

BAMcinémathèque announces three new ongoing series for 2018: *Screen Epiphanies*, *Beyond the Canon*, and *Women at Work*

Screen Epiphanies kicks off Feb 8, *Beyond the Canon* Feb 10, and *Women at Work* on Mar 2

January 17, 2018/Brooklyn, NY—BAMcinémathèque is excited to announce three programs that reflect its mission to provide a platform for marginalized voices in cinema. *Screen Epiphanies* invites arts and culture luminaries to highlight their cinematic inspirations; *Beyond the Canon*, pairs well-known classics alongside seminal works from overlooked filmmakers; and *Women at Work* explores the complex subject of women's work from a broad array of perspectives.

Screen Epiphanies is a once-monthly screening event, inspired by the BFI series of the same name, in which esteemed cultural figures introduce a film that inspired their love of cinema or catalyzed their entry into their chosen field. Our first edition brings multihyphenate artist Jean Grae to BAM on Feb 8 to discuss David Fincher's late-90s touchstone *Fight Club* (1999). On March 12, Academy Award-winning filmmaker Ezra Edelman (*O.J.: Made in America*) introduces Spike Lee's seminal Brooklyn drama *Do the Right Thing* (1989). April brings actress and director Adepero Oduye (*Pariah*, *12 Years a Slave*) to introduce Robert Duvall's *The Apostle* (1997—Apr 9), a searing, Oscar-nominated drama about faith and family.

The *Beyond the Canon* monthly series will pair one well-known, highly regarded 'canonized' film, with a thematically or stylistically related work that is equally brilliant, but not widely recognized and, most importantly, made by a commonly overlooked filmmaker. The first screening pairs Stanley Donen's 1952 classic musical *Singin' in the Rain* with Chantal Akerman's 1986 avant-garde musical *Golden Eighties*. In March, Stanley Kubrick's dystopian masterpiece *A Clockwork Orange* (1971) is screened alongside *Les Saignantes*, the 2005 explosively outré sci-fi satire by Cameroonian director Jean-Pierre Bekolo. In April BAMcinémathèque screens a double-bill of noir brilliance: Orson Welles' masterpiece *Touch of Evil* (1958) alongside Carl Franklin's vastly underrated thriller *One False Move* (1992). Both films offer taut direction, captivating unpredictability, and fascinating, insightful racial commentary. Of the series, BAM Senior Programmer Ashley Clark explains, "It's no secret that the cinema canon has historically skewed toward lionizing the white, male auteur. With *Beyond the Canon*, I want to challenge this history and spark conversations with our audience."

The inaugural installment of *Women at Work* will focus on labor activism, specifically on cinematic portrayals of women's pioneering roles in labor movements through history. It includes bracing documentaries of front-line action in Madeline Anderson's short film *I Am Somebody* (1969) and Barbara Kopple's *Harlan County, U.S.A.* (1976), galvanizing portraits of influential women like *Union Maids* (Klein, Mogulescu, Reichert, 1976), and classic dramas inspired by pioneering real-life figures with Mike Nichols' *Silkwood* (1983) and Sally Field's Oscar-winner *Norma Rae* (Ritt, 1979). The series also includes Sally Potter's *The Gold Diggers* (1983), Herbert Biberman's *Salt of the Earth* (1954) screening with *A Crime to Fit the Punishment* (Mack & Moss, 1982)—about the political atmosphere surrounding the production of *Salt of the Earth*—and the documentaries *The Life and Times of Rosie the Riveter* (Field, 1980) and *With Babies and Banners: Story of the Women's Emergency Brigade* (1979) and *The Global Assembly Line* (1986), both directed by Lorraine Gray. Closing the series is a new 35mm restoration of Lizzie Borden's *Born in Flames* (1983), with the director present for a Q&A. Subsequent editions of *Women at Work* will focus on women's intellectual and domestic labor.

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Beyond the Canon Schedule

Sat, Feb 10

Golden Eighties + Singin' in the Rain

Sat, Mar 10

Les Saignantes + A Clockwork Orange

Sat, Apr 21

One False Move + Touch of Evil

Screen Epiphanies Schedule

Thu, Feb 8

Jean Grae Presents *Fight Club*

Mon, Mar 12

Ezra Edelman Presents *Do the Right Thing*

Mon, Apr 9

Adepero Oduye Presents *The Apostle*

Women at Work Schedule

Fri, Mar 2

Salt of the Earth + A Crime to Fit the Punishment

(Appearance by co-directors of *A Crime to Fit the Punishment* Barbara Moss and Stephen Mack)

Sat, Mar 3

Harlan County, U.S.A.

