

BAMcinémathèque presents *A Different Picture: Women Filmmakers in the New Hollywood Era, 1967—1980*, May 2—20

Including appearances by Claudia Weill, Julia Reichert, and Christine Choy

April 2, 2018/Brooklyn, NY—From Wednesday, May 2 through Sunday, May 20, BAMcinémathèque presents *A Different Picture: Women Filmmakers in the New Hollywood Era, 1967—1980*. A counter-narrative to the traditional macho mythology of the New Hollywood era, this series seeks to correct a historical wrong. As programmer Jesse Trussell explains, “This series is a redress to the established *Easy Riders* and *Raging Bulls* narratives; women from coast to coast radically altering film form, film subject and film power structures.” This series spotlights the prodigious work of female filmmakers in the United States from 1967—1980; films made both inside and outside of the Hollywood system and encompassing a wide array of genres from comedy to drama, art house to exploitation.

The series opens with Claudia Weill in person for *It’s My Turn* (1980—May 2), starring Jill Clayburgh and Michael Douglas. *It’s My Turn* screens with Joyce Chopra’s *Joyce at 34* (1972), made in collaboration with Weill. The series closes with Weill’s iconic *Girlfriends* (1978—May 20). Two films by Elaine May, one of the few women making major studio films at the time, appear in the series: *A New Leaf* (1971—May 4), screening with Faith Hubley’s *W.O.W. (Women of the World)* (1975), and *Mikey and Nicky* (1976—May 13). There are also two films by Joan Micklin Silver: *Chilly Scenes of Winter* (1979—May 13) and the Academy Award-nominated *Hester Street* (1975—May 6). Screening with *Hester Street* is Barbara Loden’s rarely screened short film *The Frontier Experience* (1975), written by Silver.

Other special appearances include Julia Reichert in person for *Growing Up Female* (1971—May 5), which screens with Jane Giese’s *Janie’s Janie* (1971) and Liana Brandon’s *Betty Tells Her Story* (1972). Kathleen Collins daughter, Nina Collins, will introduce her mother’s 1980 film *The Cruz Brothers and Miss Malloy* (May 17), which screens with Fronza Woods’ *Killing Time* (1979) and *Fannie’s Film* (1979), all screened most recently in BAM’s *One Way or Another* series. Christine Choy joins us for a post-screening Q&A following her 1976 film *From Spikes to Spindles* (May 19), screening with Sylvia Morales’ *Chicana* (1979), two films by women of color relaying stories of their community’s past.

The first of two short film programs in the series features films by women who have gone on to direct well-known feature films. The program includes: *And You Act Like One Too* (1976—May 3) by *Desperately Seeking Susan* director Susan Seidelman; *I Don’t Know* (1976) by *Wayne’s World* director Penelope Spheeris; *Set-Up* (1978) a film school short by future Oscar-winner Kathryn Bigelow; Julie Dash’s *Four Women* (1975); and *Michigan Avenue* (1973) by Bette Gordon and James Benning. A second short film program focuses on the NYC punk scene featuring Vivienne Dick’s *She Had Her Gun All Ready* (1978—May 11) and Becky Johnston’s *Sleepless Nights* (1978), starring downtown legends John Lurie and Maripol.

Other series highlights include: Shirley Clarke’s *Portrait of Jason* (1967—May 5) screening with Ayoka Chenzira’s *Syvilla: They Dance to Her Drum* (1979); Yvonne Rainer’s *A Film About a Woman Who* (1974—May 5); three films by Chantal Akerman: *Hotel Monterey* (1972—May 16) screening with *La chambre* (1972), and *News From Home* (1977—May 18); Cinda Firestone’s *Attica* (1974—May 20); Kate Millet and Susan Kleckner’s *Three Lives* (1971—May 8) screening with Marguerite Paris’ *All Women Are Equal* (1972); Chick Strand’s *Soft Fiction* (1979—May 9) screening with Howardena Pindell’s *Free, White and 21* (1980); exploitation films like Barbara Peeters’ *Bury Me an Angel* (1972—May 12) and Stephanie Rothman’s *The Student Nurses* (1970—May 12) and *Terminal Island* (1973—May 12). The series also includes Larry Bullard and Carolyn Johnson’s *A Dream is What You Wake Up From* (1978—May 15) screening with *Your Children Come Back to You* (1979); Joan Darling’s *First Love* (1977—May 17); and Barbara Kopple’s *Harlan County USA* (1976—May 19) screening with Madeline Anderson’s *I Am Somebody* (1970).

