

ONCE UPON A TIME IN AMERICA (1984)
BASED ON THE NOVEL 'The Hoods' by Harry Grey

directed by
Sergio Leone

CREDITS

DIRECTOR	Sergio Leone
EXECUTIVE PRODUCER	Claudio Mancini
PRODUCER	Arnon Milchan
SCREENPLAY BY	Leonardo Benvenuti, Piero De Bernardi, Enrico Medioli, Franco Arcalli, Franco Ferrini, Sergio Leone
DIRECTOR OF PHOTOGRAPHY	Tonino Delli Colli a.i.c., Technicolor S.p.A.
EDITING	Nino Baragli a.m.c.
MUSIC	Ennio Morricone
ART DIRECTION	Carlo Simi
COSTUMES	Gabriella Pescucci, Costumes Tirelli, Rome

CAST

DAVID 'NOODLES' AARONSON	Robert De Niro
MAXIMILIAN 'MAX' BERCOVICZ	James Woods
DEBORAH GELLY	Elizabeth McGovern
FRANKIE MANOLDI	Joe Pesci
JOE	Burt Young
CAROL	Tuesday Weld
JAMES CONWAY O'DONNELL	Reat Williams
POLICE CHIEF VINCENT AIELLO	Danny Aiello
CHICKEN JOE	Richard Bright
PATRICK 'PATSY' GOLDBERG	James Hayden
PHILIP 'COCKEYE' STEIN	William Forsythe
EVE	Darlanne Fluegel
'FAT' MOE GELLY	Larry Rapp
OFFICER 'FARTFACE' WHITEY	Richard Foronjy

SHARKEY

Robert Harper

VAN LINDEN

Dutch Miller

CROWNING

Gerard Murphy

YOUNG DEBORAH

Jennifer Connelly

At long last, materials for some of these missing sections have been found and re-inserted into the picture under the supervision of Leone's family and surviving collaborators. The work has been completed by the magnificent team at Cineteca di Bologna and L'Immagine Ritrovata, and it has been wonderful to witness this enlargement of Leone's vision, step by precious step.

The Film Foundation, thanks once again to generous funding from Gucci, is proud to have been a part of this effort to fully reconstitute the great Sergio Leone's epic cinematic canvas of the 20th century, *Once Upon a Time in America*.

Martin Scorsese Founder and Chair, The Film Foundation

ONCE UPON A TIME IN AMERICA

Sergio Leone died far too early, in 1989 at the age of 60. However, the seven pictures he left behind have the breadth and scope of a vast body of work. Each one of his pictures contains multitudes.

Leone was, of course, the man who reinvented the western, with the 'Man with No Name' trilogy, with *Once Upon a Time in the West*, and with the still underrated *Duck, You Sucker*.

But then, in the 80s, he decided to go in another direction with an adaptation of Harry Grey's 1952 book *The Hoods*, about Jewish gangsters during prohibition.

It was a great event when Leone shot in New York (he also shot in Montreal and Venice), and he was making a genuine epic, an attempt to tell the story of 20th century America and the intertwined interests and development of organized crime, business and politics.

We all eagerly awaited this all-star picture, which we knew would be beautifully crafted and would look and feel like no other gangster picture before or since.

Leone's preferred cut was long, over four hours, and he made several painful cuts himself, bringing the picture down to three hours and forty-nine minutes. When *Once Upon a Time in America* opened in the United States in the summer of 1984, it was in a version that Leone disowned - the film's intricate structure, which shifted back and forth in time, was thrown out and a lot of the film's poetic force was lost.

Later that year, we were able to see the longer cut, but there were persistent rumors of missing scenes that, we all hoped, would one day be found and re-incorporated into the movie.

