

AUG—SEP 2016 at BAMcinémathèque

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AUG 4—SEP 22 (Eight Thursdays, 25 Films)

THE FILMS OF ROBERT FRANK

“One of the most important and influential American independent filmmakers of the last half-century.” —Manohla Dargis, *The New York Times*

Since the publication of his landmark collection *The Americans* in 1958, Swiss-born Robert Frank has been regarded as perhaps the single most influential photographer of his generation. Less well known—but no less groundbreaking—is Frank’s work as an independent filmmaker. Like his photographs, Frank’s restlessly inventive, searching films have a deceptively spontaneous quality, capturing fragments of everyday existence that reveal volumes. Encompassing records of the mid-century counterculture, meta-cinematic explorations of the boundaries between documentary and fiction, and sometimes painfully personal autobiographical works, the films of Robert Frank probe surface realities to expose the complicated, often troubling truths that lurk below.

Includes: *About Me: A Musical* (1971), *Candy Mountain* (1988), *C'est Vrai* (1990), *Conversations in Vermont* (1969), *Energy and How To Get It* (1981), *Fernando* (2008), *Flamingo* (1996), *Home Improvements* (1985), *Hunter* (1989), *I Remember* (1998), *Keep Busy* (1975), *Last Supper* (1992), *Life Dances On* (1980), *Life-Raft Earth* (1969), *Me and My Brother* (1965-8/1997), *O.K. End Here* (1963), *Paper Route* (2002), *The Present* (1996), *Pull My Daisy* (1959), *Sanyu* (2000), *Sin of Jesus* (1961), *This Song for Jack* (1983), *True Story* (2004/8), *Tunnel* (2008).

AUG 5—24 (18 Days, 40 Films)

JOE DANTE AT THE MOVIES

“One of the undisputed masters of modern genre cinema.”

—Tom Hiddleston, *Time Out London*

Dante in person!

“One of the most personal directors working in Hollywood” (Jonathan Rosenbaum), Joe Dante’s films brim with anarchic, inventive energy, and are indebted to (and a celebration of) the cartoons, comics and creature features that animated his childhood. Dante got his start working for Roger Corman, cultivating an appreciation for unpretentious ingenuity and a sharp satirical streak. His subversive forays into science fiction, fantasy, and horror deliver genre thrills while also coming laced with cutting critiques of American society and pop culture. This retrospective brings together Dante’s film and television work with unsurprisingly offbeat favorites hand-picked by the director.

Includes: Dante’s scenes from *Amazon Women on the Moon* (Dante & Arkush, 1987), *Artists and Models* (Tashlin, 1955), *The Big Clock* (Farrow, 1948), *The Black Book (Reign of Terror)* (Mann, 1949), *The Black Cat* (Ulmer, 1934), *A Bucket of Blood* (Corman, 1959), *The ‘Burbs* (Dante, 1989), *Burying the Ex* (Dante, 2014), *Cold Turkey* (Lear, 1971), *Confessions of an Opium Eater* (Zugsmith, 1962), *Dial M for Murder* (Hitchcock, 1954), *Explorers* (Dante, 1985), *The Fool Killer* (González, 1965), *Gremlins* (Dante, 1984), *Gremlins 2: The New Batch* (Dante, 1990), *His Kind of Woman* (Farrow & Fleischer, 1951), *The Hole* (Dante, 2009), *Hollywood Boulevard* (Dante & Arkush, 1976), *Homecoming* (Dante, 2005), *The Howling* (Dante, 1981), *Idiocracy* (Judge, 2006), *The Incredible Shrinking Man* (Arnold, 1957), *Innerspace* (Dante, 1987), *Invaders from Mars* (Menziess, 1953), *It’s A Gift* (McLeod, 1934), *It’s a Good Life (The Twilight Zone Movie)* (Dante, 1983), *Lisa and the Devil* (Bava, 1973), *Looney Tunes: Back in Action* (Dante, 2003), *Matinee* (Dante, 1993), *Mickey One* (Penn, 1965), *Modern Romance* (Brooks, 1981), *The Movie Orgy* (Dante, 1968), *Piranha* (Dante, 1978), *Runaway Daughters* (Dante, 1994), *The Screwfly Solution* (Dante, 2006), *The Second Civil War* (Dante, 1997), *The Smallest Show on Earth* (Dearden, 1957), *Small Soldiers* (Dante, 1998), *Theatre of Blood* (Hickox, 1973).

AUG 26—SEP 21 (23 Days, 19 Films)

THAT'S ENTERTAINMENT: MGM MUSICALS PART I

No studio did musicals better; MGM's films were bigger, splashier, more tuneful, and more innovative than any others. During Hollywood's Golden Age, the MGM lot was home to a staggering array of talent: legendary producer (and lyricist) Arthur Freed; the writing duo of Betty Comden and Adolph Green; songwriter and arranger Roger Edens; stars like Judy Garland, Gene Kelly, and Fred Astaire; and visionary directors like Vincente Minnelli and Stanley Donen. Their work represents the *Dream Factory* at its dreamiest and the apotheosis of this quintessentially American art form. *That's Entertainment: MGM Musicals Part I* comprises films made before 1950. *Part II* will feature films made from 1950 onward. Includes: *Anchors Aweigh* (Sidney, 1945), *Babes in Toyland* (also known as *March of the Wooden Soldiers*) (Meins & Rogers, 1934), *The Barkleys of Broadway* (Walters, 1949), *Born to Dance* (Del Ruth, 1936), *Cabin in the Sky* (Minnelli, 1943), *Easter Parade* (Walters, 1948), *Hallelujah* (Vidor, 1929), *In The Good Old Summer Time* (Leonard, 1949), *Madam Satan* (Demille, 1930), *Meet Me in St. Louis* (Minnelli, 1944), *The Merry Widow* (Lubitsch, 1934), *On the Town* (Donen & Kelly, 1949), *The Pirate* (Minnelli, 1948), *Strike Up the Band* (Berkeley, 1940), *Summer Holiday* (Mamoulian, 1948), *Take Me Out To The Ball Game* (Berkeley, 1949), *The Wizard of Oz* (Fleming, 1939), *Yolanda and the Thief* (Minnelli, 1945), *Ziegfeld Follies* (Ayers, Del Ruth, Lewis, Minnelli, Sidney, Pye & Walters, 1945).