

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

## CINEMATOGRAPHER GORDON WILLIS CELEBRATED IN BIG-SCREEN FILM SERIES, “SEE IT BIG!”

**Seventeen-film series includes *Manhattan*, *The Godfather*, *The Godfather Part II*, *Stardust Memories*, *Pennies from Heaven*, and more—almost all presented in 35mm**

**January 30–March 1, 2015**

Astoria, New York, January 28, 2015—Gordon Willis (1931–2014) may have been the greatest New York-based cinematographer, a maverick who worked outside the Hollywood system both geographically and artistically. From January 30 through March 1, 2015, Museum of the Moving Image will present a seventeen-film retrospective featuring movies shot by Willis as part of its popular big-screen series *See It Big!*

“Gordon Willis was a strong-willed and uncompromising visionary and a vital creative partner to directors including Woody Allen, Francis Ford Coppola, and Alan Pakula,” said Chief Curator David Schwartz. “His artistry can only be fully appreciated on the big screen, making Willis the ideal subject of the first cinematography retrospective in *See It Big!*”

Almost all of the films in the series will be presented in 35mm; including a rare, archival IB Technicolor print of *The Godfather Part II* (on February 1) and a restored 35mm print of *Pennies from Heaven* from the Academy Film Archive (on February 28 and March 1). A full schedule is included below.

*See It Big!* is an ongoing series organized by *Reverse Shot* editors Michael Koresky and Jeff Reichert, Chief Curator David Schwartz, and Assistant Film Curator Aliza Ma.

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Download press images [here](#) (user: press / password: images)

### **SCHEDULE FOR ‘SEE IT BIG! GORDON WILLIS,’ JANUARY 30–MARCH 1, 2015**

Unless otherwise noted, film screenings take place in the Sumner M. Redstone Theater and in the Celeste and Armand Bartos Screening Room at Museum of the Moving Image, 36-01 35 Avenue (at 37 Street), Astoria, and are included with Museum admission.

### ***Annie Hall***

Friday, January 30, 7:00 p.m.

Dir. Woody Allen. 1977, 93 mins. 35mm. With Diane Keaton, Woody Allen. The first of seven collaborations between Gordon Willis and Woody Allen, *Annie Hall* remains the director's masterpiece, a kaleidoscopic romantic comedy and memory film with a loose structure grounded by Willis's warm, controlled palette.

### ***End of the Road***

Saturday, January 31, 3:00 p.m.

Dir. Aram Avakian. 1970, 110 mins. 35mm. With Stacy Keach, Harris Yulin, Dorothy Tristan, James Earl Jones. Steven Soderbergh revived interest in this counterculture gem, an adaptation of John Barth's novel about a young English professor with an existential crisis. Filmed on a shoestring budget in Massachusetts, this independent feature was Gordon Willis's debut.

### ***The Godfather***

Saturday, January 31, 7:00 p.m.

Dir. Francis Ford Coppola. 1972, 175 mins. Digital restoration. With Marlon Brando, Al Pacino, James Caan, Robert Duvall, Diane Keaton. Gordon Willis revolutionized the use of low-light photography to express the evil that he saw as the soul of the picture. Visually gripping from first frame to last, *The Godfather* is the pinnacle of contemporary crime films. The digital restoration was supervised by Willis.

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

Sunday, February 1, 7:00 p.m.

Dir. Francis Ford Coppola. 1974, 200 mins. With Al Pacino, Robert De Niro, Diane Keaton.

**Archival 35mm IB Technicolor print!** The second *Godfather* installment in many ways surpasses the emotional impact of the first film. Willis continues the painterly experiments in light and shadow he began with the original, shooting the flashback scenes in a glowing amber light that evokes a hazy sense of nostalgia.

### ***Manhattan***

Friday, February 20, 7:00 p.m.

Dir. Woody Allen. 1979, 96 mins. 35mm. With Woody Allen, Diane Keaton. This urban romantic roundelay is one of Woody Allen's wittiest movies, and his most visually stunning work. Its unforgettable black-and-white imagery shot by Willis and accompanied by the timeless music of George Gershwin, changed the way we revere and romanticize New York City.

### ***The Landlord***

Saturday, February 21, 2:00 p.m.

Dir. Hal Ashby. 1970, 112 mins. 35mm. With Beau Bridges, Lee Grant, Diana Sands, Pearl Bailey. Hal Ashby's first feature is among the funniest social comedies of the period. Throughout, Willis's subtly experimental cinematography sharpens the culture-clash satire by creating two distinct looks: high-key lighting for the realm of WASP-y privilege, and subdued shadows for the urban settings.

### ***Loving***

Saturday, February 21, 4:30 p.m.

Dir. Irvin Kershner. 1970, 89 mins. 35mm. With George Segal, Eva Marie Saint. This forgotten treasure of American New Wave cinema stars George Segal as a New York advertising artist headed for a breakdown of epic proportions as he buckles under the pressures of juggling a career, family, and an extramarital affair. Willis lends gorgeously gauzy lensing to this comedy, which builds towards an unforgettable, alcohol-fueled climax.

### ***Little Murders***

Saturday, February 21, 7:00 p.m.

