnetic multi-channel source masters. This extensive restoration process took place earlier this year at Warner Bros. Motion Picture Imaging and Warner Bros. Archival Mastering (for audio). The restoration was undertaken with the promotional support of The Film Foundation.*

*Courtesy of Warner Bros.*

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### ***THE LOVERS ON THE BRIDGE***

Directed by Leos Carax

France | 1991 | 126 mins | French with English subtitles

*\*Introduced by filmmakers Brady Corbet and Mona Fastvold*

Leos Carax's delirious saga of l'amour fou burns with an intoxicating stylistic freedom as it traces the highs and lows of the passionate relationship that develops between a homeless artist (Juliette Binoche) who is losing her sight and a troubled, alcoholic street performer (Denis Lavant) living on Paris's famed Pont-Neuf bridge. Capturing their romantic abandon with a giddy expressionist energy—especially in a wild dance sequence set against an explosion of fireworks—this whirlwind love story is an exhilarating journey through a relationship that confirmed Carax's status as one of the leading lights of the post-New Wave French cinema.

*This 4K restoration was carried out by TransPerfect Media from the original 35mm film negative and multi tracks. Color grading supervised by dop Caroline Champetier, sound by Thomas*



*Guader. Project supervised by Sophie Boyer, Jean Pierre Boiget and the StudioCanal team. Digitization and restoration done with the support of the CNC and the participation of Theo Films.*

*Courtesy of Janus Films*

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***MARK OF THE RENEGADE***

Directed by Hugo Fregonese  
USA | 1951 | 81 mins | English

Set in 1825, during the turbulent days of Mexican-ruled California, *Mark of the Renegade* follows the enigmatic Marcos Zappa (Riccardo Montalban), a man branded with the mark of treason and coerced into a dangerous political scheme. Blackmailed by the power-hungry Don Pedro Garcia, Marcos is sent undercover to seduce Manuella (Cyd Charisse), daughter of Garcia's political rival, in a bid to manipulate the balance of power. As Marcos navigates a world of deception, romance, and shifting loyalties, he must choose between survival and honour. With lavish Technicolor visuals and swashbuckling intrigue, this historical adventure inventively directed by Argentinian master Hugo Fregonese, blends western, musical and pirate films.

*Restored in 4K by Universal Pictures at StudioPost a NBCUniversal Company, from the Original 35mm Nitrate Negative YCM Separation masters and the 35mm Mono Combined Mag.*

*Courtesy of Universal Pictures*

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***NICE GIRLS DON'T STAY FOR BREAKFAST***

Directed by Bruce Weber  
USA | 2018 | 90 mins | English

*\*Followed by a Q&A with filmmaker Bruce Weber and Carrie Mitchum*

In the mid 1990s, iconic photographer Bruce Weber managed to convince Robert Mitchum, Hollywood's original "bad boy", to appear before his camera for a filmed portrait. Weber shot Mitchum in 35mm and 16mm black and white, hanging with friends and cronies in restaurants and hotel rooms and singing before a microphone at Capitol Records, recording standards for a projected album. When Mitchum passed away in 1997, Weber parked his beloved project and it was some time before he went back into his footage, picked up the camera again and completed, his tribute to Mitchum, which includes interviews with family members as well as with



actors that knew him and/or love his work, such as Clint Eastwood, Benicio Del Toro and Johnny Depp.

*Nice Girls Don't Stay for Breakfast* is a textured portrait of a man who came from—and for many was the very embodiment of—a bygone era, speaking and enacting its prejudices, its longings, and its charms. In Bruce Weber's words: "In making a portrait of Bob, I tried to show the man who made over 130 movies and still wanted us to believe that he just didn't care. Bob was very well-read and wrote poetry, which comes as a surprise to most people, who can only see him as the original tough guy who made war movies, noir films and Westerns. Our film was initially inspired by a book Bob wrote with his brother John called *Them Ornerly Mitchum Boys* but I realized that my film was really about an aging sex symbol, who happened to be a man – instead of the usual Marilyn Monroe story that we're so used to reading about".