'I BELIEVED IT WAS AN ADVENTURE. INSTEAD, IT WAS LIFE'

In Jean Baudrillard's opinion, 'Leone was the first post-modernist director.' Critic Tullio Kezich maintained that on Leone's passport, under the heading nationality, 'Cinema' was written instead of 'Italian.' His father, Roberto Roberti, a pioneer of silent cinema, was the lover of silent era diva Francesca Bertini, while his mother, Bice Waleran, was another film diva from that period; his father had directed her in a Western shot in Italy in 1913.

In between shooting *Once Upon a Time in the West* (1968) and *Duck, You Sucker!* (1971) Leone fell in love with a four hundred-page novel about Jewish gangsters, *The Hoods*. Harry Grey, the author's pseudonym, himself an ex-gangster, wrote it while doing time in Sing Sing.

Leone met him at the end of the Sixties and was intrigued by this ex-hoodlum who responded with monosyllabic answers - 'Yes, no, maybe' was all he was able to drag out of him - and represented none of the glory of criminality as depicted by Hollywood, who also shared with him the same imagination, formed in cinema theatres.

Leone understood that *The Hoods* would give him the opportunity to work, not on mythical characters as in his previous work, but on the Myth itself, on its transmission, on film genres and their derivations, on the infancy of the Twentieth century in a collective Remembrance of Things Past of sorts, as millions of people all over the world had fed their imaginations with the same Hollywoodian images and stories. The construction of this cathedral (as Enrico Medioli called the preparatory work) took a long time.

Eleven years passed between the making of *Once Upon a Time in America* and his previous film, *Duck, You Sucker!* In an interview, Leone paraphrased Joseph Conrad when joking about the enormous amount of time it took to make the film: 'I believed it was an adventure. Instead, it was life.'

According to those who collaborated with him between '67 and '77, Leone didn't work on a script, instead the story evolved through infinite oral versions. The cinematographic rights to the novel weren't initially available and after many fruitless attempts it would eventually be Alberto Grimaldi, the producer of some of Leone's earlier work as well as films by Fellini, Pasolini and Bertolucci, who managed to free up the rights and ask Norman Mailer to write a screenplay.

Leone didn't find that first draft interesting and for the rewrite he gathered an extraordinary group of Italian screenwriters around him: Kim Arcalli (Bertolucci's brilliant collaborator), Enrico Medioli (writer of seven screenplays for Visconti), Leo Benvenuti and Piero De Bernardi (masters of the *Commedia all'italiana* genre, who, in Mario Monicelli's film *My Friends*, reinterpreted the theme of friendship in a entirely new way). Later on, a young critic named Franco Ferrini joined the group (and, much later, during the final drafting of English language dialogue, Stuart Kaminsky). Medioli said: 'I think in some ways Leone only called me so that I would contradict him. I had never written action films... None of us screenwriters are American, none of us are Jewish, none of us are gangsters. Everything is filtered through the cinema, rather than through literature.'

At the center of the story are Noodles' memories, shredded by the effects of opium, saturated with nostalgia, impossible to retell in chronological order, but *Once Upon a Time in America* isn't a biopic, it is the memory of a man's life who, for over thirty years, has been examining and re-examining, over and over, his whole existence, specific details and events, obsessively retracing words, gestures, echoes from his past. The result of this lengthy writing process was a screenplay of almost five hours in length, proving too much for Grimaldi, defeated by his experiences with Bernardo Bertolucci's *1900*, which had been released in two parts. In 1980, Leone met with Arnon Milchan and Warner Brothers and finally it appeared as though the film was on the verge of being made, also because Robert De Niro had accepted to play Noodles.

During the protracted preparation for the film Leone had imagined practically every star in the history of cinema playing the various ages of Max and Noodles: Cagney, Depardieu, Gabin, Richard Dreyfuss, Paul Newman, Tom Berenger, Dustin Hoffman, Harvey Keitel... But De Niro offered him the possibility of letting 'Pinocchio become a real boy,' thereby freeing him from the role of puppeteer and allowing him to become the narrator. The pairing of James Woods and Robert De Niro added an authentic and realistic force to the screenplay, which Leone's cinema had not previously known.

