SAG HARBOR CINEMA

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SAG HARBOR CINEMA ANNOUNCES PRESERVATION FESTIVAL LINEUP AND GUESTS

"Martin Scorsese presents The Sag Harbor Cinema Festival of Preservation" to take place November 19 - 22

Sag Harbor, NY - Sag Harbor Cinema announces a full list of programs and guests for the first edition of its Festival of Preservation. The festival will emphasize the importance of preserving film and its culture, as well as create an opportunity for the community to connect with an esteemed group of experts in the field. The program will feature a varied selection of beautifully restored films, spanning from one of Ernst Lubitsch's early masterpieces (*Forbidden Paradise*), to a Classic of the Golden Age of Mexican to Cinema (*Enamorada*); from Marlon Brando's only directorial effort (the western in VistaVision, *One Eyed Jacks*), to the explosive glamour of Marylin Monroe and Jane Russell (*Gentlemen Prefer Blondes)* to Melvin Van Peebles' incendiary *Sweet Sweetback Baadasssss Song*. The ambitious series will also feature the sublime Technicolor of Michael Powell's *The Red Shoes* (a Martin Scorsese favorite) and the electric black and white of *Night Of the Living Dead*, directed by George Romero (also a great Michael Powell fan). Celebrated filmmaker Bill Morrison will come and introduce his latest poetic journey in disintegrating celluloid, *The Village Detective: A Song Cycle.*

Film Forum's director of repertory programming and founder of Rialto Pictures, Bruce Goldstein, will bring his widely acclaimed Nicholas Brothers presentation to Sag Harbor Cinema, while Joe Lauro, of the East End's own Historic Films Archive will show rare footage from his collection. Margaret Bodde, executive director of The Film Foundation, will be at hand to discuss the culture and the movement for preservation nurtured by Martin Scorsese's organization, and Cineric Laboratories's founder, Balasz Nayari, will share insights on the process of restoration.

"Cultivating the culture and the experience of film is an essential part of Sag Harbor Cinema's DNA. It seemed only natural that we would want to create an opportunity for our audience to connect more intimately with the world of film preservation, through an annual program that

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combines great films with the insight provided by the people that make it possible for film history — and the movies we love — to remain alive, available, and relevant to our present. Especially for this first edition, I wanted a lineup that would reflect the richness and vibrancy of cinema across different decades, styles and textures, " says Founding Artistic Director Giulia D'Agnolo Vallan.

The first annual Sag Harbor Cinema Festival of Preservation is made possible by funding from the County of Suffolk through Suffolk County Film Commission with the generous support from the David Bohnett Foundation, and an anonymous donation in honor of Roger L. Mayer, a pioneer of film preservation at Warner Bros. and MGM.

Detailed information on the programs below:

ENAMORADA
Dir. Emilio Fernández
Mexico, 1946; 99 mins, in Spanish with English subtitles
Rated PG

This wildly passionate and visually beautiful love story from director Emilio Fernández and cinematographer Gabriel Figueroa, a follow-up to their extraordinarily successful *María Candelaria*, remains one of the most popular Mexican films ever made. As critic Farran Smith Nehme wrote, it was "one of the biggest hits of Fernández's career and a high-water mark for nearly everyone involved." The romance between between a revolutionary General (Pedro Armendáriz) and the daughter of a nobleman (Maria Félix) set during the Mexican revolution (in which Fernández himself fought) was inspired by *The Taming of the Shrew* and, for the finale, by the end of Sternberg's *Morocco*.

Restored by UCLA Film & Television Archive and The Film Foundation's World Cinema Project in collaboration with Fundacion Televisa AC and Filmoteca de la UNAM. Restoration funded by the Material World Foundation.

FORBIDDEN PARADISE
Dir. Ernst Lubitsch
USA, 1924; 73 mins
Not Rated

As they fill major gaps in our appreciation of Ernst Lubitsch's silent-era career in Hollywood, we rejoice in the Museum of Modern Art's painstaking restoration, supported by The Film Foundation, of *Forbidden Paradise* (1924), Lubitsch's only American film with Pola Negri, in its most complete version in nearly 100 years. A delightfully ahistorical costume melodrama about the erotic seductions and lonely deprivations of Empress Catherine the Great, *Forbidden*

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Paradise reveals itself to be what MoMA curator Dave Kehr calls “the first fully achieved film of Lubitsch’s mature period,” graced as it is with the comic touches and sophisticated rhythmic compositions for which Lubitsch would become legendary.

Preserved by The Museum of Modern Art with funding provided by The Film Foundation and the Hollywood Foreign Press Association.

