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The Museum of Modern Art

FILM SERIES AND SYMPOSIA EXPLORE THE CAREERS OF HOLLYWOOD ICONS JOHN WAYNE AND HOWARD HAWKS

Series of Seven Memorable Wayne Films Opens May 22 with Symposium Featuring Harry Carey, Jr., Garry Wills, and Martin Scorsese

Series of Thirteen Restored Hawks Films Concludes with Symposium Featuring Author and Director Peter Bogdanovich and Variety's Todd McCarthy

Lest We Forget: John Wayne Remembered
May 22-27

Howard Hawks Restored
May 29-June 10

John Wayne (born Marion Michael Morrison on May 26, 1907) is the most durably popular star in the history of American film. Howard Hawks is one of Hollywood's most masterful storytellers, a director who showcased his skills in a variety of genres from the silent era to the 1960s. Beginning May 22, The Museum of Modern Art will present back-to-back film series that feature some of the best work of these two Hollywood icons, as well as two symposia that illuminate their lives, careers, and enduring influence.

Lest We Forget: John Wayne Remembered, which runs from May 22 through 27, commemorates what would have been the Duke's ninetieth birthday, presenting a selection of some of his most memorable films from the Museum's archive. A symposium on Wayne, held at 7:00 p.m. on the series's opening night, will include Pulitzer Prize-winning historian Garry Wills, author of *John Wayne's America: The Politics of Celebrity* (Simon & Schuster, 1997); Harry Carey, Jr., Wayne's frequent co-star and author of *Company of Heroes* (Scarecrow Press, 1995); director, collector, and ardent cinephile Martin Scorsese; Scott Eyman, author of a forthcoming book on John Ford; Dan Barden, author of *John Wayne: A Novel* (Doubleday, 1997); and Mary Lea Bandy, Chief Curator, and Charles Silver, Film Research Associate, Department of Film and Video, The Museum of Modern Art.

Howard Hawks Restored, which runs from May 29 to June 10, complements the John Wayne series, presenting a selection of films by Hawks that have been preserved by studios and archives. Included are some of Hawks's earliest films for which original footage was preserved, including *Paid To Love* (1927) and *The Criminal Code* (1931); films altered or with scenes reshot by Hawks or others, such as *Scarface* (1932); and such recently preserved classics as *His Girl Friday* (1940). Also included is a documentary on the director, courtesy of Bravo and the British Film Institute.

The Hawks series concludes June 10 with a panel discussion with guests Todd McCarthy, *Variety* chief critic and author of *Howard Hawks: The Grey*

Fox of Hollywood (Grove Press, 1997); director and film historian Peter Bogdanovich, author of *Who the Devil Made It* (Knopf, 1997); Roger Greenspun, author and critic; and Andrew Sarris, author and film critic for *The New York Observer*.

Over the course of almost half a century, from Raoul Walsh's *The Big Trail* (1930) to Don Siegel's *The Shootist* (1976), Wayne became the ultimate personification of the Western hero. Building on and refining the archetypal strength and integrity developed by Harry Carey in silent films, Wayne was the linchpin of many of cinema's greatest Westerns. His collaboration with John Ford (*Stagecoach*, 1939, *The Searchers*, 1956, and *The Man Who Shot Liberty Valance*, 1962) and Howard Hawks (*Red River*, 1948, *Rio Bravo*, 1959, and *El Dorado*, 1967) established a body of work unsurpassed in American film.

Rediscovered by nouvelle vague filmmakers François Truffaut and Jean-Luc Godard, Hawks had been neglected in America for a decade when Peter Bogdanovich curated a retrospective in 1962 at The Museum of Modern Art, and Andrew Sarris and other critics acknowledged his preeminence as the most modern of master filmmakers. Calling himself a storyteller, Hawks co-wrote, produced, and directed comedies, dramas, and action-adventures, as well as two musicals and a sci-fi classic, demonstrating an uncanny facility in each genre. Like his contemporaries John Ford and Raoul Walsh, Hawks was also a master of the Western, casting John Wayne in *Red River*, *Rio Bravo*, and *El Dorado*. Of increasing interest are the ways in which many Hollywood films, Hawks's among them, were altered prior to or following their release, for reasons of censorship, early audience response, or length. In *The Big Sky* (1952), for instance, a key scene was eliminated; an alternate ending for *Scarface* (1932) was dictated by the censorship imposed by the Hays Office; footage and voice-over narration were altered on *Red River*; and scenes were reshot with Lauren Bacall and Humphrey Bogart for *The Big Sleep* (1946).

In addition to speaking at the symposium on May 22, Garry Wills will sign copies of his new book, *John Wayne's America: The Politics of Celebrity*, in the Museum Book Store from 5:00 to 6:00 p.m. that same day. The following day, May 23, from 5:00 to 6:00 p.m., Harry Carey, Jr., will sign copies of *Company of Heroes*.

Tickets for the symposia are free with the price of general admission to the Museum (\$8.50 general; \$5.50 seniors and students) and are available at the Lobby Information Desk.

Lest We Forget: John Wayne Remembered was organized by Mary Lea Bandy and Charles Silver. *Howard Hawks Restored* was organized by Mary Lea Bandy. The Museum extends special thanks to Martin Scorsese and The Film Foundation for generously supporting the program, and to Tag Gallagher, Bravo/The British Film Institute, The Library of Congress, UCLA Film and Television Archive, MGM/UA, Sony Pictures Entertainment, Warner Bros./Turner Entertainment Co., and Twentieth Century-Fox.

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