Leone is the singer of this anthem to the cinema, the opium of the masses, which he and his screenwriters smoked with relish. However - and it goes without saying - if he hadn't had some of the greatest artists from the golden age of Italian cinema by his side, he would never have been able to create a gem so precious, so richly faceted, so luminous.

As in his previous films, Morricone's soundtrack is in perfect symbiosis with the images, but here, for the first time, it contains some famous songs from the Twentieth century (as well as Rossini's *Gazza ladra*) and is an integral part of the narration: it supports the jigsaw puzzle narrative structure and cross references between the various ages, thus allowing us to temporally locate Noodles' memories.

Morricone already had the soundtrack prepared in the mid-Seventies and during the shoot it was used to inspire the actors, as they did in the silent era.

The film was shot over nine months in Paris, Lake Como, New York, Rome, Miami, Venice, New Jersey and Montreal. It was one of the last epics to be shot before the advent of the digital age. Everything we see actually existed in front of the camera.

Scenographer Carlo Simi, costume designer Gabriella Pescucci and cinematographer Tonino Delli Colli achieved a miracle of storytelling, recounting three eras with meticulous attention to detail, precision and scrupulous veracity while working between North America and Europe.

During the advanced editing stages the issue of duration arose: the first version had a running time of four hours and twenty minutes. The studio expected a film of no more than 160 minutes, but Leone had HIS FILM in mind.

At the end of the struggle the American version, with the scenes re-edited in chronological order and not approved by Leone, lasted 2 hours and 19 minutes, while the European version, presented at Cannes in May 1984, lasted 3 hours and 49 minutes.

Several sequences had been eliminated, which, thanks to the stubborn will of the Leone family, the perseverance of The Film Foundation supported by Gucci and the rights owner Regency, we have been able to find and re-insert where Leone had originally intended them.

De Niro's memorable ecstatic smile in the film's finale is a liberating betrayal of cinematic conventions, but it is also a logical conclusion to a film which Leone considered to be 'a sort of death dance at the birth of a nation, (where) all my characters stare death in the face.'

It was to be the last frame of his cinema. Leone died in 1989, while at home watching Robert Wise's film *I Want to Live!*

Gian Luca Farinelli Director, Cineteca di Bologna

Beginning and end frames of the cut scenes allowed us to identify the exact place they were deleted from. Leone often recalled many of these scenes with regret, such as the appearance of Louise Fletcher, Oscar winner for *One Flew Over the Cuckoo's Nest*, as the director of a cemetery, which disappeared from the film along with the scene of Deborah (Elizabeth McGovern) reciting as Cleopatra.

This newly reconstructed version lasts 4 hours and 15 minutes.

All the characteristic elements of Sergio Leone's cinema are to be found in *Once Upon a Time in America*: myth, death, friendship, memories, robberies, betrayals, a much-anticipated duel, the 'visual' presence of the soundtrack, the amazing use of dolly shots and camera movement.

However, the film is very different from his previous work: thriller, melodrama, citations from gangster cinema classics, as well as the cinema of Chaplin, Welles and Neo-realism all come together in a voyage towards oblivion and death, in which we slowly discover, within this unreal cinematographic grandeur, Noodles' desperation and anguish.

In this circular story, where everything is always postponed and remains inalterable, in an America which is no longer the country where dreams come true, but where power can only ever end up ground to nothing, Noodles is an antihero with the aura of an epic character, an exile that can no longer return home, because home only exists in his memories.

Observing happenings from a cosmic perspective, examining his characters with compassion and emotion, once again Leone depicts human myths, but here we also find the miracle and mystery of their existence.

ABOUT THE RESTORATION

Contrary to what is often believed, even relatively recent films may require restoration.

The challenge in digitally restoring Leone's masterpiece, *Once Upon a Time in America*, was to bring back to the big screen a film of which only copies ruined by over-projection and in the initial stages of colour fading were in circulation.