GENTLEMEN PREFER BLONDES
Dir. Howard Hawks
USA, 1953; 91 mins, in English
Not Rated

Bachelorette showgirl singers Dorothy Shaw and Lorelei Lee are sailing to Paris, courtesy of Lorelei's millionaire boyfriend, Gus Esmond, Jr. The best friends both have the ambition to secure an engagement ring, but hold different standards for potential suitors. With a manipulative detective hot on their trail, Jane Russell and Marilyn Monroe give dazzling performances as they dance, sing, and strut their way through Howard Hawks’ classic adaptation of the stage musical based on Anita Loos's novel.

NIGHT OF THE LIVING DEAD
Dir. George Romero
USA, 1968; 96 mins, in English
Not Rated

A deceptively simple tale of a group of strangers trapped in a farmhouse who find themselves fending off a horde of flesh-eating ghouls newly arisen from their graves, Romero’s claustrophobic vision of a late-Sixties America (literally) tearing itself apart rewrote the rules of the horror genre, combined gruesome gore with acute social commentary, and quietly broke ground by casting a black actor (Duane Jones) in the lead role. After decades of poor-quality prints and video transfers, *Night of the Living Dead* can finally be seen for the immaculately crafted film that it is thanks to a new 4K restoration, scanned from the original camera negative and supervised by Romero himself. Stark, haunting, and more relevant than ever, *Night of the Living Dead* is back.

Restored by The Museum of Modern Art and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation and the Celeste Bartos Preservation Fund.

ONE-EYED JACKS
Dir. Marlon Brando
USA, 1961; 141 mins, in English
Not Rated

The only film directed by Marlon Brando is a western like no other, combining the mythological scope of that most American of genres with the searing naturalism of a performance by Brando, capturing a rugged coastal and desert landscapes in gorgeous widescreen; Technicolor images; and eliciting from his fellow actors (including Karl Malden and Pina Pellicer) nuanced depictions of conflicted characters. Based on an adaptation of Charles Neider's novel (inspired by the life of Billy the Kid), the film is the last that Paramount shot in VistaVision. Though the production was overwhelmed by its director's perfectionism and plagued by setbacks and studio reediting, *One-Eyed Jacks* stands as one of Brando's great achievements, thanks above all to his tortured turn as Rio, a bank robber bent on revenge against his former partner in crime. Brooding and romantic, Rio is the last and perhaps the most tender of the iconic outsiders that the great actor imbued with such intensity throughout his career.

Restored by Universal Pictures in collaboration with The Film Foundation. Special thanks to Martin Scorsese and Steven Spielberg for their consultation on this restoration.

SWEET SWEETBACK'S BAADASSSSS SONG
Dir. Melvin Van Peebles
USA, 1971; 97 mins, in English
Rated R

In Melvin Van Peebles' second film, which he made after rejecting offers from Columbia to retain creative rights, he fills the role of producer, director, writer, composer, editor, and star. *Sweet Sweetback* gave Hollywood the prototype that would eventually become the blaxploitation hero. Revolutionizing Black and American independent cinema, *Sweet Sweetback's Baadasssss Song* presents incendiary politics and a distinctive style, in which jagged jump cuts, kaleidoscopic superimpositions, and psychedelic sound design come together in a sustained howl of rage and defiance.

A Janus Films release. 4K digital restoration approved by filmmaker Mario Van Peebles.

THE RED SHOES
Dirs. Michael Powell and Emeric Pressburger
UK, 1948; 135 mins, in English
Not Rated

"I've said and written so much about this picture over the years; for me it's always been one of the very greatest ever made, and every time I go back to look at it—about once a year—it's new: it reveals another side, another level, and it goes deeper. What is it that's so special about *The Red Shoes*? Of course, it's beautiful, one of the most beautiful Technicolor films ever made; it has such an extraordinary sense of magic—look again at the scene where Moira Shearer is

walking up the steps to Anton Walbrook's villa, especially in the new restoration: it seems like she's floating on currents of sparkling light and air. And there's no other picture that dramatizes and visualizes the overwhelming obsession of art, the way it can take over your life. But on a deeper level, in the movement and energy of the filmmaking itself, is a deep and abiding love of art, a *belief* in art as a genuinely transcendent state." - Martin Scorsese (courtesy of The Criterion Collection)

Restored by the 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 VILLAGE DETECTIVE: A SONG CYCLE
Dir. Bill Morrison
USA, 2021; 81 mins, in English

