

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

‘PLAY THIS MOVIE LOUD!’ FILM SERIES FEATURES CONCERT MOVIES, DOCUMENTARIES, AND FICTION FILMS FEATURING BOB DYLAN, THE BEATLES, RADIOHEAD, TALKING HEADS, BJÖRK, AND MORE

Screening series presented in conjunction with the exhibition *Spectacle: The Music Video*

Special guests include D.A. Pennebaker in person on May 5 and Mark Pellington on May 7, others to be announced

May 4–June 9, 2013

Astoria, New York, May 1, 2013—Museum of the Moving Image will present an eighteen-film screening series celebrating music movies on the big screen, in conjunction with its current exhibition *Spectacle: The Music Video*. Taking its title from the title card at the beginning of Martin Scorsese’s *The Last Waltz*—“This film should be played loud!”—the series ***Play This Movie Loud!*** opens **Saturday, May 4**, and continues through June 9, 2013.

The series includes outstanding concert films, vérité documentaries, and fiction films that focus on a single performer or band, and all of them are meant to be seen—and heard—in a theater. With *The Last Waltz*, his 1978 concert film featuring **The Band**, which screens May 18, Scorsese raised the music film to a cinematic art form, with top-notch cinematography and a superbly crafted stereo sound mix. Other music films, such as D.A. Pennebaker’s *Don’t Look Back* (1967) featuring **Bob Dylan** on tour, offer a more raw and spontaneous experience, capturing the excitement of live performance and the candid reality of backstage life. **Pennebaker will appear in person on May 5** with both *Don’t Look Back*, playing with his short film *Daybreak Express*, and on the same day, *Ziggy Stardust and the Spiders from Mars*, which features **David Bowie**.

On Tuesday, May 7, at 7:00 p.m., the Museum will present **An Evening with Mark Pellington** and rare theatrical showing of the concert film ***U2 3D***. Pellington made his mark as one of the most talented, inventive directors of music videos, collaborating with U2, Bruce Springsteen, Public Enemy, Nine Inch Nails, The Dave Matthews Band, and many others. His video for Pearl Jam’s “Jeremy” is one of the most popular in

history. He developed an ambitious non-linear collage style that reached its height with the groundbreaking series *Buzz* for MTV. He then became a successful director of feature films (*Arlington Road*, *The Mothman Prophecies*), and television (*The United States of Poetry*, *Cold Case*). Pellington will discuss his career, showing a wide range of highlights from his work, in a conversation with Chief Curator David Schwartz. Tickets for this event are \$15 public / \$9 Museum members and free for Silver Screen members and above.

Other artists and films featured in the series include **The Beatles** in *Help!* and *A Hard Day's Night*, both directed by Richard Lester; **The Rolling Stones** in the Maysles Brothers's *Gimme Shelter*; **The Who** in *Quadrophenia*; **The Monkees** in *Head*, directed by Bob Rafelson; **David Byrne** in *True Stories* and the **Talking Heads** in *Stop Making Sense*, directed by Jonathan Demme; **Jimmy Cliff** in *The Harder They Come*, the Jamaican sensation that popularized reggae music around the world; **The Dandy Warhols** and **The Brian Jonestown Massacre** in *Dig!*; **Neil Young** in *Greendale*; **Radiohead** in *Meeting People Is Easy*; **Fugazi** in *Instrument*, Jem Cohen's thoughtful low-fi documentary about the band; and **Björk** in *Dancer in the Dark*, Lars von Trier's raw and emotionally devastating musical.

David Schwartz, the Museum's Chief Curator who organized the series, said, "This series was designed to complement the exhibition *Spectacle: The Music Video*. While the music video was designed to be seen on screens at home, this is a series about a different kind of spectacle—the spectacle of larger-than-life images in a movie theater, with the soundtrack played loud. It's a great way to show off the capabilities of our theater, which has great projection and great acoustics."

Unless otherwise noted, screenings are free with paid Museum admission on a first-come, first-served basis and will be shown in the Museum's Sumner M. Redstone Theater. Except for An Evening with Mark Pellington, series films are free for Museum members, who may also reserve tickets in advance. For information about membership, please visit <http://movingimage.us/support/membership> or call 718 777 6877.

Spectacle: The Music Video, on view through June 16, 2013, is the first museum exhibition to celebrate the art and history of the music video. From early examples of music in film to the work of music video masters such as David Bowie and Madonna and contemporary artists such as The White Stripes and Kanye West, the exhibition reveals the enormous influence music videos have had on contemporary culture over the past 35 years. Over 300 videos, artifacts, and interactive installations are featured in the exhibition.