The restoration of *Once Upon a Time in America* was a lengthy process in which various laboratories - amongst the most skilled in the world - were involved. The restoration enabled not just the application of new digital supports for screening the film and new film copies, but also the creation of new preservation elements.

The post-production work on the film was carried out in Italy, but today the original negative, as well as many other working elements, are conserved in Los Angeles. The original 35mm camera negative, which had been carefully conserved in the vaults of Twentieth Century Fox, was scanned at a resolution of 4K at Warner Bros. Motion Picture Imaging (MPI). The scanned files were then worked on at 4K resolution in Cineteca di Bologna's *L'Immagine Ritrovata* laboratory, where the complete frame-by-frame digital restoration was carried out.

The most demanding and delicate phase of the restoration was without doubt the color correction, working to recreate the sooty and smoky atmosphere of the '20s and '30s and the colder, more pallid atmosphere of the late '60s. As a reference in this phase, Martin Scorsese's own positive copy - conserved at MoMA, New York - was fundamental, as were the contributions of numerous people who worked on the original production and lent their experiences and memories of working on Leone's set to the restoration process.

The soundtrack for *Once Upon a Time in America* was restored in mono and remastered into 5.1 channel stereo at Chace Audio in Burbank, California in 2001, under the supervision of Regency Pictures and Elissa Loparco (Senior Vice President of Post-Production and Music), Schawn Belston (SVP, Library and Technical Services at Twentieth Century Fox), and Robert Heiber (CEO of Chace).

To create this track, Chace engineers used a 35mm 3-track magnetic sound track containing the mixed composite, the mono music and the mono sound effects. Now, ten years later, the soundtrack's definition,

dynamic and spatialisation have been further improved by the use of the latest audio technologies at L'Immagine Ritrovata and optimised for digital theatrical release.

The main challenge faced was represented by the desire to re-insert the scenes cut by Sergio Leone. A team of film scholars worked for months researching all available information and testimonies. Ever aware of the delicacy of the intervention, these scenes, previously considered lost, were inserted in an extended version in the most harmonious way possible. Technically, the homogeneity of the unedited scenes was the biggest problem, as unfortunately the negatives for these scenes no longer exist.

The only materials available were discarded strips of working positives which had been badly preserved. Making this task even more difficult was the fact that the working positives had been printed without particular care, as originally they were part of the working copies which circulated between the assistant editors and sound editors as a work reference.

GUCCI: FOREVER NOW

Celebrating a rich history influenced by film, Gucci has made a long-term commitment to support The Film Foundation's efforts to save cinematic treasures. Many are not aware that these valuable artifacts of our cultural heritage are in danger of deterioration. Those who work to preserve the films of the first hundred years of cinema are in a race against time. There is no more powerful way to make clear the preservation message than to provide audiences with the opportunity to experience restored cinematic masterpieces firsthand. Gucci is proud to partner with The Film Foundation to restore and present the works of visionary filmmakers like Sergio Leone, who have made an enduring contribution to the history of motion pictures.

Inspired by its heritage as an iconic brand, Gucci celebrates the creativity of the past as inspiration for the future. It is the hallmark of the company's 'Forever Now' philosophy - and the foundation for Gucci's commitment to preserving the work of artists and their legacies. The restoration of *Once Upon a Time in America* has been made possible by Gucci as part of a multi-year partnership with The Film Foundation to add at least one film every year to a growing collection of restored titles that includes *A Woman Under The Influence* (1974, d. John Cassavetes), *Le Amiche* (1955, d. Michelangelo Antonioni), *Wanda* (1970, d. Barbara Loden), *Senso* (1954, d. Luchino Visconti), *Il Gattopardo* (1963, d. Luchino Visconti), *La Dolce Vita* (1960, d. Federico Fellini), and now *Once Upon a Time in America* (1984, d. Sergio Leone). Gucci salutes Martin Scorsese, The Film Foundation and its partner archives for ensuring that these films will survive to be seen and experienced by future generations. The images in these sequences were ruined, not just by their poor state of preservation, but also through their use as working copies. Our most heartfelt thanks go to Franco Ferrini, one of the film's screenwriters, who made a fundamental and invaluable contribution to the restoration by providing the original screenplay from the set, which thus represented the principal source of reference for the insertion of previously unedited scenes. We also wish to thank executive producer Claudio Mancini, editors Patrizia Ceresani and Alessandro Baragli, Leone's assistants, who gave their approval to the extended version, Fausto Ancillai and Leone's family for all the support they gave throughout the entire restoration process. Davide Pozzi Director, L'Immagine Ritrovata laboratory

