

MoMA CELEBRATES THE BEST ORIGINAL JAZZ SCORES FOR FILM FROM THE 1950S TO THE PRESENT

Five-Month Film Retrospective, Gallery Exhibition, and Live Concert Series Illustrate the Creative and Collaborative Relationship between Postwar Filmmakers and Jazz Composers

Tomasz Stanko and Martial Solal among Musicians in Concert Series, and Arthur Penn to introduce April 17 screening of *Mickey One* (1965)

Jazz Score

April 16–September 15, 2008

The Roy and Niuta Titus 1 and 2 Lobbies and Theaters

Media Preview:

Wednesday, April 16, 9:30 a.m.; remarks 10:00 a.m.; screening 10:45 a.m.

NEW YORK, March 27, 2008—The Museum of Modern Art presents an extensive, multifaceted exhibition that celebrates jazz scores composed for films from the 1950s to the present, with a particular emphasis on the rich and largely unexplored relationship between postwar filmmakers and jazz composers, arrangers, and musicians. The elements in ***Jazz Score***, presented April 16–September 15, 2008, in The Roy and Niuta Titus 1 and 2 lobbies and theaters, include an international retrospective of approximately 50 feature films and a selection of shorts, a multimedia gallery exhibition, live music concerts, and a panel discussion. The opening night film, *Mickey One* (1965), will be introduced by its director Arthur Penn on April 17 at 7:00 p.m. The film retrospective, concerts, and panel discussion in *Jazz Score* are organized by Joshua Siegel, Assistant Curator, Department of Film, The Museum of Modern Art. The gallery exhibition is co-organized by Ronald S. Magliozzi, Assistant Curator, Department of Film, and Mr. Siegel.

The introduction of contemporary jazz to film scoring in the mid-twentieth century brought fresh forms of sophistication and innovation to world cinema. Until the 1950s, jazz had primarily been used in film as atmospheric or incidental music or during show-stopping musical numbers. In the postwar period, however, jazz was fully integrated into the onscreen drama for the first time, becoming an essential aspect of many films' very structure and aesthetic. *Jazz Score* celebrates the groundbreaking collaborations between filmmakers, composers, and musicians who, by experimenting with new forms and techniques, have radically transformed both art forms—jazz and the cinema—from the 1950s to the present day.

Alex North's Academy Award-nominated score for Elia Kazan's *A Streetcar Named Desire* (1951) is generally credited with opening up jazz scoring to a new generation of composers, including Elmer Bernstein, Duke Ellington, Bernard Herrmann, Quincy Jones, Henry Mancini, and Lalo Schifrin. Significantly, this development coincided with the breakup of the Hollywood studio system, and with the commercial and artistic success of independent film directors like John Cassavetes (*Shadows*, 1959, and *Too Late Blues*, 1961), Shirley Clarke (*The Connection*, 1962,

and *The Cool World*, 1964), Robert Frank and Alfred Leslie (*Pull My Daisy*, 1959), and Herbert Danska (*Sweet Love, Bitter*, 1968), who experimented not only with dramatic themes and film genres, but also with more improvisational forms of postwar jazz like hard bop, free jazz, modal jazz, and Afro-Cuban. This was equally true of New Wave filmmakers and a younger generation of European and Japanese directors in the 1950s and 1960s—including Bernardo Bertolucci, Jean-Luc Godard, Jørgen Leth, American expatriate Joseph Losey, Louis Malle, Mikio Naruse, Roman Polanski, Jerzy Skolimowski, and Roger Vadim—who enlisted such seminal artists as Gato Barbieri, Miles Davis, Dizzy Gillespie, Krzysztof Komeda, John Lewis and the Modern Jazz Quartet, Thelonious Monk, Bud Powell, Tôru Takemitsu, and others to compose jazz scores that would reinforce or provide a counterpoint to their disjointed imagery.

Jazz continues to be used in diverse ways in contemporary cinema, whether to evoke a writer's paranoid fantasies in David Cronenberg's *Naked Lunch* (1991, music by Howard Shore and Ornette Coleman); or the tragic devastation of New Orleans, the city that gave birth to jazz itself, in Spike Lee's *When the Levees Broke: A Requiem in Four Acts* (2006, music by Terence Blanchard). These collaborations, and others such as those between Clint Eastwood and Jerry Fielding, and Jim Jarmusch and John Lurie, are featured in the film retrospective.