During the summer of 2016, a fishing boat off the shores of Iceland made a most curious catch: four reels of 35mm film, seemingly of Soviet provenance. Unlike the film find explored in Bill Morrison's *Dawson City: Frozen Time*, it turned out this discovery wasn't a lost work of major importance, but an incomplete print of a popular comedy starring beloved Russian actor Mihail Žarov. Does that mean it has no value? Morrison thought not. To him, the heavily water-damaged print, and the way it surfaced, could be seen as a fitting reflection on the life of Žarov, who loved this role so much that he even co-directed a sequel to it. Morrison uses the story as a jumping off point for his latest meditation on cinema's past, offering a journey into Soviet history and film accompanied by a gorgeous score by Pulitzer and Grammy-winning composer David Lang.

UGETSU
Dir. Kenji Mizoguchi
Japan, 1953; 97 mins, in Japanese with English subtitles
Not Rated

"Mizoguchi is one of the greatest masters who ever worked in the medium of film; he's right up there with Renoir and Murnau and Ford, and after the war he made three pictures—*The Life of Oharu, Ugetsu*, and *Sansho the Bailiff*—that stand at the summit of cinema. All of his artistry is channeled into the most extraordinary simplicity. You're face-to-face with something mysterious, tragically inevitable, and then, in the end, peacefully removed. I love all three of these pictures and many other Mizoguchi films as well (including *Princess Yang Kwei-fei, The Story of the Last Chrysanthemums*, and *Miss Oyu*, to name only a few), but *Ugetsu* has the most powerful effect on me. There are moments in the picture, famous ones, that I've seen again and again and that

always take my breath away: the boat slowly materializing from out of the mist and coming toward us . . . Genjuro collapsing on the grass in ecstasy and being smothered by Lady Wakasa . . . the final crane up from the son making an offering at his mother's grave to the fields beyond. Just to think of these moments now fills me with awe and wonder." - Martin Scorsese (Courtesy of the Criterion Collection)

Restored by The Film Foundation and KADOKAWA Corporation at Cineric Laboratories in New York. Special thanks to Masahiro Miyajima and Martin Scorsese for their consultation on this restoration. Restoration funding provided by the Hollywood Foreign Press Association in association with The Film Foundation and KADOKAWA Corporation.

THE FABULOUS NICHOLAS BROTHERS, WITH BRUCE GOLDSTEIN

Fayard Nicholas (1914—2006) and Harold Nicholas (1921—2000) were two of the 20th century's greatest dancers. These self-taught African-American brothers were still kids when they headlined at Harlem's famed Cotton Club, later conquering Broadway and Hollywood—and eventually achieving international stardom—in a career that spanned eight decades. But Hollywood limited their appearances to only one show stopping number in each of their movies (Astaire called their *Stormy Weather* routine the greatest dance number ever filmed) — they were never given lines to speak or a romantic interest, despite their success on Broadway as actors and comedians. A friend of the Brothers, Bruce Goldstein, Film Forum's director of repertory programming since 1986 and founder of Rialto Pictures in 1998, was the writer and co-producer of an award-winning 1992 documentary on the team. In his acclaimed presentation on the dance team Goldstein utilizes rare personal and performance footage, recordings, and vintage photographs, along with his never-before-seen 1991 interviews with the brothers and other legends, including Cab Calloway, Max Roach, Bobby Short, Leonard Reed, and Gregory and Maurice Hines. This is as much about a tight-knit African American family, and the love between two brothers, as it is about two of the 20th century's greatest artists. Special thanks to Rigmor Newman Nicholas.

FROM THE HISTORIC FILMS ARCHIVE - WITH JOE LAURO

Since 1991 Sag Harbor resident Joe Lauro's HISTORIC FILMS ARCHIVE has provided historical film footage and vintage musical performance footage to countless feature films, museum exhibits and television programs. This presentation will include excerpts from several recently preserved films and televisions programs which are housed at Historic Films - such as recently discovered footage of the 1915 East Hampton 4th of July Parade, noted photographer Amalie Rothschild "student films" shot at Bill Graham's legendary Fillmore East and the now vanished Chicago Maxwell Street Market as vividly captured by Michael Shea in *And this Is Free.*

For further information, tickets and the full calendar of events go to sagharborcinema.org.

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About the Sag Harbor Cinema

As a community based organization, Sag Harbor Cinema is dedicated to presenting the past, present and future of the Movies and to preserving 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. SHC Members enjoy discounts on tickets, merchandise, and food at our concession stand and cafe, as well as exclusive entry to the Cinema's rooftop lounge, The Green Room.