*Courtesy of Little Bear Inc.*

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### **ONLY ANGELS HAVE WINGS**

Directed by Howard Hawks

USA | 1939 | 121 mins | English

*\*Introduction by Sony archivist Grover Crisp*

Howard Hawks' worldview, comedic timing, and visual craftsmanship as well as his love and understanding for aviation come together in this South American romantic adventure described by the director as inspired by characters he had met in real life. Scripted by Hawks favorite writer, Jules Furthman, the film stars Jean Arthur as a showgirl whose trip to Panama gets derailed during a stopover in the imaginary port town of Barranca. There, she falls for the head of the local, run down airmail service (Cary Grant), whose pilots routinely defy death while servicing towns amidst treacherous mountains and gusty winds. Both attracted to and repelled by his sense of danger, she decides to stay on, despite his protestations. This masterful and somehow mysterious jewel, features Oscar-nominated special effects, high-wire aerial photography, and Rita Hayworth in a small but breakout role, explores Hawks's recurring themes of masculine codes and the strong-willed women who question them.

*Restored in 4K by Sony Pictures Entertainment. Restored from the 35mm Original Nitrate Picture Negative and 35mm Nitrate Duplicate Picture Negative. 4K scanning, inspection and physical repair by Cineric, Inc., New York. Digital image restoration by MTI Film in Hollywood. Audio restoration by Chace Audio, sourced from the original 35mm Nitrate Optical Soundtrack Negative. Color grading, conforming, additional image restoration and 4K DCP completed at*



*Sony Pictures Colorworks with colorist David Bernstein. Restoration supervised by Grover Crisp.*

*Courtesy of Sony Pictures Entertainment*

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### ***PICTURES OF GHOSTS***

Directed by Kleber Mendonça Filho

Brazil | 2023 | 93 mins | Portuguese with English subtitles

From acclaimed director Kleber Mendonça Filho (*The Secret Agent*), *Pictures of Ghosts* is a layered journey through time, sound, architecture, and cinema, set against the backdrop of Recife, the coastal capital of Pernambuco, and Mendonça Filho's home town. The film explores this historical and human landscape through the city's great movie theaters—once vibrant spaces of community and imagination throughout the 20th century. These venues, which carried both dreams and progress, also reflected profound transformations in social life. Blending archival documentary, mystery, film excerpts, and personal recollections, *Pictures of Ghosts* becomes both a cinematic map of a city and a meditation on how film itself shapes our sense of place and memory.

*Courtesy of Grasshopper Film*

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### ***THE PROFESSIONALS***

Directed by Richard Brooks

USA | 1966 | 117 mins | English

Rated PG-13

Richard Brooks's *The Professionals* is a meditation on loyalty and betrayal on the Western frontier. Four soldiers of fortune, each regarded as a specialist in his selected field — an expert marksman and tracker (Wood Strode), an explosives master (Burt Lancaster), a horse handler (Robert Ryan), and one skilled in tactics and weaponry (Lee Marvin) — are hired by a wealthy Texas oil baron (Ralph Bellamy) to rescue his beautiful young wife (Claudia Cardinale) who has been kidnapped by a Mexican revolutionary (Jack Palance). As the men cross the brutal terrain, battling ambushes and night raids, their simple mission unravels, splintering the band of mercenaries.



Shot by Conrad Hall (*Butch Cassidy and the Sundance Kid*, *Road to Perdition*), the sweeping desert landscape emerges as its own hostile force in this epic panorama against Maurice Jarre's haunting musical score. *The Professionals* garnered three Academy Award nominations; two for Richard Brooks (Best Direction and Best Adapted Screenplay) and another for the esteemed Conrad Hall (Best Cinematography). The filmmakers received the same nominations the following year for the true crime classic, *In Cold Blood*.

Claudia Cardinale considered *The Professionals* "a magnificent film", "the best I have done in Hollywood". Of the actress, who passed away recently, Conrad Hall said: "She is a cameraman's dream - a perfect piece of Nature- and there is not much you can do wrong in photographing her".