FILM RETROSPECTIVE

The film retrospective opens on April 17 with Arthur Penn introducing a weeklong theatrical run of his 1965 film *Mickey One* (score by Eddie Sauter, saxophone solos by Stan Getz), newly restored by Sony Pictures Entertainment, with Warren Beatty in the Kafkaesque story of a man on the run from sinister figures in the nightclub world.

In another weeklong run, from May 9 through 15, MoMA presents Henning Carlsen's rarely screened *Dilemma* (1962), based on the novel *A World of Strangers* by Nobel laureate Nadine Gordimer and featuring a score by Max Roach and Gideon Nxumalo. Filmed clandestinely, and perilously, in apartheid South Africa, this first fiction feature by Carlsen, a Danish director later celebrated for his adaptation of Knut Hamsun's *Hunger* (1966), is the story of a white liberal torn between the privileges and snobberies of the gated suburbs and his more heartfelt friendships with blacks in the township community. The film's wonderful score interweaves American jazz, blues, and South African *marabi*, from Max Roach's conscience-raising *Freedom Now Suite* (1960), featuring the soulful voice of Abbey Lincoln, to the joyous, hip-swaying melodies of Gideon Nxumalo heard in the multiracial, underground *shebeen* (speakeasies).

The retrospective continues with fiction features, experimental and animated shorts, and documentaries from countries as far ranging as France, Brazil, Japan, South Africa, and the United States. The selection includes classics like Louis Malle's *Ascenseur pour l'échafaud* (*Elevator to the Gallows*, 1959; score by Miles Davis), Lewis Gilbert's *Alfie* (1965; score by Sonny Rollins), Michelangelo Antonioni's *Blow-Up* (1966; score by Herbie Hancock), and Peter Yates' *Bullitt* (1968; score by Lalo Schifrin). Also presented are wonderful rediscoveries, including Kô Nakahira's *Crazed Fruit* (1956; score by Tôru Takemitsu, Masaru Satô) and Herbert Danska's *Sweet Love, Bitter*

(1967; score by Mal Waldron, starring Dick Gregory and featuring a young Chick Corea). The contemporary selection includes Shohei Imamura's *Dr. Akagi* (1998; score by Yosuke Yamashita) and John W. Walter's *How to Draw a Bunny* (2002), featuring improvisations by Max Roach.

A special evening on June 2 is devoted to the Academy Award-winning animation of John and Faith Hubley, focusing on their collaborations such renowned jazz musicians as Dizzy Gillespie, Benny Carter, Lionel Hampton, and Quincy Jones. The program is introduced by filmmaker Emily Hubley, John and Faith's daughter, and Ed Berger, Associate Director of the Rutgers University Institute of Jazz Studies, features the world premieres of The Museum of Modern Art's new preservation of *Adventures of an ** (1957) and *The Tender Game* (1958).

GALLERY EXHIBITION

The gallery exhibition, in The Roy and Niuta Titus 1 and 2 lobbies, opens on April 16. This aspect of *Jazz Score* celebrates the sophistication and innovation that postwar jazz has brought to the art of live-action and animated films. The improvisational nature of jazz suited the radical spirit of independent and New Wave filmmaking throughout the world, beginning in the late 1950s; even today, the music continues to have a dramatic impact on the visual design of film trailers and the graphics of film promotion.

The exhibition opens with a sampling of jazz-influenced merchandising that includes a display of Polish and American film posters, soundtrack album covers, movie trailers, and opening title sequences. Also featured is a projected video compilation of jazz-scored scenes spanning five decades of international cinema. The exhibition culminates with a large-scale installation of original animation art from John and Faith Hubley's *Adventures of an ** (music by Benny Carter, vibraphone solos by Lionel Hampton) and from John Canemaker's *Bridgehampton* (1998; music by Fred Hersch). The animated works are shown in full, both in the gallery and as part of the film retrospective.