Dir. Alan Arkin. 1971, 110 mins. **Archival 35mm print.** With Elliot Gould, Marcia Rodd. Alan Arkin's adaptation of *Village Voice* cartoonist Jules Feiffer's caustic play was co-produced by its star, erstwhile chorus boy Elliott Gould. Willis's appropriately edgy cinematography gives this mordant black comedy an extra jolt.

### ***The Purple Rose of Cairo***

Sunday, February 22, 3:00 p.m.

Dir. Woody Allen. 1985, 82 mins. 35mm. With Mia Farrow, Jeff Daniels. Woody Allen's whimsical comedy stars Mia Farrow as a 1930s movie fan whose screen idol walks out of a film and into her life. Willis uses exquisite pastel colors to capture small-town life and a brilliantly controlled array of optical effects to portray the different layers of fantasy and reality.

### ***Klute***

Sunday, February 22, 5:00 p.m.

Dir. Alan Pakula. 1971, 114 mins. 35mm. With Jane Fonda, Donald Sutherland, Roy Scheider. The conventions of film noir mingle with sexual-revolution candor in this archetypal example of 1970s "paranoia cinema." Willis employs daringly dim lighting and disorienting camera angles to amplify the atmosphere of unrelenting dread.

### ***The Parallax View***

Sunday, February 22, 7:30 p.m.

Dir. Alan Pakula. 1974, 102 mins. 35mm. With Warren Beatty, Paula Prentiss. Pakula's paranoid thriller is an updated *Shock Corridor* in which a reporter commits himself to the madhouse of American politics to solve the assassination of an RFK-like presidential candidate. The nervy camerawork by Willis uses off-kilter framing to convey a creeping sense of unseen, sinister forces at work.

### ***All the President's Men***

Friday, February 27, 7:00 p.m.

Dir. Alan Pakula. 1976, 138 mins. 35mm. With Dustin Hoffman, Robert Redford. Washington D.C.'s sun-dappled brightness and a fluorescent-lit newsroom are set against the dark world of the Watergate scandal in Pakula's political thriller. With its virtuoso opening sequence (filmed at the Library of Congress), its elaborate deep-focus photography, and its dynamic blend of static and moving compositions, this is one of Willis's finest achievements.

### ***Interiors***

Saturday, February 28, 2:00 p.m.

Dir. Woody Allen. 1978, 93 mins. 35mm. With Diane Keaton, Geraldine Page, Kristin Griffith, Sam Waterston. Woody Allen took a surprising detour into Bergmanesque chamber drama with this portrait of three sisters whose lives are thrown into turmoil by their parents' divorce. The film's psychological intensity is enhanced by Willis's somber color palette and claustrophobic rendering of space.

***Broadway Danny Rose***

Saturday, February 28, 4:30 p.m.

Dir. Woody Allen. 1984, 84 mins. 35mm. With Woody Allen, Mia Farrow, Nick Apollo Forte. Woody Allen brings to life one of his most memorable characters as the titular theatrical talent agent with a hilariously talentless roster of clients. Working in cool black and white, Willis "manages to do exquisite photographic work in some very unlikely places... Even the swamps of New Jersey look beautiful" (*The New York Times*).

***Pennies from Heaven***

Saturday, February 28, 7:00 p.m.

Sunday, March 1, 7:00 p.m.

Dir. Herbert Ross. 1981, 108 mins. Restored 35mm print from the Academy Film Archive. With Steve Martin, Bernadette Peters, Christopher Walken. Herbert Ross's adaptation of Dennis Potter's television serial drama stars Steve Martin as a sheet music salesman during the Great Depression, captured in exquisite Edward Hopper-esque images by Willis. Also showing Sunday, March 1, at 7:00 p.m.

***Zelig***

Sunday, March 1, 2:00 p.m.

Dir. Woody Allen. 1983, 79 mins. 35mm. With Woody Allen, Mia Farrow, Patrick Horgan. Woody Allen's pseudo-documentary seamlessly blends actual 1920-30s newsreel footage with new photography to produce an astonishing technical achievement that earned Willis his first Oscar nomination. Allen stars as "human chameleon" Leonard Zelig with an uncanny ability to imitate anyone he meets. Look out for Saul Bellow and Susan Sontag in offbeat cameos.

***Stardust Memories***

Sunday, March 1, 4:00 p.m.

Dir. Woody Allen. 1980, 89 mins. 35mm. With Woody Allen, Charlotte Rampling. Woody Allen is a director whose recollections of his relationships with three women come flooding back to him during a retrospective of his work in this darkly comic riff on *Fellini's 8 1/2*. Expressively shot by Willis in luminous black and white, Allen's poetic film is a dreamlike personal statement about himself as a filmmaker/celebrity.

## **MUSEUM INFORMATION**

**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 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 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 11:30 a.m. to 7:00 p.m. **Holiday hours:** The Museum will be open 10:30 a.m. to 5:00 p.m. on Mon. and Tue., February 16 and 17.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Tickets for regular film screenings are included with paid Museum admission and free for members at the Film Lover level and above.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3-12. 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: <http://movingimage.us/support/membership> or 718 777 6877

The Museum is housed in a building owned by the City of New York and located on the campus of Kaufman Astoria Studios. 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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