

Brooklyn
Academy
of
Music

Peter Jay Sharp Building
30 Lafayette Avenue
Brooklyn NY 11217—1486
Telephone: 718.636.4129
Fax: 718.857.2021
BAM.org



News Release

Molly Gross
Senior Publicity Manager
mgross@BAM.org

BAMcinématek presents *1962: New York Film Critics Circle*, October 23—November 9

Introductions by New York Film Critics Circle members at select screenings

Opening night screening of Jacques Demy's *Lola* introduced by Circle Chairman Armond White

BAM Rose Cinemas (30 Lafayette Ave.)

Tickets: \$11 per screening for adults; \$8 for seniors (65 and over),
\$8 for children (ages five to eleven), and \$8 for students (25 and under with valid I.D.)

Monday–Thursday, except holidays; \$7 BAM Cinema Club members

Tickets available by phone at 718.777.FILM

Call 718.636.4100 or visit BAM.org

Brooklyn, September 25, 2009— From October 23—November 9, BAMcinématek, the repertory film program at BAM Rose Cinemas, presents *1962: New York Film Critics Circle*. BAMcinématek salutes the 75th Anniversary of the New York Film Critics Circle, the country's oldest and most prestigious film critics organization, by bringing back 1962—the only year the NYFCC did not present awards due to a newspaper strike. A selection of films that were released in New York in 1962, this series unites famous films with rarities, presenting the wide scope of films that were released commercially that year, many of which will be introduced by member critics of New York publications. "1962 was equal to Hollywood's fabled 1939. We welcome this great opportunity to learn and revise film history," says NYFCC Chairman Armond White, who co-curated the series with BAMcinématek.

Because internationally produced films did not always reach New York screens in their original year of production, 1962 saw an extraordinary number of releases representing the wide cross-section of work being produced as far back as 1957. 1962 saw films released by directors Agnes Varda, Michelangelo Antonioni—who had three films open commercially in 1962 alone—and Francois Truffaut, who would continue to produce major work for decades to come, as well as Jacques Demy's debut.

more ...

BAMcinématek

Highlights include films which illuminate one cinema's key movements, the French New Wave, mirrored in late-period masterpieces by American filmmakers—John Ford, Howard Hawks, Jerry Lewis and George Cukor—worshipped by the French directors in their days as film critics. These include Truffaut's *Shoot the Piano Player (Tirez sur le pianiste)* (1960) and *Jules and Jim (Jules et Jim)* (1962), Varda's *Cleo from 5 to 7 (Cléo de 5 à 7)* (1962), Demy's *Lola* (1961), along with Ford's *The Man Who Shot Liberty Valance*, Hawk's *Hatari!*, George Cukor's *The Chapman Report*, and Jerry Lewis' *The Errand Boy* (all 1962).

1962: New York Film Critics Circle includes a pair of Westerns: John Ford's *The Man Who Shot Liberty Valance* (1962) and Sam Peckinpah's *Ride the High Country* (1962), one made an American near the end of his career, the other just at the start, both of which feature Western icons—John Wayne and Randolph Scott—in self-conscious roles, while also introducing the pessimistic and elegiac tone that would inform the genre throughout the next decade. Also screening is the cult-classic *Whatever Happened to Baby Jane*, directed by the great Robert Aldrich, who along with Peckinpah, would develop into one of the most unique and idiosyncratic American director of the 1960s and 1970s.

One of the greatest of all large-scale film adventures, and produced in an effort to provide cinema-goers an experience that could never be duplicated on television screens, *Lawrence of Arabia* (1962), directed by David Lean, a three-and-a-half hour epic about the life of T.E. Lawrence, will screen followed by a panel discussion on the significance of 1962 to the history of cinema.

For press information, please contact Molly Gross at 718.636.4129 x3 / mgross@bam.org

1962: New York Film Critics Circle schedule

All prints are 35mm unless noted. All films are in English unless noted

JUST ADDED: NYFCC MEMBER INTRODUCTIONS AND PANEL SCHEDULE

Friday, October 23 at 2, 4:30, 6:50*, 9:30pm

Lola (1961), 90min, France/Italy, in French with English subtitles

Directed by Jacques Demy

With Anouk Aimée, Marc Michel

Dedicated to Max Ophuls, Demy's first feature is a self-described "musical without music." Roland (Michel) encounters old flame Lola (Aimée), now a cabaret dancer, and sees his affections blossom all over again. Recently restored by Demy's widow Agnès Varda, *Lola* is a gorgeous paean to first love and heartbreak, with cinematography by one of the key members of the French New Wave, cinematographer Raoul Coutard.