*Restored in 4K by Sony Pictures Entertainment. Restored from the 35mm Original Picture Negative. 4K scanning and digital image restoration by Cineric, Inc., New York. Audio restoration by Deluxe Audio services and Chace Audio, sourced from the original 35mm LCR stereo soundtrack masters. Color grading, conforming, additional image restoration and 4K DCP completed at Motion Picture Imaging with senior colorist Sheri Eisenberg. Restoration supervised by Grover Crisp.*

*Courtesy of Sony Pictures Entertainment*

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## **SHADOWS OF FORGOTTEN ANCESTORS**

Directed by Sergei Parajanov

USA | 1965 | 96 mins | in Ukrainian with English subtitles

Widely considered the most important film in the history of Ukrainian cinema, Sergei Parajanov's *Shadows of Forgotten Ancestors* is a masterwork that boldly combines folkloric pageantry, fairy tale mysticism, and hallucinatory cinematography.

Adapted from Mykhailo Kotsiubynsky's novel, *Shadows* tells the story of Ivan (Ivan Mykolaichuk), a young Hutsul peasant who witnesses his father's murder by the local miser. Years later, Ivan falls in love with the miser's daughter, Marichka (Larisa Kadochnikova), but her shocking death leaves him wallowing in grief until he meets Palahna (Tatyana Bestayeva), a beautiful woman who seems to restore his faith in life and hope for the future. When the ghost of Marichka begins to haunt Ivan, however, Palahna is driven into the arms of the local sorcerer (Spartak Bagashvili), with tragic results.

*Shadows* is steeped in the earthy atmosphere of the Carpathian mountains; filmed by Parajanov and cinematographer Yuri Ilyenko with an eye for constantly innovative camera movements and



vivid color; and suffused by Hutsul culture in the form of composer Myroslav Skoryk's collage-like score, which brings together Ukrainian folk melodies with modernist, experimental orchestration. It is one of cinema's singular productions, capturing the spiritual majesty of the past by creatively forging the medium's future.

*Restored in 4K by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Immagine Ritrovata laboratory in collaboration with the Oleksandr Dovzhenko National Centre and in association with the Dovzhenko Film Studio. Special thanks to Daniel Bird and Łukasz Ceranka. Funding provided by the Hobson/Lucas Family Foundation.*

*Courtesy of Janus Films*

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### ***THIEF***

Directed by Michael Mann  
USA | 1981 | 124 mins | English

American auteur Michael Mann's bold artistic sensibility was already fully formed when he burst out of the gate with *Thief*, his debut feature, based on a biographical novel called *The Home Invaders: Confessions of a Cat Burglar*, published in 1975 by real-life jewel thief John Seybold, under the pen name of Frank Hoimer. James Caan stars, in one of his most riveting performances, as a no-nonsense ex-con professional thief planning to leave the criminal world behind after one last score—but he discovers that escape is not as simple as he'd hoped. Finding hypnotic beauty in neon and rain-slick streets, sparks and steel, *Thief* effortlessly established the moody stylishness, tactile approach, and drama that would also define such later iconic Mann films as *Heat*, *The Insider*, *Ali*, and *The Last of the Mohicans*. Music by Tangerine Dream, also starring Willie Nelson, Jim Belushi, and Dennis Farina.

*New 4K digital restoration of the director's cut, supervised and approved by director Michael Mann, with 5.0 surround DTS-HD Master Audio soundtrack*

*Courtesy of Park Circus*

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### ***TILL WE MEET AGAIN***

Directed by Frank Borzage  
USA | 1944 | 88 mins | English





An American pilot (Ray Milland) carrying a crucial message behind enemy lines is shot down in the proximity of a convent in occupied France. A young novice (Barbara Britton, in a role initially imagined for Ingrid Bergman) finds herself compelled to help him escape from the German soldiers that are hunting him. Lesser known than Frank Borzage's more widely available melodramas such as *Farewell to Arms* and *A Man's Castle*, this adaptation of Alfred Murray's unpublished play, *Tomorrow's Harvest* is, according to biographer Hervé Dumont, "the most underestimated jewel in Borzage's filmography." Beautifully Photographed by German cinematographer Theodor Sparkhul (an expert of expressionistic chiaroscuro who had worked with Ernst Lubitsch in the 1920s), the film combines Borzage's pursuit for an aesthetic representation of spirituality with recurring themes found in his work such as his faith in the transcendent power of love and his anti-Nazi sentiment.