Spectacle: The Music Video is organized by the Contemporary Arts Center, Cincinnati

and curated by Jonathan Wells and Meg Grey Wells of Flux. Exhibition design by Logan. The exhibition is presented in partnership with Sonos and VEVO. Additional support is provided by Adobe and SOL REPUBLIC.

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SCHEDULE FOR 'PLAY THIS MOVIE LOUD!,' MAY 4–JUNE 15, 2013

All screenings take place in The Sumner M. Redstone Theater at Museum of the Moving Image, 36-01 35 Avenue in Astoria. Screenings are included with Museum admission and free for Museum members unless otherwise noted. Tickets for Friday evening screenings (when the Museum offers free gallery admission) are \$12 adults / \$9 students and senior citizens.

THE BEATLES

Help!

SATURDAY, MAY 4, 5:00 P.M.

Dir. Richard Lester. 1965, 92 mins. 35mm. With The Beatles. When Ringo gets in a jam with an evil cult over a sacrificial ring and some red paint, The Beatles have to find a way to rescue their friend without sacrificing themselves. In pure Richard Lester style, *Help!* is a fast-paced madcap delight. Chased by everyone from cultists to mad scientists to Scotland Yard, the Fab Four flee from Swinging London to the Alps, to the Bahamas, and through World War II re-enactments, and of course still finding time to stop for the occasional performance.

BOB DYLAN

Don't Look Back, with Daybreak Express

With D.A. Pennebaker in person

SUNDAY, MAY 5, 4:30 P.M.

Dir. D.A. Pennebaker. 1967, 96 mins. Digital projection. With Bob Dylan, Albert Grossman, Bob Neuwirth. D.A. Pennebaker's landmark *cinéma vérité* film captures Bob Dylan's 1965 UK concert tour. In hotel rooms and concert halls, at interviews, and on the road, Pennebaker follows Dylan and his cohorts from one unforgettable moment to the next. Glimpses of Dylan reveal a man by turns confrontational and sullen, arrogant and insecure, flippant and serious—but most of all, deeply charismatic and profoundly talented. *Don't Look Back* is a portrait of a rock icon and the tumultuous period that he helped define. Preceded by *Daybreak Express*, Pennebaker's five-minute 1953 debut film, shot on the 3rd Avenue elevated subway and set to a Duke Ellington song—a proto-music video. The screening will be followed by a discussion with D.A. Pennebaker.

DAVID BOWIE

Ziggy Stardust and the Spiders from Mars

Introduced by D.A. Pennebaker

SUNDAY, MAY 5, 7:00 P.M.

Dir. D.A. Pennebaker. 1973, 90 mins. 35mm. With David Bowie, Mick Ronson, Trevor Bolder. Through the years, David Bowie has taken on countless personas—Major Tom, The Thin White Duke, Aladdin Sane, along with many others—but his role as Ziggy Stardust has proved the most enduring icon of the singer's mutability. On July 3, 1973, Ziggy Stardust made his final

appearance at the Hammersmith Odeon in London; the enchanted performance lives on in the footage captured that night by renowned documentary filmmaker D.A. Pennebaker.

An Evening with Mark Pellington and screening of *U2 3D*

TUESDAY, MAY 7, 7:00 P.M.

Los Angeles-based filmmaker Mark Pellington made his mark as one of the most talented, inventive directors of music videos, collaborating with U2, Bruce Springsteen, Public Enemy, Nine Inch Nails, The Dave Matthews Band, and many others. His video for Pearl Jam's "Jeremy" is one of the most popular in history. He developed an ambitious non-linear collage style that reached its height with the groundbreaking series *Buzz* for MTV. He then became a successful director of feature films (*Arlington Road*, *The Mothman Prophecies*), and television (*The United States of Poetry*, *Cold Case*). Pellington will discuss his career, showing highlights from his work, in a conversation with Chief Curator David Schwartz. The discussion will be followed by a rare theatrical screening of the spectacular concert film *U2 3D*.

U2 3D

Presented in Dolby Digital 3-D. Dir. Catherine Owens, Mark Pellington. 2007, 85 mins. With Bono. A quantum leap beyond traditional concert films and traditional 3-D, *U2 3D* immerses audiences in the excitement and throbbing intensity of a stadium concert by one of the world's most popular bands.

TICKETS: \$15 public/\$9 Museum members/Free for Silver Screen members and above.

THE BEATLES

A Hard Day's Night

SATURDAY, MAY 11, 2:00 P.M.

SUNDAY, MAY 12, 2:00 P.M.

