

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

MATTHEW WEINER'S 'REQUIRED VIEWING,' A FILM SERIES FEATURING TEN MOVIES THAT INFLUENCED 'MAD MEN'

Presented in conjunction with a major new exhibition that explores the creative process behind *Mad Men*

March 14–April 26, 2015

Astoria, New York, March 4, 2015—As *Mad Men* begins its final seven episodes on AMC, Museum of the Moving Image will present a film program featuring ten movies that had an important influence on the creation of *Mad Men*, selected by series creator Matthew Weiner, movies that made a deep impression on him and were required viewing for people working on the show. The film series, [Required Viewing: Mad Men's Movie Influences](#), runs from March 14 through April 26, at the Museum, and includes such titles as *The Apartment*, *Les Bonnes Femmes*, *The Americanization of Emily*, and *North by Northwest*.

Most of the films will be presented in 35mm, including an IB Technicolor print of *Vertigo*, in the Museum's majestic Redstone Theater. A full schedule is included below, with descriptions written by Weiner.

The series accompanies [Matthew Weiner's Mad Men](#), a major new exhibition that explores the creative process behind *Mad Men*, featuring original sets, hundreds of props, iconic costumes, and video clips, advertising art, and personal notes and research material from Weiner. The exhibition will be on view at the Museum from March 14 through June 14, 2015. View the [press release](#) for more information.

"The films chosen by Matt Weiner yield tremendous insight into *Mad Men's* approach to character, tone, and atmosphere," said Chief Curator David Schwartz. "And the films are great; they should be required viewing for fans of the show as well as its creative team."

With its richness of detail and depth of characterization, *Mad Men* has an artistic ambition that reveals many influences. Matthew Weiner drew from literature, cinema, fashion, photography, architecture, music, and more, to help create the world of the show. His goal was not just to render a realistic depiction of the period, but to delve deeper, to reveal the inner worlds of the show's characters—the obsessions, desires,

and dreams that lie beneath the surface.

The Museum's exhibition and film series joins other initiatives around New York City celebrating *Mad Men*. *Mad Men*'s final seven episodes will air on AMC on Sundays at 10:00 P.M. ET/PT, from April 5 through May 17. Visit amctv.com for more information.

Press contact: Tomoko Kawamoto, tkawamoto@movingimage.us / 718 777 6830
[Download press images here \(user: press / password: images\)](#)

SCHEDULE FOR 'REQUIRED VIEWING: MAD MEN'S MOVIE INFLUENCES'

MARCH 14–APRIL 26, 2015

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. Advance tickets are available online at movingimage.us. Unless otherwise noted, tickets are \$12 per screening (\$9 seniors and students / free for Museum members at the Film Lover level and above) and include same-day gallery admission. To learn more about membership and to join, visit movingimage.us/support/membership.

All film descriptions were written by Matthew Weiner.

North by Northwest

SATURDAY, MARCH 14, 5:30 P.M.

SUNDAY, MARCH 15, 5:30 P.M.

Dir. Alfred Hitchcock. 1959, 136 mins. 35mm. With Cary Grant, Eva Marie Saint.

This film became an important influence on the pilot because it was shot in New York City, right around the time the first episode takes place. While more overtly stylized than we wanted to imitate, we felt the low angles and contemporary feel were a useful reflection of our artistic mindset. I had studied the film in depth at USC film school and absorbed much of its "ordinary man in extraordinary circumstances" narrative drive. It is worth noting that Cary Grant is playing an Adman named Roger, who is forced to assume another man's identity.

Inside *Mad Men*: An Evening with Matthew Weiner

A conversation with Matthew Weiner and a guest moderator (to be announced)

FRIDAY, MARCH 20, 7:00 P.M.

Matthew Weiner, the creator and show runner of *Mad Men*, will discuss the influences and inspirations behind the series, talk about his creative and collaborative process, and give a look behind the scenes of the remarkable film series *Required Viewing: Mad Men's Movie Influences*. Special guest moderator to be announced.

SOLD OUT. Tickets: \$25 (\$15 Museum members at the Film Lover, Dual, and Family levels / Free for Silver Screen and above).

The Apartment

With an introduction by Matthew Weiner

FRIDAY, MARCH 20, 9:15 P.M.

Dir. Billy Wilder. 1960, 125 mins. 35mm print courtesy of the Packard Humanities Institute

Collection at the UCLA Film & Television Archive. With Jack Lemmon, Shirley MacLaine.
I had seen this for the first time in film school and was bowled over by the dynamic writing and the passive nature of its hero, Jack Lemmon's C.C. Baxter. It is definitely a story of its times, firmly rooted in a Manhattan where seemingly regular men behave unscrupulously, and it completely engaged my imagination as a representation of office and sexual politics at the time. It blends humor and pathos effortlessly.

Tickets: \$15 (\$9 Museum members at the Film Lover, Dual, and Family levels / free for Silver Screen and above).

Blue Velvet

SATURDAY, MARCH 21, 4:00 P.M.

SUNDAY, MARCH 22, 7:00 P.M.

Dir. David Lynch. 1987, 120 mins. 35mm. With Isabella Rossellini, Kyle MacLachlan, Dennis Hopper.