*Restored in 4K by Universal Pictures and The Film Foundation at StudioPost a NBCUniversal Company, from the Original 35mm Nitrate Negative, a 35mm Composite Fine Grain and the 35mm Optical Sound Track Negative Nitrate. Special thanks to Martin Scorsese and Steven Spielberg.*

*Courtesy of Universal Pictures*

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## ***YOU ARE NOT I***

Directed by Sara Driver

USA | 1981 | 50 mins | English

*\*Followed by a Q&A with Sara Driver*

A legendary, once-lost landmark of American underground cinema, Sara Driver's thesis film was rediscovered a few years ago, and has since taken its place as one of the key works of the No Wave filmmaking movement. Based on a story by Paul Bowles, *You Are Not I* takes the form of a fugue-state trance as it follows the journey of a disturbed woman (Suzanne Fletcher) who has escaped from an asylum and whose fractured mental state is reflected in the very form of the work. The film was considered forever lost after its negative was destroyed by a leak in a New Jersey warehouse, until a 16mm print was miraculously found in 2008, among Paul Bowles' holdings in Tangier.

*Courtesy of Films We Like*

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## **THE GUESTS**



#### **ABOUT MARGARET BODDE:**

Margaret Bodde is executive director of the Film Foundation, a nonprofit organization founded by Martin Scorsese in 1990 to protect and preserve motion picture history. Since 1991, Bodde has spearheaded the group's preservation, education, and exhibition programs, resulting in more than 850 films restored and newly accessible to audiences. Bodde oversees the foundation's World Cinema Project, created in 2007 with a mission of preserving neglected films from around the world; 40 films from 24 countries have been preserved and distributed to date. In 2017, the African Film Heritage Project was launched to identify, preserve and disseminate 50 significant African films, working in partnership with the Pan-African Federation of Filmmakers (FEPACI) and UNESCO. Bodde has also produced many of Scorsese's documentary films, including: *Rolling Thunder Revue* (2019), *The 50 Year Argument* (2014), *George Harrison: Living in the Material World* (2011), *Public Speaking* (2010), *No Direction Home: Bob Dylan* (2005), and the PBS series *The Blues* (2003). Prior to joining Scorsese, Bodde worked in marketing and distribution at Miramax Films and as a preservation officer at the Library of Congress. She earned her BA in Communications and Film at American University.

#### **ABOUT BRADY CORBET:**

Brady Corbet began as an actor, making his screen debut in Catherine Hardwicke's *Thirteen* (2003), about the complexities of teenage life. He gained further attention for his role in Gregg Araki's *Mysterious Skin* (2004). Corbet has also appeared in films such as Michael Haneke's *Funny Games* (2007), Lars von Trier's *Melancholia* (2011), Noah Baumbach's *While We're Young* (2014), and Ruben Ostland's *Force Majeure* (2014). In addition to acting, Corbet transitioned into directing and writing. His feature directorial debut, *The Childhood of a Leader* (2015), earned several awards at the Venice Film Festival. He followed up with *Vox Lux* (2018), starring Natalie Portman and the Academy Award winning film *The Brutalist* (2024).