Dir. Richard Lester, 1964, 87 mins. 35mm. With The Beatles, Wilfred Brambell. "Are you a mod or a rocker," Ringo Starr—playing a character named Ringo—is asked during a press conference in Richard Lester's freewheeling semi-documentary romp *A Hard Day's Night*. "I'm a mocker," he deadpans, perfectly capturing the irreverent spirit of the film, and of The Beatles themselves. More inspired by *Breathless* than the stilted Elvis vehicles and other music movies of the time, *A Hard Day's Night* brought artistry to the genre in a film propelled by the energy of such hit songs as "Can't Buy Me Love," "I Should Have Known Better," and "Happy Just to Dance with You."

THE ROLLING STONES

Gimme Shelter

SATURDAY, MAY 11, 5:00 P.M.

Dirs. Albert and David Maysles, Charlotte Zwerin. 1970, 91 mins. 35mm. With Mick Jagger, Keith Richards, Mick Taylor. When an 18-year-old black man was stabbed to death by a Hell's Angel at the Rolling Stone's Altamont concert in December 1969, it felt to many that the spirit of the 1960s died along with him. The Maysles Brothers capture the events that led up to the concert as well as the mounting tension, unraveling nerves, and loss of control that took place afterwards. The haunted look on Mick Jagger's face as he watches the fatal moment registers all of the loss, shock, and disappointment that came with the passing of an era. A mesmerizing and electrifying vérité classic, *Gimme Shelter* is both disturbing and enthralling, an essential rock movie.

THE WHO

Quadrophenia

SUNDAY, MAY 12, 5:00 P.M.

Dir. Franc Roddam. 1979, 117 mins. 35mm. With Phil Daniels, Leslie Ash, Philip Davis. The battle between the Mods and the Rockers, alluded to in *A Hard Day's Night*, is played out in *Quadrophenia*. Youth, motor scooters, music, rebellion—these were the visible elements of England in the 1960s that belied the restlessness, disillusionment, and malaise fermenting beneath the surface of civil society. Based on The Who's rock opera of the same name, the film follows an angst-ridden boy who falls in with the Mods to find his own meaning. *Quadrophenia* is an atmospheric coming-of-age tale that brings to life the world in which The Who grew up and found their inspiration.

THE BAND

The Last Waltz

SATURDAY, MAY 18, 6:00 P.M.

SUNDAY, MAY 19, 6:30 P.M.

Dir. Martin Scorsese. 1978, 117 mins. 35mm. With Robbie Robertson, Muddy Waters, Neil Young. Often hailed as the best concert film ever made, *The Last Waltz* documents The Band's final performance on Thanksgiving Day, 1976. A pantheon of rock legends join them, including Bob Dylan, Muddy Waters, Neil Young, Joni Mitchell, and more. In backstage interviews and studio segments, Scorsese traces the rise and fall of The Band, a group immortalized by this masterful film.

THE MONKEES

Head

SUNDAY, MAY 19, 4:00 P.M.

Dir. Bob Rafelson. 1968, 86 mins. 35mm. With Peter Tork, Davy Jones, Micky Dolenz. Psychedelic, stream-of-conscious, and surreal, this tour-de-force captures the band The Monkees at its most hilarious—and also its most reflexive. *Head* manages to be utterly self-conscious and nonsensical at the same time. The band, aware they are actors within a movie, attempt to break free from a dictatorial director, but find that their every action is already preordained. Filled with sight gags and slapstick drawn from the atmosphere of the delirious 1960s cultural landscape, *Head* offers a trenchant critique of the social climate of the period beneath its veneer of lighthearted adventure.

JIMMY CLIFF

The Harder They Come

SATURDAY, MAY 25, 5:00 P.M.

Dir. Perry Henzell. 1972, 120 mins. 35mm. With Jimmy Cliff, Janet Bartley, Carl Bradshaw. Jamaica's first feature-length film transformed reggae from a regional genre into an international sensation. Combining gritty realism with a killer soundtrack, *The Harder They Come* follows Ivanhoe Martin as he moves to Kingston from the countryside to pursue his dream of being a big-time singer. He soon learns the harsh truths of the streets and when he finds himself on the wrong side of the law, he also finds that he has become a modern-day folk hero.

THE DANDY WARHOLS AND THE BRIAN JONESTOWN MASSACRE

Dig!

SUNDAY, MAY 26, 2:00 P.M.

Dir. Ondi Timoner. 2004, 107 mins. 35mm. With Anton Newcombe, Courtney Taylor-Taylor, Joel Gion. *Dig!* charts the course of two rock bands as they vie for success in the early 2000s. Shot over seven years, the film chronicles the relationship between The Dandy Warhols and The Brian Jonestown Massacre—particularly that of Courtney Taylor-Taylor and Anton Newcombe, the respective helmsmen. As they each come to prominence, the fates of the bands diverge significantly, with one steadily working its way up the industry ladder while the other becomes mired in personal conflict and drama. Alternately hilarious and heartbreaking, this riveting documentary evokes more than a touch of Spinal Tap.