THE FILM FOUNDATION

Created in 1990 by Martin Scorsese, The Film Foundation (film-foundation.org) is dedicated to protecting and preserving motion picture history. By working in partnership with the leading archives and studios, the foundation raises awareness of the urgent need for preservation and has saved over 560 films. In addition to the preservation, restoration, and presentation of classic cinema, the foundation teaches young people about film language and history through *The Story of Movies*, the organization's groundbreaking educational program that is currently being used by over 92,000 educators. Joining Scorsese on the board of directors are Woody Allen, Paul Thomas Anderson, Wes Anderson, Francis Ford Coppola, Clint Eastwood, Curtis Hanson, Peter Jackson, Ang Lee, George Lucas, Alexander Payne, Robert Redford, and Steven Spielberg. The Film Foundation is aligned with the Directors Guild of America.

FONDAZIONE CINETECA DI BOLOGNA

Fondazione Cineteca di Bologna is an internationally distinguished film archive founded in the 1960s, a full member of the Fédération Internationale des Archives du Film (FIAF) since 1989, and of the Association des Cinémathèques Européennes (ACE).

In the last 15 years Fondazione Cineteca di Bologna has broadened its projects, activities and areas of distinction which include: film restoration, film collection, teaching programs, daily theatrical screenings, publishing (books and DVDs), a globally known restoration festival - Il Cinema Ritrovato - and five other festivals throughout the year, a library, nonfilm collections - photography, graphic design, art, and archives - the Chaplin, Pasolini, Blasetti, Renzi and Olmi archives.

Fondazione Cineteca di Bologna film vaults hold a collection of over 35,000 prints including 16 and 35mm positives and negatives of films restored by the archive and collections belonging to film producers, distributors and collectors, offering a representation of the whole history of cinema, from silent to sound up to the mid 1990s. Among others, the legendary film production company Titanus has recently deposited its collection with the Cineteca.

Cineteca's L'Immagine Ritrovata laboratory has established its reputation in the world of film archives thanks to the restoration of many masterpieces by Leone, Chaplin, Pasolini, the Lumière brothers, Visconti, Murnau, Renoir, Fellini and many others. Cineteca has collaborated with The Film Foundation in the past and is a partner in Martin Scorsese's non-profit World Cinema Foundation for the restoration, the dissemination and the preservation of cinema heritage from neglected countries.

REGENCY ENTERPRISES

Regency was founded by Arnon Milchan, who is renowned as one of the most prolific and successful independent film producers of the past 30 years. Regency has produced many high-profile films and continues to support essential initiatives to preserve, restore and distribute the films that make up its great legacy of filmmaking. The impact of *Once Upon a Time in America* on film history represents Leone's passion and dedication as no other in his filmography. Regency is honored to support the restoration and preservation of one of the greatest movies ever made.

ANDREA LEONE FILMS

Andrea Leone Films was founded in 1989 by Sergio Leone and is currently managed by his children, Andrea and Raffaella. Andrea Leone Films boasts twenty years of experience in the distribution and production of films in both Italy and abroad, and the company is also focused on the management of the works of Sergio Leone.

Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Andrea Leone Films, The Film Foundation, and Regency Enterprises. The restoration of *Once Upon a Time in America* was funded by Gucci and The Film Foundation. 4K Scans by Warner Bros. Motion Picture Imaging (MPI).