***Introduction by New York Film Critic Circle Chairman and NY Press Film Critic Armond White**

Saturday, October 24 at 6, 9pm

The Man Who Shot Liberty Valance (1962), 123min, U.S.

Directed by John Ford

With James Stewart, John Wayne, Lee Marvin, Vera Miles

"*Print the legend!*" This is a muscular yet tender account of the Old West's crossing into myth. Casting Stewart and Wayne as two opposites (intellect and brute force), Ford betrays his tough-guy image by revealing his romanticism for a lost age.

Sunday, October 25 at 1:30*, 7:30pm

Lawrence of Arabia (1962), 217min, U.K.

Directed by David Lean

With Peter O'Toole, Alec Guinness, Anthony Quinn, Omar Sharif

O'Toole is T.E. Lawrence, the British military officer who united the Arab tribes and led them into battle against Turkish occupiers, in Lean's *Lawrence of Arabia*, winner of seven Oscars. Everything about the film is calculated to inspire awe—from F.A. Young's cinematography to Maurice Jarre's memorable score.

***Panel discussion: Armond White, New York Press, Stephanie Zacherek, Salon, Lou Lumenick, New York Post, Marshall Fine, Star, John Anderson, Newsday**

Wednesday, October 28 at 4:30, 6:50*, 9:30pm

Ride the High Country (1962), 94min, U.S.

Directed by Sam Peckinpah

With Randolph Scott, Joel McCrea

Peckinpah's lament for the Old West long gone, made when he was just beginning his career, features Scott and McCrea as two old-time lawmen trying to stay virtuous in a changing world. Hired to transport some gold, Steve (McCrea) asks old friend Gil (Scott) to help out—however, Gil plans to steal the gold at the first opportunity.

***Introduction by The New Yorker Film Critic David Denby**

Thursday, October 29 at 6:30*, 9:30pm

Whatever Happened to Baby Jane? (1962), 134min, U.S.

Directed by Robert Aldrich

With Bette Davis, Joan Crawford

Bette Davis' career had long been in decline prior to her Oscar nomination for this melodrama/black comedy about two aging sisters and Hollywood has-beens (Davis and Crawford) rotting in a decaying mansion. A corrosive indictment of tinseltown, Aldrich's entertaining picture is legendary for the behind-the-scenes vitriol between Davis and Crawford and how it played out on-screen.

***Introduction by The Village Voice Film Critic Melissa Anderson**

Monday, November 2 at 6:50*, 9:30pm

The Chapman Report (1962), 125min, U.S.

Directed by George Cukor

With Shelley Winters, Jane Fonda

This adaptation of Irving Wallace's steamy novel capitalizes on the controversy unveiled in the wake of Kinsey's surveys on the sexual mores of suburbia. Four women, including a young Jane Fonda, each with their sexual hang-ups, bare all for researchers. It placed number four on Godard's top ten list the year it was released in France.

***Introduction by New York Magazine Film Critic David Edelstein**

Tuesday, November 3 at 6:50*, 9:30pm

The Errand Boy (1961), 92min, U.S.

Directed by and starring Jerry Lewis

Jerry Lewis wreaks havoc all over the backlots of "Paramutuel Pictures," where he's an underling hired to keep tabs on the employees' productivity. Lewis' brings absurdist humor, inventive sight gags, and a host of cameos—including one from the cast of *Bonanza*—to this satirical, deconstructionist take on Hollywood.

***Introduction by The Village Voice Film Critic J. Hoberman**

Wednesday, November 4 at 6:15*, 9:30pm

Hatari! (1962), 157min, U.S.

Directed by Howard Hawks

With John Wayne, Red Buttons

John Wayne plays the leader of a pack of big-game hunters on the African plains who tackle rhinoceroses, elephants, and giraffes to sell to American zookeepers in this late-career masterpiece by Howard Hawks. Featuring extraordinary action photography, a large cast circling each other effortlessly, and a focused look at love against the backdrop of a unique job, *Hatari!* is the extension of themes Hawks would examine throughout his career

***Introduction by Time Out New York Film Critic Joshua Rothkopf**

Thursday, November 5 at 4:30, 6:50*, 9:30pm

Shoot the Piano Player (Tirez sur le pianiste) (1960), 92min, France, in French with English subtitles

Directed by François Truffaut

With Charles Aznavour

Truffaut's second film, one of the key works in the French New Wave, is a delirious pastiche of moods and genres that pays homage to American gangster pictures. Aznavour is perfectly cast as the hangdog pianist with a past who errs in falling in love and ends up in the depths of the criminal underworld. Truffaut's visual inventiveness and speedy pacing create one of his most surprising, entertaining films.

