

INDIECOLLECT

Lumiere Film Festival Celebrates IndieCollect's 4K Restoration of THE AMUSEMENT PARK

By George Romero

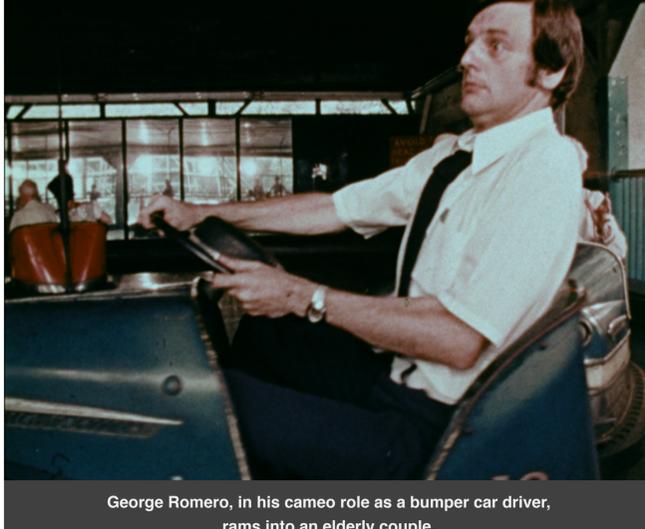
Lyon, France

Monday, Oct 12, 8:15pm - Lumière Terreaux

Friday, Oct 16, 8:45pm - Institut Lumière

Saturday, Oct 17, 7:30pm – Comœdia

[Purchase tickets here.](#)



George Romero, in his cameo role as a bumper car driver, rams into an elderly couple.

We are thrilled that French audiences and international guests at the 2020 Lumiere Film Festival are discovering George Romero's THE AMUSEMENT PARK (1973, 53 min), his marvelously eerie film about the deprivations of age.

We created a new 4K restoration in collaboration with his widow Suzanne Desrocher-Romero, with funding from the George A. Romero Foundation. IndieCollect had to work from two surviving 16mm prints, both badly faded, but our in-house colorists Anastasia Cipolla and Oskar Miarka did a remarkable job of saving the film.

A Plea for Humanity

In the film, we see an elderly but elegant white-suited gentleman (played by Lincoln Maazel) wander through an amusement park. Mysteriously hostile strangers humiliate him. By the end, he is disoriented, isolated, and ready to give up on the world. George Romero's dystopian vision is also a plea for humanity.

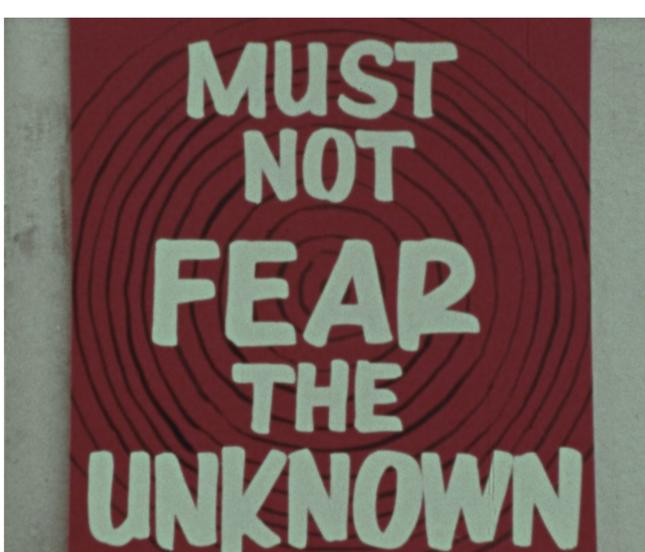


Lumiere Fest Film Description

Five years after the unforgettable shock of *Night of the Living Dead*, Romero is contacted by a Lutheran charity. The commission is surprising to say the least: the film should raise awareness of the effects of old age, societal indifference and mistreatment of the elderly. At the origin of the restoration of the film, the producer and widow of the director, Suzanne Desrocher-Romero confided in January 2020 to the *New York Times*, "To be honest, I don't know if they realized what kind of filmmaker George was."



Shot in the West View Amusement Park (since closed) in the Pittsburgh hills, *The Amusement Park* is a strange film. As usual, Romero uses a symbolic place (like, later, supermarkets). Here the park conceals chaotic crowds and roller coasters, like an allegory of aging.



The film did not benefit from a general public release, and its exploitation was limited to a few targeted screenings in community centers. But it bears the signature of its author: **it is terrifying.**

Author and professor Tony Williams, who saw it more than thirty years ago, wrote: "The film is too powerful for American society ... It must remain locked up and never see the light of day."

For writer Daniel Kraus (co-author with Guillermo del Toro of *Trollhunters* and the novelization of *The Shape of Water*), *The Amusement Park* is a revelation: "It's hellish. In his long career, during which he criticized American institutions, Romero has never been so ruthless."

So still at the beginning of his career, Romero imposed his style on *The Amusement Park*. Crazy, fascinating film, this personal and pessimistic work is still fully relevant today, in an American society where life expectancy is increasing but where the social and health systems are at the end of their rope. A brutal social allegory signed by the master of horror.

Coming Soon!

In France, THE AMUSEMENT PARK will be available from Potemkine Films. American audiences can look forward to seeing the film soon too. Stay tuned.



Last photo of Suzanne & George Romero together before his death in 2017. Courtesy Suzanne Desrocher-Romero.

It's been a tremendous pleasure to work with Suzanne on THE AMUSEMENT PARK and we look forward to collaborating on more Romero restorations in the future.

Sandra Schulberg and the IndieCollect Team



[Share](#) [Tweet](#) [Forward](#)

Copyright © 2019 Laboratory for Icon & Idiom, Inc. DBA IndieCollect, All rights reserved.

Our mailing address is:

IndieCollect
675 Third Ave
32nd Floor
New York, NY 10017

Want to change how you receive these emails?
You can [update your preferences](#) or [unsubscribe from this list](#).