Still Photographs ©1983 Embassy International Pictures ©2003 Regency Entertainment (USA), Inc. (United States) ©2003 Monarchy Enterprises S.a.r.l. (Canada and rest of world) from the Angelo Novi Collection/Cineteca di Bologna.

ONCE UPON A TIME IN AMERICA (1984, di Sergio Leone)

The Film Foundation

Created in 1990 by Martin Scorsese, The Film Foundation preserves and restores motion pictures in partnership with the leading archives and studios; provides public access to these restored films; and educates the next generation about the importance of preservation through *The Story of Movies*. The foundation has saved over 560 films to date.

Gucci & The Film Foundation Partnership

Gucci has supported the work of The Film Foundation since 2006, contributing over 2 million dollars to restore and preserve films by visionary:

2006 – A WOMAN UNDER THE INFLUENCE (1974, d. John Cassavetes)

2007 – LE AMICHE (1955, d. Michelangelo Antonioni)

2008 – WANDA (1970, d. Barbara Loden)

2009 – SENSO (1954, d. Luchino Visconti)

2010 – IL GATTOPAR DO (1963, d. Luchino Visconti) – *premiered at Cannes 2010*

2010 – LA DOLCE VITA (1960, d. Federico Fellini) – *premiered at Rome Film Festival in 2010*

2011 – Partial support for **WE CAN'T GO HOME AGAIN** (1976, d. Nicholas Ray)

2012 – **ONCE UPON A TIME IN AMERICA** (1984, d. Sergio Leone) – *premiering at Cannes 2012*

2012 – **IL CASO MATTEI [THE MATTEI AFFAIR]** (1972, d. Francesco Rosi) – *premiering at Venice 2012*

About the Film

Sergio Leone was known for his westerns, but his last film, was a gangster epic set in New York City. Leone had read Harry Grey's *The Hoods* between shooting *Once Upon a Time in the West* (1968) and *Duck, You Sucker!* (1971), and was intrigued by the material and how it represented none of the glory of criminality as depicted by Hollywood. Leone worked on the project for over the next decade – the story evolving through infinite oral versions and Leone envisioning practically every star playing the various ages of Max and Noodles (Cagney, Depardieu, Gabin, Richard Dreyfuss, Paul Newman, Tom Berenger, Dustin Hoffman, Harvey Keitel). With Robert De Niro and James Woods finally cast as Noodles and Max, respectively, the film was shot over nine months in Paris, Lake Como, New York, Rome, Miami, Venice, New Jersey, and Montreal. One of the last epics shot before the advent of digital technology, everything we see in the film actually existed – no major effects added later. Sergio Leone's first version of the film was 4 hours and 20 minutes. For its Cannes premiere in May 1984, the film was edited down to 3 hours and 49 minutes, and then further cut to 2 hours and 19 minutes for its US release.

About the Restoration For the new restoration, Warner Bros. Motion Picture Imaging (MPI) scanned the original camera negatives of the 3 hour and 49 minute version and the picture was digitally restored at 4K resolution at Cineteca di Bologna's lab L'Immagine Ritrovata. Cineteca di Bologna worked with the Leone Family, film historians, and the film's original crew (Franco Ferrini, one of the film's screenwriters, executive producer Claudio Mancini, editors Patrizia Ceresani and Alessandro Baragli, and sound mixer Fausto Ancillai) to find and re---insert 26 minutes of additional footage that had not made the European and US release cuts – where Leone had originally intended them, using the original screenplay and the beginning and end frames of the cut scenes to indentify the exact place from which they were deleted from. The only surviving materials in existence for the cut scenes were discarded strips of working positives that had been badly preserved so the greatest challenge in the restoration was matching the look and feel of the majority of the film. The running time of the newly restored film is 4 hours and 15 minutes.