***Introduction by Time Out New York Film Critic David Fear**

Friday, November 6 at 2, 4:30, 6:50*, 9:30pm

Jules and Jim (Jules et Jim) (1962), 105min, France, in French with English subtitles

Directed by François Truffaut

With Jeanne Moreau, Oskar Werner, Henri Serre

Truffaut saw two of his films released in NYC in 1962, including this film starring a never-better Jeanne Moreau as the enigmatic and willful Catherine, a complicated romantic and the object of desire (and destruction) for two young friends. Another classic photographed, along with *Shoot the Piano Player*, by Raoul Coutard.

***Introduction by The New York Post Film Critic Kyle Smith**

Saturday, November 7 at 6:50*, 9:15pm

Cléo from 5 to 7 (Cléo de 5 à 7) (1962), 90min, France/Italy, in French with English subtitles

Directed by Agnès Varda

With Corinne Marchand

Cléo follows a pop singer (Marchand) as she wanders Paris awaiting the results of a biopsy. A former photojournalist, Varda takes a cinema-verité approach—albeit peppered by remarkable style and flourish—as *Cléo* moves from being vain and childish and into a woman who takes responsibility for her own life in a final epiphany.

***Introduction by Slate Film Critic Dana Stevens**

Monday, November 9 at 4:30, 6:50, 9:15pm

Il Grido (1957), 116min, Italy/U.S., in Italian with English subtitles

Directed by Michelangelo Antonioni

With Steve Cochran, Alida Valli

One of Antonioni's most accessible and traditionally Italian films, *Il Grido* portrays a mechanic who, stunned by his lover's refusal of marriage, takes to wandering the Po Valley on foot. Antonioni explores the industrialization of rural Italy and draws his own parallels between the decaying landscape and his helplessly inarticulate protagonist

BAMcinématek

BAM Rose Cinemas “offers one of the most civilized movie-going experiences in the city.”

—The New York Times

The four-screen BAM Rose Cinemas (BRC) opened in 1998 to offer Brooklyn audiences alternative and independent films that might not play in the borough otherwise, making BAM the only performing arts center in the country with two mainstage theaters and a multiplex cinema. In July of 1999, beginning with a series celebrating the work of Spike Lee, BAMcinématek was born as Brooklyn's only daily year-round repertory film program. BAMcinématek presents new and rarely seen contemporary films, classics from cinema history, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests.

Now in its 10th year, BAMcinématek has not only presented major retrospectives by well-known filmmakers such as Michelangelo Antonioni, Shohei Imamura, Manoel de Oliveira, and Luchino Visconti, but it has also introduced New York audiences to contemporary artists such as Pedro Costa and Apichatpong Weerasethakul. In addition BAMcinématek programmed the first U.S. retrospective of directors Nuri Bilge Ceylan, Arnaud Desplechin, and Hong Sang-soo. Recently BAMcinématek co-curated a three year summer collaboration of new feature/documentary/short films with the Sundance Institute, 2006–2008.

BAMcinématek launched the first BAMcinemaFEST, June 17–July 2, 2009 a sixteen-day festival of new independent films and repertory favorites. Please visit BAM.org here for more information:
BAM.org/BAMcinemaFEST

http://www.indiewire.com/article/bamcinematek_launches_first_bamcinemafest/
—[indieWIRE](http://www.indiewire.com) on BAMcinemaFEST

Credits

Leadership support for BAMcinématek is provided by The Joseph S. and Diane H. Steinberg Charitable Trust.

BAM Rose Cinemas are named in recognition of a major gift in honor of Jonathan F.P. and Diana Calthorpe Rose. BAM Rose Cinemas would also like to acknowledge the generous support of The Peter Jay Sharp Foundation, The Estate of Richard B. Fisher, Jim & Mary Ottaway, Brooklyn Borough President Marty Markowitz, Brooklyn Delegation of the New York City Council, New York City Department of Cultural Affairs, New York State Council on the Arts, Bloomberg, and Time Warner Inc. Additional support for BAMcinématek is provided by The Grodzins Fund, and The Liman Foundation.

Special thanks to Armond White, Kate Brennan/Paramount, Cecilia Rose/Cine-Tamaris, Sandrine Butteau, Delphine Selles & Elodie Sobszak/Cultural Services of the French Embassy, Gary Pamucci/Kino, and Sarah Finklea & Brian Belovarac/Janus.

General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Shakespeare & Co. at BAM kiosks. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, is open for dining prior to Howard Gilman Opera House performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a special BAMcafé Live menu available starting at 8pm.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue;
D, M, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue
Train: Long Island Railroad to Flatbush Avenue
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM
Car: Commercial parking lots are located adjacent to BAM

For ticket and BAMbus information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.

###