NEIL YOUNG

Greendale

SUNDAY, MAY 26, 5:00 P.M.

Dir. Neil Young. 2003, 87 mins. 35mm. With Sarah White, Eric Johnson, Ben Keith. Shot over three weeks on a Super-8 underwater camera, Neil Young's *Greendale* falls somewhere between home movie and music video. Set in a seaside California town, the film follows the Green family as they try to navigate the troubled waters of contemporary American life by holding fast to a brand of political activism largely fallen to the wayside. *Greendale* contains no dialogue—Young's quietly insistent voice sets the pace and tone of the film, speaking for the characters and narrating throughout. Committed to its do-it-yourself aesthetic and to its political ideals, *Greendale* is a moving swan song to the American dream.

RADIOHEAD

Meeting People Is Easy

SATURDAY, JUNE 1, 3:00 P.M.

Dir. Grant Gee. 1998, 99 mins. 35mm. With Thom Yorke, Jonny Greenwood, Ed O'Brien. A kaleidoscopic collection of backstage footage, band interviews, music video clips, and concert recordings from Radiohead's 1997 *OK Computer* world tour, *Meeting People Is Easy* perfectly captures the schizophrenic nature of rock-and-roll superstardom. Moments of frenetic activity are followed by long stretches of tedium as the band travels from one city to the next. Over the course of 104 performances, the film charts the band's growing apprehension towards the price of celebrity and their increasing disillusionment with the rigors of touring across the fragmented, media-saturated, postindustrial landscape.

FUGAZI

Instrument

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

Dir. Jem Cohen. 2003, 115 mins. Digital projection. With Brendan Canty, Joe Lally, Ian MacKaye. Fugazi's DIY ethos is taken to heart in *Instrument*, Jem Cohen's insightful video document of the band's life over eleven years—from 1987 to 1998. The film, shot in numerous formats, compiles concert footage, interviews, and audience portraits spanning the range of Fugazi's activity during the period. *Instrument* is a tribute not only to the band's continued critical and popular acclaim but also to the independent music scene of Washington, D.C. where Fugazi

grew up and found its calling.

DAVID BYRNE

True Stories

SATURDAY, JUNE 8, 2:00 P.M.

Dir. David Byrne. 1986, 90 mins. 35mm. With David Byrne, John Goodman, Annie McEnroe. On the occasion of its 150th anniversary, the town of Virgil, Texas stages a “Celebration of Specialness” to commemorate the event; meanwhile a cowboy-hat-wearing David Byrne takes the opportunity to make the acquaintance of some of the town’s more eccentric citizens. Filled with off-kilter tales and meditations on the peculiar shape of modern living and featuring a bevy of musical interludes, *True Stories* is an absurdist look at small-town America filtered through the ever-inspired mind of the enigmatic Talking Heads front man.

TALKING HEADS

Stop Making Sense

SATURDAY, JUNE 8, 5:00 P.M.

Dir. Jonathan Demme. 1984, 88 mins. 35mm. With David Byrne, Tina Weymouth, Bernie Worrell, Alex Weir. In *Stop Making Sense*, big-white-suited Talking Heads leader David Byrne is on the verge of something; maybe a nervous breakdown, maybe transcendence. “Don’t touch me I’m a real live wire,” he warns early on, and this might as well serve as the description for the entire film. Each song contains an electrical pulse that passes from one moment to the next, building upon its own momentum until the entire performance lifts off the ground and vibrates on a frenetic, exuberantly joyful frequency captured beautifully by music-enthusiast director Jonathan Demme and a team of ace cinematographers led by Jordan Cronenweth.

BJÖRK

Dancer in the Dark

SUNDAY, JUNE 9, 5:00 P.M.

Dir. Lars von Trier. 2000, 140 mins. 35mm. With Björk, Catherine Deneuve, David Morse. In Lars von Trier’s raw, hyper-real reinvention of the musical, Björk stars as Selma Ježková, a Czech immigrant who moves to America in order to raise money for her son’s eye operation. Going blind herself, Selma dreams of being in big Hollywood musicals while she struggles at her job at the local factory. Just as she is reaching her goal, tragedy strikes, and Selma is forced to face consequences outside of her control. Alternating between coarse hand-held camerawork and glossy musical production, *Dancer in the Dark* is an emotionally devastating portrait of the struggle between a woman’s dreams and her reality.

MUSEUM INFO

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. Closed Monday and Tuesday except for select holiday openings and special programs.

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

Museum Admission: \$12.00 for adults (18+); \$9.00 for senior citizens and for students (13+) 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

Membership: 718 777 6877, members@movingimage.us

The Museum is housed in a building owned by the City of New York and its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals. For more information, please visit movingimage.us.

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