Restoration Credit Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Andrea Leone Films, The Film Foundation, and Regency Enterprises. The restoration of *Once Upon a Time in America* was funded by Gucci and The Film Foundation. 4K Scans by Warner Bros. Motion Picture Imaging (MPIONCE UPON A TIME IN AMERICA (1984, d. Sergio Leone) The Film Foundation The Film Foundation

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PRESS

ONCE UPON A TIME IN AMERICA (1976)

Feature Film

"...Sergio Leone's richly cinematic magnum opus... exceptional..."

-- Kenneth Turan, *Los Angeles Times*; 10-Jul-1999

"...epic and rich... sits at the head table of gangster movies."

-- Almar Hafliadason, *BBC Films (UK)*

"...a brilliant stylistic accomplishment."

-- Douglas Pratt, *Hollywood Reporter*; 1-Jul-2003

"There are times when we don't understand exactly what is happening, but never a time when we don't feel confidence in the film's narrative."

-- Roger Ebert, *Chicago Sun-Times*; 1-Jan-1984

"...fascinating..."

-- Richard Corliss, *Time Magazine*; 18-Jun-1984

"...engrossing..."

-- Leonard Maltin, *Leonard Maltin's 2004 Movie & Video Guide*

"...visually stunning, rich in detail, and filled with outstanding performances."

-- *TV Guide's Movie Guide*

"...extraordinary..."

-- Adrian Turner, *Radio Times (UK)*

"This is Leone's gangster film to end all gangster films, a work of tremendous intellectual depth and emotional range."

-- Dan Jardine, *All Movie Guide*

"A truly magnificent piece of cinema... one of the finest commentaries on the birth pangs of modern America... a brilliantly structured mosaic of memories... Sad and vast yet compelling throughout, this remain Leone's most towering achievement."

-- *Channel 4 Film (UK)*

"...a powerful, sweeping epic... Sergio Leone shot the film with such style, grace, and patience that it is impossible not to get caught up in the story."

-- Derek Smith, *Apollo Movie Guide*

"[Leone's] fantasia of gangland themes and images barely works by the standards of a gangster film, but succeeds brilliantly by those of epic poetry."

-- Keith Phipps, *The Onion A/V Club*; 17-Jun-2003

"...drenched in imagery pregnant with meaning... delivers a profound kind of mystery."

-- Adam Smith, *Empire Magazine (UK)*

"...the movie has a strong narrative drive and packs an enormous emotional wallop."

-- Ivana Redwine, *About.com*

"...a cinematic masterpiece."

-- Yuri German, *All Movie Guide*

"...an unqualified masterpiece."

-- Rob Lineberger, *DVD Verdict*; 14-Jul-2003

GUCCI

THE FILM FOUNDATION
FILMMAKERS FOR FILM PRESERVATION

**GUCCI EXTENDS SEVEN-YEAR PARTNERSHIP WITH MARTIN SCORSESE'S FILM FOUNDATION
THROUGH RESTORATION OF SERGIO LEONE'S *ONCE UPON A TIME IN AMERICA***

World Restoration Premiere of Leone's Cinematic Masterpiece

With 20 minutes of additional scenes planned

For 2012 Cannes Film Festival

April X, 2012 MILAN – Gucci is pleased to announce that it is extending its commitment to preserving the artistic and cultural heritage of landmark cinema through a 2012 contribution to Martin Scorsese's Film Foundation for the restoration of Sergio Leone's *Once Upon A Time in America* (1984). To date, Gucci has donated over USD \$2 million to The Film Foundation in its restoration of seven historic film titles.

The new 4K digital restoration which was restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Andrea Leone Films, The Film Foundation, and Regency Enterprises and funded by Gucci and The Film Foundation, will have its world premiere at the 65th Cannes Film Festival on May 18, 2012. The following evening Gucci Creative Director Frida Giannini together with Vanity Fair Editor Graydon Carter will host an exclusive dinner at the Hotel du Cap, followed by a party in honor of Sergio Leone and the restoration of this iconic film.