I Am Somebody + The Willmar Eight (Q&A with director Madeline Anderson, moderated by Michelle Materre)

Silkwood

Sun, Mar 4

Norma Rae

Harlan County, U.S.A.

Mon, Mar 5

The Gold Diggers

Tue, Mar 6

Union Maids

(Q&A with co-directors Julia Reichert and Jim Klein)

Wed, Mar 7

The Life and Times of Rosie the Riveter

With Babies and Banners: Story of the Women's Emergency Brigade + The Global Assembly Line

Thu, Mar 8

Born in Flames

(Q&A with director Lizzie Borden)

Film Descriptions

A CLOCKWORK ORANGE (1971) *Dir. Stanley Kubrick. With Malcolm McDowell, Patrick Magee, Michael Bates.* Stanley Kubrick's chilling adaptation of Anthony Burgess' novel—in which Malcolm McDowell's sadistically grinning, mascara-sporting street punk unleashes ultra-violence in an ultra-mod dystopia—remains an unsettling, envelope-pushing vision of nihilistic brutality and totalitarian social control. A transfixing spectacle of stylized camerawork, slow-motion savagery, and dark wit, it's the rare film to have entered the canon that can elicit adulation and outrage in equal measure. *35mm. 136min.* Sat, Mar 10 at 7pm

A CRIME TO FIT THE PUNISHMENT (1982) *Dirs. Barbara Moss, Stephen Mack.* This fascinating making-of documentary investigates the controversy and political atmosphere surrounding the production of *Salt of the Earth*, movingly chronicling the filmmakers' defiance of the blacklist. *16mm. 46min.* Fri, Mar 2 at 7pm

* Screens with *Salt of the Earth*

THE APOSTLE (1997) *Dir. Robert Duvall. With Duvall, Billy Bob Thornton, Farrah Fawcett, Miranda Richardson.* In his Academy Award-nominated performance, Robert Duvall plays Sonny, a gifted Southern preacher loved by his community. When Sonny loses control and commits a crime of passion, he is forced to run from the law. Hiding out in the small town of Bayou Boutte, Sonny adopts a new identity and sets out on a new mission - to find the road to redemption. *134min.* Mon, Apr 9

BORN IN FLAMES (1983) *Dir. Lizzie Borden. With Honey, Adele Bertei, Flo Kennedy.* Cut to the pulse-quickening beat of the Red Krayola's titular post-punk anthem, this ultra-queer, No Wave-meets-sci-fi polemic takes place in a future New York where, 10 years after a socialist revolution, diverse feminist factions—organized by rival pirate radio stations—come together to fight for their rights in a supposedly “utopian” society. Shot on the streets of 1980s Manhattan, *Born in Flames* immortalizes the era's aesthetically and politically radical downtown scene. *35mm. 80min.* Thu, Mar 9 at 7pm

DO THE RIGHT THING (1989) *Dir. Spike Lee. With Spike Lee, Danny Aiello, Ossie Davis.* In Spike Lee's landmark Brooklyn classic, the streets of Bed-Stuy boil as racial tensions run high on the hottest day of the year. Loaded with an amazing supporting cast (including Samuel L. Jackson, John Turturro, and Rosie Perez) and music by Public Enemy, *Do the Right Thing* swings effortlessly from satire to social commentary—and 25 years after its controversial release, it remains an important cultural touchstone for a very different Brooklyn. *DCP. 120min.* Mon, Mar 12 at 7pm

FIGHT CLUB (1999) *Dir. David Fincher. With Brad Pitt, Edward Norton, Helena Bonham Carter.* Gen X disillusionment builds to a blow-it-all-up primal scream in David Fincher's gut-punching insta-classic. Edward Norton is a soul-dead yuppie who finds he only feels alive when he's getting beaten to a pulp by Brad Pitt's charmingly nihilistic Tyler Durden—and it turns out lots of other men feel the same way. *Fight Club* is both a tour de force of visceral filmmaking and a wickedly funny treatise on violence, masculinity, consumerism, and 1990s alienation. *35mm. 139min.* Thu, Feb 8 at 7pm

THE GLOBAL ASSEMBLY LINE (1986) *Dir. Lorraine Gray.* In this gripping, harrowing and insightful documentary, director Gray interviews factory worker women in Mexico and the Philippines and the U.S. industrialists they work for. *16mm. 58min.* Wed, Mar 7 at 8.45pm

*Screens with *With Babies and Banners: Story of the Women's Emergency Brigade*

THE GOLD DIGGERS (1983) *Dir. Sally Potter. With Julie Christie, Cassandra Colson, Siobhan Davies.* Made with an all-female crew, Sally Potter's bold feature debut is a surrealist science-fiction musical that explores the link between female cinematic representation and capitalist exploitation amid a dreamlike universe of wintry tundras, vaudeville stages, and ballrooms. The avant-garde art direction and gorgeous black-and-white cinematography (courtesy of Chantal Akerman collaborator Babette Mangolte) evoke a world pitched somewhere between Chaplin and Magritte. *35mm. 89min.* Mon, Mar 5 at 7 & 9:15pm