#### **ABOUT GROVER CRISP:**

Grover Crisp currently manages all facets of the asset protection, restoration, preservation and digital re-mastering program for the Columbia Pictures and TriStar Pictures feature film and television libraries for Sony Pictures Entertainment, where he serves in the capacity of Executive Vice President. He has worked in the motion picture and television industry for over 35 years, and since 1984 for the Columbia/Sony Pictures Entertainment studios. The scope of work within his department ranges from designing, implementing and overseeing asset protection and preservation policies for film, tape and digital assets, to conversion of the studio's nitrate-based titles to safety film, to restoration of 1950's stereo soundtracks, to the application of new digital technologies for film restoration and preservation, to the digital remastering of the studio's library titles into High Definition, 2K and 4K formats. Some titles restored include *Easy Rider*, *Dr. Strangelove*, *Funny Girl*, *In Cold Blood*, *Five Easy Pieces*, *The Last Picture Show*, *The Bridge on the River Kwai*, *Anatomy of a Murder*, *Lawrence of Arabia*, *Taxi Driver*, *The Guns*



*of Navarone, On the Waterfront, From Here to Eternity, In A Lonely Place, La Verite, Shampoo, Mr. Smith Goes to Washington, The Passenger and Major Dundee.*

#### **ABOUT SARA DRIVER:**

Sara Driver is a participant in the independent film scene that flourished in lower Manhattan from the late 1970s through the 1990s, she gained initial recognition as producer of two early films by Jim Jarmusch, *Permanent Vacation* (1980) and *Stranger Than Paradise* (1984). Driver has directed two feature films, *Sleepwalk* (1986) and *When Pigs Fly* (1993), as well as a notable short film, *You Are Not I* (1981), and a documentary, *Boom For Real: The Late Teenage Years of Jean-Michel Basquiat* (2018), on the young artist's pre-fame life in the burgeoning downtown New York arts scene before the city's massive changes through the 1980s. She served on the juries of various film festivals throughout the 2000s.

Driver made her directorial debut in 1981 with *You Are Not I*, a short subject film based on a Paul Bowles story and co-written by Jim Jarmusch. Shot in six days on a \$12,000 budget, it developed a following soon after a well-received premiere at the Public Theater, only to be pulled out of circulation when a warehouse fire destroyed the film's negative. Rarely seen, it was still championed by renowned critics and film journals like Jonathan Rosenbaum and Cahiers du Cinéma, which hailed *You Are Not I* as one of the best films of the 1980s. Considered 'lost' for many years, a print was later discovered among Bowles's belongings. Driver was awarded a preservation grant from Women in Film and Television to restore the film.

#### **ABOUT MONA FASTVOLD:**

Mona Fastvold is an Academy Award nominated director / writer, based in New York and Oslo. She made her directorial debut in 2012 with *The Sleepwalker*, which went on to premiere at Sundance in U.S. competition. *The Sleepwalker* was co-written by Brady Corbet (who also starred). Corbet and Fastvold continued their close collaboration with *The Childhood of a Leader* which premiered at the Venice Film Festival, where it won Best Director and Best First Feature, and earned Fastvold an Independent Spirit Nomination.

She co-wrote *The Brutalist* with Corbet, which premiered at the 2024 Venice Film Festival winning the Silver Lion Award. *The Brutalist* was nominated for ten Academy Awards, including Best Original Screenplay for Fastvold and Corbet (winning the Academy Award for Best Actor, Best Original Score, and Best Cinematography), nine BAFTA Awards, and seven Golden Globes. Fastvold directed her second feature *The World to Come*, starring Katherine Waterston and Vanessa Kirby. The acclaimed film premiered in the official competition at the 2020 Venice Film Festival. Fastvold recently completed production on *The Testament of Ann Lee*, her third directorial feature, co-written with Brady Corbet. She is a member of the Academy of Motion Picture Arts & Sciences.