The gallery exhibition presents some of the finest original film posters (such as Saul Bass's *Anatomy of a Murder* and *The Man with the Golden Arm*, a newly acquired Polish version of *Elevator to the Gallows*, and a series of Italian and Polish promotional posters for *Blow-Up*; album covers (such as *Pete Kelly's Blues*, *The Wild One*, *Sweet Smell of Success*, *The Cool World*, *In Cold Blood*, and *Faces*), moving-image clips, and movie trailers.

CONCERT SERIES: May 19 and June 14

Concerts are presented in the Roy and Niuta Titus Theater 1, featuring contemporary musicians performing some of the original jazz soundtracks featured in the film retrospective.

May 19 at 7:30 p.m.

The Tomasz Stanko Quartet with special guest Billy Harper: A Concert Tribute to Krzysztof Komeda celebrates the film music of Komeda, who helped establish Eastern Europe's underground jazz scene in the late 1950s and who went on to write the haunting scores for some

40 films, including *Rosemary's Baby*. Stanko, a Polish trumpeter and composer, and Harper, an American tenor saxophonist, are considered two of the most acclaimed jazz improvisers in the world. Stanko also leads his quartet in performing his own jazz compositions for the Polish cinema. For Stanko, as for other artists living in Communist Poland, jazz represented "freedom, Western culture, a different way of life." It was performed clandestinely in cellars and at dance parties in cities like Lodz, where students like Roman Polanski and Jerzy Skolimowski turned the city's now-legendary film school into a hotbed of artistic experimentation and political dissent. As a prelude to this special concert, two of Komeda's best scores can be heard when Polanski's *Knife in the Water* and Skolimowski's *Le Départ* are screened. The Tomasz Stanko Quartet includes Marcin Wasilewski, piano, Slawomir Kurkiewicz, bass, and Michal Miskiewicz, drums.

June 14 at 7:30 p.m.

Martial Solal in Concert features a rare U.S. appearance by one of the world's most legendary jazz pianists and composers, perhaps best known for his 40 film scores, including Jean-Luc Godard's *A bout de souffle* (*Breathless*, 1959). Solal, who was born in Algeria in 1927 and settled in Paris in 1950, got his start performing with Django Reinhardt, Sidney Bechet, and Don Byas in the 1950s, and then began writing scores for films by such master directors as Jean-Pierre Melville, Marcel Carné, Jean Cocteau, Orson Welles, and Godard. Solal, who will perform with the French bass player François Moutin, is represented in the film retrospective with two of his finest scores: for *Breathless*, starring Jean-Paul Belmondo and Jean Seberg, and for Jean Becker's *Echappement libre* (1964), which reunites the stars of Godard's New Wave classic.

PANEL DISCUSSION

"Anatomy of a Jazz Score," a panel discussion illustrated with film clips, to be held at MoMA in September, brings together a filmmaker, a composer/musician, and a scholar to discuss the relationship between jazz and cinema—in particular, the idea of improvisation and collaboration—and the process of composing music for film. Dates and participants will be announced shortly.

ORIGINAL CD

Available in early May, the Museum's original CD features a selection of jazz tracks drawn from the film retrospective. Included are Duke Ellington's "Flirtibird," from *Anatomy of a Murder* (Otto Preminger, 1959); John Lewis's "Skating in Central Park," from *Odds Against Tomorrow* (Robert Wise, 1959); Gato Barbieri's "Jazz Waltz," from *Last Tango in Paris* (Bernardo Bertolucci, 1971), and John Lurie's "Are You Warm Enough?," from *Down by Law* (Jim Jarmusch, 1986).