GOLDEN EIGHTIES (1986) *Dir. Chantal Akerman. With Delphine Seyrig, Miriam Boyer, Fanny Cottencou.* Chantal Akerman's audacious, exuberant musical—about the romantic ups and downs of young women working in an ultra-stylized soundstage shopping mall—plays like a classic MGM confection filtered through the Jeanne Dielman director's feminist, avant-garde formalism. Oddly catchy New Wave songs, quirky choreography, and a pastel-colored visual palette are among the many delights in one of the filmmaker's most inventive and daring experiments. *DCP. 96min.* Sat, Feb 10 at 5pm

HARLAN COUNTY, USA (1976) *Dir. Barbara Kopple.* Barbara Kopple's Oscar-winning documentary classic is an electrifying look at a tense, year-long standoff between striking Kentucky coal miners and the union-busting corporation determined to squash them. It's a gut-punching chronicle not only of the men on the picket lines, but of their heroic wives, who are the indispensable driving force behind the struggle (just wait for the moment one pulls a pistol out of her bra). *35mm. 103min.* Sun, Mar 4 at 4:30pm

I AM SOMEBODY (1970) *Dir. Madeline Anderson.* Pioneering black filmmaker Madeline Anderson directs this chronicle of a watershed moment in both the civil rights and labor movements—when 400 black women hospital workers in South Carolina stood up to the National Guard to demand union recognition. *16mm. 28min.* Sat, Mar 3 at 4:30pm
*Screens with *The Willmar 8*

LES SAIGNANTES (2005) *Dir. Jean-Pierre Bekolo. With Adèle Ado, Dorylia Calmel, Emile Abossolo M'bo.* Cameroonian auteur Jean-Pierre Bekolo concocts an explosively outré sci-fi satire that rivals *A Clockwork Orange* in its subversive sociopolitical commentary. In contrast to Kubrick's angry-young-man provocation, Bekolo's vision is blazingly (Afro)feminist, as a pair of supernatural lesbian call girls use their powers to smash a futuristic Cameroon's corrupt/vampiric political patriarchy. The film's dreamlike dystopian atmosphere is heightened by an appropriately grimy, neon-spattered visual style. *Digital. 97min.* Sat, Mar 10 at 7pm

THE LIFE AND TIMES OF ROSIE THE RIVETER (1980) *Dir. Connie Field.* Five women—three black, two white—recount their experiences working as welders, riveters, and munitions factory workers during World War II. This essential oral history contrasts the era's propaganda with the candid accounts of the women, who speak frankly about sexism, racism, unionization, and what happened when the men came home. *Digital. 65min.* Wed, Mar 7 at 7pm

NORMA RAE (1979) *Dir. Martin Ritt. With Sally Field, Beau Bridges, Ron Leibman.* An Oscar-winning Sally Field is iconic as the downtrodden Southern textile mill worker who takes a stand (literally) and leads the crusade to unionize her factory. Socially conscious director Martin Ritt (at one time a target of McCarthy's blacklist for his leftist leanings) skillfully balances engaging human drama with a rousing pro-labor message for one of the most empowering movies of the 70s. *DCP. 110min.* Sun, Mar 4 at 2 & 7pm

ONE FALSE MOVE (1992) *Dir. Carl Franklin. With Bill Paxton, Cynda Williams, Billy Bob Thornton.* Two ruthless drug dealers commit a brutal mass murder in Los Angeles and are forced to flee the state. When Fantasia (Williams), their beautiful accomplice, begs to go home to Arkansas, she unwittingly leads them into the eye of the hurricane. Waiting for them in Arkansas is an unlikely arsenal of law enforcers that includes two cynical L.A. cops and one eager, small-town sheriff. Sheriff Dale "Hurricane" Dixon (Paxton) has waited all his life for a major bust, and he's ready to meet these big city killers with his own brand of small-town justice. But when Fantasia arrives ahead of the gunmen, she brings with her a shattering secret from Hurricane's own past. *105min.* Sat, Apr 21

SALT OF THE EARTH (1954) *Dir. Herbert Biberman. With Rosaura Revueltas, Juan Chacón, Will Geer.* Made by a group of blacklisted filmmakers working with a largely nonprofessional cast, this extraordinary work of American neorealism charts the struggle of Mexican-American miners—and their wives, who form the backbone of the fight—as they strike for rights equal to their white counterparts. As a defiantly communist, feminist, anti-racist film produced at the height of the Red Scare, it was denounced by Congress and promptly suppressed—only to re-emerge as relevant and bracingly modern as ever. *35mm. 94min.* Fri, Mar 2 at 7pm