#### **ABOUT BRUCE GOLDSTEIN:**



Bruce Goldstein is founder and co-president of Rialto Pictures. Goldstein founded Rialto in 1997 as a means to exhibit classics that were then not in distribution in the U.S. Actively involved in the marketing of the company's releases, he has written and produced many of Rialto's distinctive trailers and has served as art director on many of the company's posters. He and partner Adrienne Halpern have also worked closely on editing the subtitles of every one of Rialto's foreign language films and has written subtitles for five of the company's releases. In 1986, Goldstein created Film Forum's now-iconic repertory format. Since then, he has produced four repertory calendars a year ("as much fun as the flicks themselves," raved *Time Out New York*) and has personally created over 400 film festivals, which have been emulated around the world. Among his many achievements are the popularization of "Pre-Code" movies (films made before Hollywood censorship) as a distinct genre; his early series "Movies in Scope," which helped create a public demand for the letterboxing of videos; and the reputation of Film Forum as flagship theater for new prints and restorations. critically-acclaimed 30-minute documentary on the making of Harold Lloyd's 1928 silent comedy *Speedy*, commissioned by the Criterion Collection. His presentations for SHC's Festival of Preservation - 'The Fabulous Nicholas Brothers', *The Tinger* and 'Vaudeville 101: A Night at the Palace'- are already legendary.

#### **ABOUT GEORGE FELTENSTEIN:**

George Feltenstein has been involved in the marketing and restoration of classic films for many years, initially marketing films to repertory and revival theaters. Thereafter, he was hired by MGM/UA Home Video to bring their film library to the public, eventually becoming the division's SVP/General Manager. He joined Time Warner in 1997 to lead various initiatives involving the studio's classic film library, including serving as producer for over 100 restored soundtrack albums. In 2002, he joined Warner Home Video as SVP, Theatrical Catalog Marketing. This led to his involvement with the Warner Archive Collection, a sub-label launched in 2009, which has released more than 4500 films and TV shows on DVD and Blu-ray. He currently has broadened responsibilities as Warner Bros. Discovery Library Historian, which enables him to dedicate his acumen to work across many divisions of the company. In 2005, the National Board of Review presented him with the William K. Everson Award for his contribution to film preservation.

#### **ABOUT J.E. FRANKLIN**

Ms. J.E. Franklin is best known for her play *Black Girl*, first produced in 1969, by W-GBH Boston. In 1971, it was picked up by The New Federal Theater, and moved to The Theater De Lys, where it ran for over 800 performances, won a New York Drama Desk Award, and was the only play of the 1971-72 season to be optioned for Hollywood. Ms. Franklin wrote the screenplay for the feature film, directed by Ossie Davis. In 1984, the McGinn-Cazale/Second Stage Theater selected *Black Girl* for its series on American Classics. Ms. Franklin's other film credits include "That's Why They Calls Us Colored," directed by Malika Nzinga, which won the Reel Sisters of the Diaspora Spirit Award and premiered at The AMC Magic Johnson Theater, The Dwyer Cultural Center and The Citizen Jane Film Festival, and The Peoples Film Festival. She is also a children's book author, creating "A Hip Hop Aesop" A bebopped version of Aesop's Fables. Ms. Franklin has also been awarded a Rockefeller Fellowship; a Eugene O'Neill



Fellowship; an NEA Fellowship; and a John F. Kennedy New American Play Award: a joint project of the American Express Company and the President's Committee on the Arts and the Humanities. In 2024, she received her honorary doctorate from Herbert H. Lehman's, City University of New York.

#### **ABOUT JAMES MOCKOSKI:**

James Mockoski is an accomplished film archivist and restoration expert with a rich career in preserving cinematic history. His work is world renowned as the Film Archivist for Francis Ford Coppola's American Zoetrope, where he has spearheaded the critically and industry-acclaimed restoration of several landmark films, including *Apocalypse Now* (1979), *The Conversation* (1974), *The Godfather* (1972), *The Godfather Part III* (1990), *Hearts of Darkness* (1991), *One From the Heart* (1981), and *The Outsiders* (1983). As founder of The Maltese Film Works, an independent company committed to preserving and restoring films, Mockoski was commissioned to restore the seminal Talking Heads documentary *Stop Making Sense* (1984), which was released theatrically by A24 to sold-out crowds in 2023. Through his company, he continues collaborating with notable institutions like the long-running San Francisco Silent Film Festival, partnering to restore silent film classics such as *Mothers of Men* (1917), one of the earliest surviving suffrage films. In 2023, he received the Outstanding Achievement in Restoration award at the HPA Awards for his work on *The Godfather*. Through his film preservation work, he is an active member of the Academy of Motion Picture Arts & Sciences (AMPAS) and the Association of Moving Image Archivists (AMIA) and continues to push the boundaries of film restoration with cutting-edge technology, ensuring that the magic of cinema is protected for generations to come.