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A Different Picture: Women Filmmakers in the New Hollywood Era, 1967—1980 Schedule

Wed, May 2

7pm: *It's My Turn* + *Joyce at 34*

Thu, May 3

7pm: Early Short Films Program

Fri, May 4

7pm: *A New Leaf* + *W.O.W. (Women of the World)*

Sat, May 5

2pm: *Growing Up Female* + *Betty Tells Her Story* + *Janie's Janie*

4:30pm: *Portrait of Jason* + *Syvilla: They Dance to Her Drum*

7:15pm: *A Film About a Woman Who...*

9:40pm: *A New Leaf* + *W.O.W. (Women of the World)*

Sun, May 6

4:15pm: *Hester Street* + *The Frontier Experience*

Tue, May 8

8:30pm: *Three Lives* + *All Women Are Equal*

Wed, May 9

7pm: *Soft Fiction* + *Free, White and 21*

Fri, May 11

7pm: Downtown NYC Program

Sat, May 12

2pm: *Bury Me an Angel*

4:30 & 9:30pm: *Terminal Island*

7pm: *The Student Nurses*

Sun, May 13

4:30pm: *Chilly Scenes of Winter*

7pm: *Mikey and Nicky*

Tue, May 15

7pm: *A Dream is What You Wake Up From* + *Your Children Come Back to You*

Wed, May 16

7pm: *Hotel Monterey* + *La chambre*

Thu, May 17

7pm: *The Cruz Brothers and Miss Malloy* + *Fannie's Film* + *Killing Time*

9pm: *First Love*

Fri, May 18

7 & 9:30pm: *News From Home*

Sat, May 19

6:30pm: *From Spikes to Spindles + Chicana*

8:30pm: *Harlan Country USA + I Am Somebody*

Sun, May 20

4pm: *Attica*

6pm: *Girlfriends*

Film Descriptions

A DREAM IS WHAT YOU WAKE UP FROM (1978) *Dir. Larry Bullard & Carolyn Johnson.* Who has access to the American Dream? Dedicated to radical Afro-Cuban filmmaker Sara Gómez, this urgent, stylistically bold mix of documentary, fiction, and historical reenactment profiles three black families—at home, school, work, and community meetings—to illuminate the African-American struggle. *Digital.* 50min. Tue, May 15 at 7pm

*Screening with *Your Children Come Back to You*

A NEW LEAF (1971) *Dir. Elaine May. With Elaine May, Walter Matthau, Jack Weston.* The great Elaine May wrote, directs, and stars in one of the funniest—and darkest—comedies of the 1970s. She's the impossibly nerdy, botanist-heiress who becomes the mark of Walter Matthau's fortune-hunting fallen aristocrat who sees marriage and murder as his ticket out of bankruptcy. What plays out is both deliciously deadpan and—thanks largely to May's endearing performance—oddly touching. 35mm. 102min. Fri, May 4 at 7pm & Sat, May 5 at 9:40pm

*Screening with *W.O.W. (Women of the World)*

ALL WOMEN ARE EQUAL (1972) *Dir. Marguerite Paris.* This vital historical document is one of the first films to portray the experiences of a transgender woman in an empathetic, non-exploitative way. 16mm. 15min. Tue, May 8 at 8:30pm

*Screening with *Three Lives*

ATTICA (1974) *Dir. Cinda Firestone.* In 1971, after their peaceful protest failed, 1,000 inmates at New York's Attica Correctional Facility took thirty-nine hostages and seized control of the prison yard—a four-day uprising against inhumane living conditions that would ultimately leave over forty people dead, the vast majority killed by state police. Cinda Firestone's long-unavailable documentary is a stunning, eye-opening look at this watershed moment in the ongoing prisoners' rights movement and a sobering journey into the dark heart of America's prison-industrial complex. *Digital.* 80min. Sun, May 20 at 4pm

BETTY TELLS HER STORY (1972) *Dir. Liane Brandon.* A woman relates a seemingly simple, humorous story about buying the "perfect dress." Then she tells it again, revealing the deep-seated anxieties and societal pressures concealed in the subtext. *Digital.* 20min. Sat, May 5 at 2pm

*Screening with *Growing Up Female + Janie's Janie*

BURY ME AN ANGEL (1972) *Dir. Barbara Peeters. With Dixie Peabody, Terry Mace, Clyde Ventura.* With Stephanie Rothman, Barbara Peeters was one of two women directors to leave their stamp on Roger Corman's exploitation outfit New World Pictures. In this female-driven biker flick, a vengeance-seeking hellcat (Peabody) grabs a shotgun, revs her engine, and hits the road to inflict some pain on the motorcycle gang who killed her brother. Along the way there are chair-breaking barroom brawls, a trippy encounter with a hippy witch, and a heavy psych-rock soundtrack. 35mm. 89min. Sat, May 12 at 2pm