*Screens with *A Crime to Fit the Punishment*

SILKWOOD (1983) *Dir. Mike Nichols. With Meryl Streep, Kurt Russell, Cher.* Meryl Streep stars as Karen Silkwood in this true-life tale of the nuclear technician who blew the whistle on unsafe working conditions at her Oklahoma power plant—only to die under mysterious circumstances. In the hands of director Mike Nichols and the naturalistic performance of its star, *Silkwood* is both a portrait of blue collar American life and a chilling capitalist horror story. The strikingly feminist (and queer positive) tone is thanks in no small part to a script by Nora Ephron and Alice Arlen. *Digital. 131min.* Sat, Mar 3 at 7pm

SINGIN' IN THE RAIN (1952) *Dirs. Gene Kelly & Stanley Donen. With Gene Kelly, Donald O'Connor, Debbie Reynolds.* The classic moments just keep coming in Gene Kelly and Stanley Donen's perpetual joy machine, the oft-cited peak of MGM's legendary Freed Unit. Set during a key moment in Hollywood history—the transition from the silent to the talkie era—it's wall-to-wall with iconic musical numbers: Donald O'Connor's riotous "Make 'Em Laugh"; the gleeful "Good Morning"; the sizzling Jazz Age "Broadway Melody Ballet"; and, of course, Kelly's lamppost-swinging romp in the rain. A glorious feeling, indeed. *35mm. 103min.* Sat, Feb 10 at 5pm

TOUCH OF EVIL (1958) *Dir. Orson Welles. With Charlton Heston, Janet Leigh, Orson Welles.* Once you get past Heston playing a Mexican, the delights of this thriller set in a small border town are too numerous to mention: the imitated but never equaled opening shot, the delirious sleaziness of the setting, Dietrich as a gypsy madam, and at the center of it all, Welles in a show-stopping performance as the monstrously corrupt Hank Quinlan. Of her performance, Dietrich later claimed, "I think I never said a line as well as the last line in *Touch of Evil*." *95min.* Sat, Apr 21

UNION MAIDS (1976) *Dirs. Julia Reichert, Jim Klein, Miles Mogulescu.* This inspiring, Oscar-nominated paean to the power of female-led social action brings together three intrepid, unabashedly radical women, both black and white, who recount their experiences as union organizers in Depression-era Chicago. Their vivid accounts—which touch on issues of race, class, sexism, and police intimidation—are a testament to the integral role women played in the birth of the labor movement. *DCP. 50min.* Tue, Mar 6 at 7pm

THE WILLMAR 8 (1981) *Dir. Lee Grant.* Oscar-winning actress, director, and one-time blacklistee Lee Grant tells the remarkable story of the Willmar 8, a band of Minnesota women who embarked on the longest bank strike in American history in protest of gender discrimination. *DCP. 50min.* Sat, Mar 3 at 4:30pm

*Screens with *I Am Somebody*

WITH BABIES AND BANNERS: STORY OF THE WOMEN'S EMERGENCY BRIGADE (1979) *Dir. Lorraine Gray.* The forgotten history of how a band of women helped to create the United Auto Workers union, as told by the women themselves. *16mm. 45min.* Wed, Mar 7 at 8:45pm

* Screens with *The Global Assembly Line*

About BAMcinématek

Since 1998 BAM Rose Cinemas has been Brooklyn's home for alternative, documentary, art-house, and independent films. Combining new releases with BAMcinématek year-round repertory program, the four-screen venue hosts new and rarely seen contemporary films, classics, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests. BAMcinématek has hosted major retrospectives of filmmakers like Spike Lee, Chantal Akerman, John Carpenter, Manoel de Oliveira, Luis Buñuel, King Hu, and Vincente Minnelli (winning a National Film Critics' Circle Award prize for the retrospective), and hosted the first US retrospectives of directors Arnaud Desplechin, Hong Sang-soo, Andrzej Zulawski, and Jiang Wen. Since 2009 the program has also produced BAMcinemaFest, New York's home for American independent film, and has championed the work of filmmakers like Janicza Bravo, Andrew Dosunmu, Lena Dunham, and Alex Ross Perry. The 12-day festival of New York premieres, now in its ninth year, ran from June 14—25, 2017.

Credits

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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 Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. 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, offers varied light fare and bar service prior to BAM Howard Gilman Opera House evening performances.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater)
D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue
Train: Long Island Railroad to Atlantic Terminal – Barclays Center
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM
Car: Limited commercial parking lots are located near BAM. Visit BAM.org for information.

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