Remarkably original for its time, this film had an impact on my generation that can't be underestimated. I saw it as I was finishing college and applied to film school soon after. Indefinable in genre, Blue Velvet moves from murder mystery to film noir to black comedy to coming-of-age story, almost from scene to scene. With stylistic richness and psychological complexity, it celebrates the horror of the mundane and is filled with reference to a kitschy and ironic "'50s" milieu. This incredible observation informed much of the 1980s and became an inspiration for the series and its attempt to equally revise our mythical perception of the period.

Vertigo

SATURDAY, MARCH 21, 1:30 P.M.

SUNDAY, MARCH 22, 4:00 P.M.

Dir. Alfred Hitchcock. 1958, 128 mins. **35mm IB Technicolor print!** With James Stewart, Kim Novak.

Released to negative reviews, it now ranks for many as the greatest film ever made. I had not seen it before the show began, but finally caught it on a break after the first season. I was overwhelmed with its beauty, mystery, and obsessive detail. I remember watching the camera dolly-in on Kim Novak's hair and thinking, "this is exactly what we are trying to do." Vertigo feels like you are watching someone else's dream.

Les Bonnes Femmes

FRIDAY, MARCH 27, 7:00 P.M.

Dir. Claude Chabrol. 1960, 100 mins. 35mm. With Bernadette Lafont, Clotilde Joano, Stéphane Audran.

I first saw this in film school and shared it to help the production design of the pilot because it was shot in the streets of Paris, with little embellishment, at exactly the time we were trying to recreate. The thematic aspects were valuable as well, as the film tells the everyday story of four bored working women led astray by their romantic fantasies. My favorite sequence, a kind of postscript to the whole film, is particularly relevant to the series as it features an unknown woman looking right down the lens at the audience.

Patterns

SATURDAY, APRIL 4, 4:00 P.M.

SUNDAY, APRIL 5, 4:00 P.M.

Dir. Fielder Cook. 1956, 83 mins. 35mm. With Van Heflin, Everett Sloane, Ed Begley.

I saw this film version as a child on sick day from middle school; it was originally written and produced for live television in 1955. Rod Serling ingeniously creates a boardroom passion play with a chilling first-person climax that I never forgot. We used it often over the life of the series to get a sense of the real offices and to see how virtue and ambition can clash when the older generation is pushed aside and ruthless business confronts humanity.

Dear Heart

SATURDAY, APRIL 4, 7:00 P.M.

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

Dir. Delbert Mann. 1964, 114 mins. 35mm print courtesy of the Packard Humanities Institute Collection at the UCLA Film & Television Archive. With Glenn Ford, Geraldine Page, Angela Lansbury.

Stumbling upon this film gave me the impetus to finally write the pilot. I was taken by this mainstream Hollywood film that reflected a very casual attitude towards sex, something that seemed uncharacteristic to my preconceptions of the era. With its glib bachelor hero and dowdy, conservative ingénue, it tells a tale of moral corruption and heartbreaking duplicity in the form of a light comedy. As Glenn Ford tries to change his ways and take responsibility for his meaningless romances in glamorous Manhattan, I found a jumping-off point for the series.

The Bachelor Party

SATURDAY, APRIL 11, 4:00 P.M.

Dir. Delbert Mann. 1957, 92 mins. Digital projection. With Don Murray, E.G. Marshall, Jack Warden.

Originally written and produced for live television in 1953, this film reteams writer Paddy Chayefsky and director Delbert Mann, and reflects the painful realism of their previous collaboration, the Oscar-winning film Marty. The "swinging bachelor" was a trope of fiction at this time, but this film poetically undoes the clichés of male camaraderie and presents both the issues of fidelity and loneliness with an unflinching eye.

The Best of Everything

SATURDAY, APRIL 18, 2:00 P.M.

SUNDAY, APRIL 19, 3:30 P.M.

Dir. Jean Negulesco. 1959, 121 mins. DCP. With Hope Lange, Stephen Boyd, Suzy Parker, Joan Crawford.

A highly stylized and star-studded adaptation of Rona Jaffe's 1958 best-seller, this film became part of the group mind-set for the pilot. Although I felt that it was a visually glamorized, and extremely melodramatic, I could see that its story was a well-observed representation of working women in New York at the time. The workings of the office, the romantic complications, and the living situations all smacked of the truth. Like many popular films of the time, it helped to inform our characters—they certainly would have seen it, and it would have had an impact on their real expectations.

The Americanization of Emily

SATURDAY, APRIL 25, 2:00 P.M.

SUNDAY, APRIL 26, 1:00 P.M.

Dir. Arthur Hiller. 1964, 115 mins. 35mm. With James Garner, Julie Andrews, Melvyn Douglas. *I saw this first in film school and was taken immediately with Paddy Chayefsky's ironic and rhythmic dialogue and by its deep anti-war sentiment, which was shocking because it was rarely discussed in the context of the allies in World War II. James Garner's portrayal of Charlie, a callow and glib womanizer who has given up on humanity and is then forced into heroism, influenced our attempt to recreate the mid-century male mindset and its relationship to existential absurdity.*

MUSEUM INFORMATION

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.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, tickets for screenings (\$12.00 adults / \$9.00 students and seniors / free for Museum members) will be available for advance purchase online at movingimage.us. Screening tickets include same-day admission to the Museum's galleries.

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.

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: <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.

###