The film, Leone's last, originally premiered out of competition at Cannes in 1984, at 229 minutes, the same version of which was released in European theaters that spring. The newly restored version to premiere this year at Cannes brings Leone's masterpiece back to life, featuring roughly 20 minutes of additional scenes that have never been seen by audiences before. Through the work of The Film Foundation and through funding by Gucci, Cineteca di Bologna and L'Immagine Ritrovata will restore the 229 minute version utilizing the original camera negative held by the US rightsholder, Regency Enterprises, along with the 20 minutes of additional footage found and preserved by the Leone family.

"Our invaluable partnership with Gucci over the years has resulted in the restoration of films that have greatly impacted our history and culture, including *IL GATTOPARDO*, *LA DOLCE VITA*, *SENSO*, and *A WOMAN UNDER THE INFLUENCE*. Gucci's continued generosity is now making it possible to fully

reconstitute the great Sergio Leone's epic cinematic canvas of the 20th century, ONCE UPON A TIME IN AMERICA, a fitting addition to Gucci's legacy of support for film preservation," said Martin Scorsese, Chair of The Film Foundation. – *to be approved*

Gucci's Creative Director Frida Giannini said, INSERT QUOTE.

Commenting on this auspicious occasion, Raffaella Leone said, "I feel very nostalgic and deeply moved that 'Once Upon a Time in America' will be presented again in Cannes where it was originally shown for the first time. It will be wonderful to see the restored version on the big screen and with the additional footage of the original director's cut. Gucci, the Film Foundation, Cineteca di Bologna and l'Immagine Ritrovata, not to mention Regency Enterprises, made a dream come true by creating the greatest possible tribute to my father and his work. Working with them on this project has been a great privilege and I can't thank them enough."

Through its multi-year partnership with The Film Foundation, Gucci celebrates its own 91-year history which has been strongly influenced by cinema. The collection of iconic films, under the banner "Cinema Visionaries," restored to date by Gucci and The Film Foundation includes:

- In 2006- *A Woman Under The Influence* (1974, d. John Cassavetes)
- In 2007- *Le Amiche* (1955, d. Michelangelo Antonioni)
- In 2008- *Wanda* (1970, d. Barbara Loden)
- In 2009- *Senso* (1954, d. Luchino Visconti)
- In 2010- *Il Gattopardo* (1963, d. Luchino Visconti)
- In 2010- *La Dolce Vita* (1960, d. Federico Fellini)
- In 2011- support of the restoration of *We Can't Go Home Again* (1976, d. Nicholas Ray)
- In 2012- *Once Upon A Time In America* (1984, d. Sergio Leone)

Through the "Cinema Visionaries" series, Gucci and The Film Foundation screen these restored titles at select international film festivals and museums around the world. In order to further benefit the communities served by the program, Gucci extends its support to local film festivals and film societies, and is also proud to support The Film Foundation's Conservation Collection.

About The Film Foundation:

Created in 1990 by Martin Scorsese, The Film Foundation (film-foundation.org) is dedicated to protecting and preserving motion picture history. The foundation raises awareness of the urgent need to preserve motion pictures and, working in partnership with the leading archives and the studios, has saved over 560 films to date. In addition to the preservation, restoration, and presentation of classic cinema, the foundation is teaching young people about film language and history through *The Story of Movies*, the organization's unique and groundbreaking educational program. Joining Scorsese on the board of directors are Woody Allen, Paul Thomas Anderson, Wes Anderson, Francis Ford Coppola, Clint Eastwood, Curtis

Hanson, Peter Jackson, Ang Lee, George Lucas, Alexander Payne, Robert Redford, and Steven Spielberg. The Film Foundation is aligned with the Directors Guild of America.

About Gucci:

About Andrea Leone Films:

Andrea Leone Films was founded in 1989 by Sergio Leone and is currently managed by his children, Andrea and Raffaella. In addition to the management of the works of Sergio Leone, Andrea Leone Films boasts twenty years of experience in the distribution of films in Italy as well as the production of films in both Italy and abroad, with a catalogue of nearly 400 pictures.

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