ABOUT THE CURATORS

Joshua Siegel, Assistant Curator, Department of Film, has organized or co-organized more than 90 exhibitions for MoMA, including *India Now* (2007); the gallery installation *Projects 84: Josiah McElheny* (2007); *Tomorrowland: CalArts in Moving Pictures* (2006); *Killer Films* (2005); and *The Lodz Film School of Poland: 50 Years* (1999). He has organized monographic exhibitions of Peter Hutton (opening May 2008), Michael Haneke (2007), Walter Mirisch (2006), Gregory La Cava, Ross McElwee, and Christopher Guest (all 2005), James Wong Howe (2004), Jem Cohen (2003), Jean Painlevé (2000), and Robert Bresson and Errol Morris (both 1999). Mr. Siegel has also organized a range of animation exhibitions on the work of Michael Sporn (2007), Winsor McCay (2005), and R.O. Blechman, Mary Blair, and Tissa David (all 2003), as well as contemporary French animation (2005) and a major history of Polish animation and experimental film with an accompanying monograph (2003). Since 2000, he has co-organized the annual exhibition *To Save and Project: The MoMA International Festival of Film Preservation*. Mr. Siegel also co-organized the major reinstallation of the Museum, *Open Ends*, as part of MoMA2000, and co-edited the accompanying catalogue, *Modern Contemporary: Art at MoMA Since 1980*. He has lectured at Yale University, Columbia University, USC, Pixar, School of Visual Arts, New York University, and the University of Warsaw; has served on grant panels for the New York City Department of Cultural Affairs, the Radcliffe Institute Fellowship, and The Penny McCall Foundation; is a member of the advisory board of Cinema Tropical; and has been a jury member of festivals including the Vancouver Film Festival. He is currently working with Ballroom Marfa, a non-profit gallery in Marfa, Texas, to create the first arthouse drive-in theater in the United States, scheduled to open in the spring of 2009.

Ronald S. Magliozzi, Assistant Curator, Research and Collections, Department of Film, has organized exhibits on animation and on early film and music. In 2007 he organized the *Sensation and Sentiment* exhibition of posters from the Museum's collection and co-organized, with Jytte Jensen, Curator, Department of Film, *Panoramas of the Moving Image*. He organized *Rediscovering Roscoe: The Careers of "Fatty" Arbuckle*; *Joseph Jacoby: On the Edge of Hollywood*; *Franz Waxman: Music for the Cinema*; with Leigh Goldstein, *The Huston Family: 75 Years on Film* (all 2006); and co-organized, with Steven Higgins, Curator, and Jenny He, Curatorial Assistant, Department of Film, *Pixar: 20 Years of Film* (2005). He also organized *Raising Foodini: A Tribute to Pioneer Puppet Master Morey Bunin* (2003). Mr. Magliozzi's work has been published in *Film History* and *Moving Image*; he was the editor of the book *Treasures from the Film Archives* (1988) and producer of a CD compilation of silent-era motion picture songs, *Let's Go In to a Picture Show* (2006). From 1990 to 1996, he served as the head of the International Federation of Film Archives Documentation Commission.

MEDIA PREVIEW

Wednesday, April 16, 2008

9:30 a.m. Viewing of exhibition, Titus 1 and 2 lobbies

10:00 a.m. Remarks by Director of MoMA, Glenn D. Lowry, and curators Siegel and Magliozzi

10:30 a.m. Screenings, Titus 2 theater:

Mickey One (1965) (93 min.)

Directed by Arthur Penn, starring Warren Beatty and Fanchot Tone, music by Eddie Sauter, featuring tenor saxophone solos by Stan Getz.

Newly restored by Sony Pictures Entertainment

Preceded by:

*Adventures of an ** (1957) (10 min.)

Directed and animated by John and Faith Hubley, music by Benny Carter, featuring vibraphone solos by Lionel Hampton.

Newly preserved by The Museum of Modern Art

SPONSORSHIP

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For high resolution images, please register at:
www.moma.org/press

Public Information:

The Museum of Modern Art, 11 West 53 Street, New York, NY 10019

Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m. Closed Tuesday.

Museum Admission: \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs)

Film Admission: Target Free Friday Nights 4:00-8:00 p.m.
\$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)

Subway: E or V train to Fifth Avenue/53rd Street

Bus: On Fifth Avenue, take the M1, M2, M3, M4, or M5 to 53rd Street. On Sixth Avenue, take the M5, M6, or M7 to 53rd Street. Or take the M57 and M50 crosstown buses on 57th and 50th Streets.

The public may call (212) 708-9400 for detailed Museum information. Visit us on the Web at www.moma.org