#### **ABOUT BILL MORRISON:**

Bill Morrison (born Chicago, 1965) has been called "the poet laureate of lost films" (*The New York Times*, 2021). He has premiered feature-length documentary films at the New York, Sundance, Telluride, and Venice film festivals. *Decasia* (2002) was the first film of the 21st century to be named to the Library of Congress' National Film Registry. *Dawson City: Frozen Time* (2016) has been listed as one of the best films of the decade (2010s) by the Associated Press, Los Angeles Times, and Vanity Fair, among others. His film *Incident* (2023) won the Best Short Film Award from International Documentary Association in 2023, the Cinema Eye Honors for Outstanding Nonfiction Short, and was nominated for an Academy Award in the Best Documentary Short Film category in 2025.

#### **ABOUT SKYLER REID:**

Skyler Fleischer Reid, a great-grandson of Max Fleischer, is a multimedia producer and journalist living in New York City. He's worked on award-winning projects both nationally and internationally, and has produced photo, video and text features for publications including The Washington Post, The Guardian, VICE, NBC News and others. He's covered breaking news and features for wire services including Reuters, the Associated Press and Agence France-Presse.



Skyler also helps to represent Fleischer Studios and its enduring legacy, as well as family members' recent work to find and restore original prints of the family's cartoons.

**ABOUT KEVIN SCHAEFFER:**

Kevin Schaeffer is the Director of Restoration and Library Management at the Walt Disney Studios and has been with the company over 30 years. He oversees the Film Archive as well as the Restoration group that preserves the film and restores the features and shorts for release. Kevin's team's recent work includes the critically acclaimed restorations of *Snow White and the Seven Dwarfs* (1937), *Cinderella* (1950), *Blood and Sand* (1941), *Spellbound* (1945), *Who Framed Roger Rabbit* (1988), and *Pretty Woman* (1990).

**ABOUT BRUCE WEBER:**

Bruce Weber, born in rural Greensburg, Pennsylvania in 1946, became the preeminent photographer of the fashion industry in the 1980s and continues to be one of the world's most popular and influential photographers. Weber initially pursued theater at Denison University in Ohio, then turned to filmmaking at New York University. Thanks to Diane Arbus, he was introduced to and studied with Lisette Model at The New School for Social Research in the 1960s. He participated in his first group show at The Floating Foundation of Photography in 1973 and had his first solo exhibition at Razor Gallery in New York City a year later.

In the late 1970s, Weber began photographing ads and commercials for Ralph Lauren and Calvin Klein. His photographs have since appeared in *Vanity Fair*, *American Vogue*, *Interview*, *Italian Vogue*, and *GQ*, among many others. More than 15 books of Weber's work have been published. His photographs are in the permanent collections of London's Victoria and Albert Museum and the Museum of Modern Art in Paris. Weber has exhibited at venues including the 1987 Whitney Biennial in New York City, Musee de l'Elysee in Lausanne, Switzerland, Palazzo Fortuny in Venice, the Florence Biennale, the National Portrait Gallery in London, the Parco Exposure Gallery in Tokyo, Fahey/Klein in Los Angeles, Galeria Corso Como in Milan, and the Russell Senate Building in Washington, DC.

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**About the Sag Harbor Cinema**

As a not-for-profit 501(c)3, community-based organization, Sag Harbor Cinema is dedicated to presenting the past, present and future of the Movies and to preserving and educating about films, filmmaking, and the film-going experience in its three state-of-the-art theaters. The Cinema engages its audiences and the community year-round through dialogue, discovery, and appreciation of the moving image – from blockbusters to student shorts and everything in between. Revitalized and reimagined through unprecedented community efforts to rebuild the



iconic Main Street structure after a fire nearly destroyed it in 2016, SHC continues a long historic tradition of entertainment in the heart of Sag Harbor Village.