CHICANA (1979) *Dir. Sylvia Morales.* This watershed work of the Chicana Movement spotlights the political and cultural contributions of Latina women from the Aztec era to the present, with an emphasis on their roles as revolutionary leaders. 23min. Sat, May 19 at 6:30pm

*Screening with *From Spikes to Spindles*

CHILLY SCENES OF WINTER (1979) *Dir. Joan Micklin Silver. With John Heard, Mary Beth Hurt, Peter Riegert.* Though it was billed as a quirky romantic comedy, Joan Micklin Silver's adaptation of the novel by Ann Beattie could be read as a romantic horror movie, a thorny, emotionally complicated plunge into the dark side of obsessive love and male chauvinism. John Heard is the Salt Lake City office worker whose fixation on a married woman (Hurt) grows increasingly unhinged—an arc that Silver traces with a tricky balance of deceptively breezy humor and piercing pathos. *Digital. 92min.* Sun, May 13 at 4:30pm

THE CRUZ BROTHERS AND MISS MALLOY (1980) *Dir. Kathleen Collins. With Randy Ruiz, Jose Machado, Lionel Pina.* The first film by Kathleen Collins—the pioneering black director whose long-unseen 1982 feature *Losing Ground* was one of the major rediscoveries of the last decade—is a warmly comic, magical realist tale of three Puerto Rican brothers living in upstate New York and their relationship to both an eccentric widow and the ghost of their dead father. *DCP. 54min.* Thu, May 17 at 7pm
*Screening with *Killing Time* + *Fannie's Film*

Downtown NYC Program: SLEEPLESS NIGHTS (1978) *Dir. Becky Johnston.* Downtown luminaries Maripol, John Lurie, Eric Mitchell, and Rene Ricard star in this provocative riff on Otto Preminger's *Laura* by way of Georges Bataille about three men obsessed by an absent woman. *Digital. 49min.* + **SHE HAD HER GUN ALL READY** (1978) *Dir. Vivienne Dick.* No Wave iconoclast Vivienne Dick depicts an antagonistic relationship between two women—played by the ever-attitudinal Lydia Lunch and Bush Tetras/The Contortions guitarist Pat Place—in this defiantly lo-fi scuzz saga featuring a Coney Island-set climax. *Digital. 28min* Fri, May 11 at 7pm

Early Short Films Program: I DON'T KNOW (1972) *Dir. Penelope Spheeris.* Penelope Spheeris (*The Decline of Western Civilization*) documents the relationship between her lesbian sister and her transgender lover in this intimate look at queer identity in 1970s Los Angeles. *35mm. 20min.* + **MICHIGAN AVENUE** (1973) *Dir. Bette Gordon & James Benning.* Bette Gordon's collaboration with James Benning is both a portrait of two women and a structuralist study of filmic composition. *16mm. 7min.* + **SET-UP** (1978) *Dir. Kathryn Bigelow.* The future Oscar-winner's Columbia MFA thesis film is a simultaneously propulsive and cerebral dissection of cinematic violence. *35mm. 17min.* + **AND YOU ACT LIKE ONE TOO** (1976) *Dir. Susan Seidelman.* A woman has an extramarital affair on her thirtieth birthday in this award-winning student work by *Smithereens* director Susan Seidelman. *16mm. 24min.* + **FOUR WOMEN** (1975) *Dir. Julie Dash.* The breakthrough work by Julie Dash (*Daughters of the Dust*) is a dance film set to the music of Nina Simone. *16mm. 7min.* Thu, May 3 at 7pm

FANNIE'S FILM (1979) *Dir. Fronza Woods.* A cleaning woman performs her job while voiceover narration expresses her inner thoughts, hopes, goals, and feelings in this challenge to received stereotypes about women of color who earn their living as domestic workers. *Digital. 15min.* Thu, May 17 at 7pm
*Screening with *The Cruz Brothers and Miss Malloy* + *Killing Time*

FILM ABOUT A WOMAN WHO... (1974) *Dir. Yvonne Rainer.* Choreographer turned filmmaker Yvonne Rainer proposed a revolutionary new cinematic language rooted in dance, performance art, autobiography, and a radical intersectional feminism. In this avant-garde masterpiece, she fuses the conventions of soap opera and Hollywood melodrama with a minimalist, post-structuralist syntax to explore dissatisfaction within a sexual relationship. The cinematography is by the great Babette Mangolte just before she began her history-making partnership with Chantal Akerman. *Digital. 104min.* Sat, May 5 at 7:15pm

FIRST LOVE (1977) *Dir. Joan Darling. With William Katt, Susan Dey, John Heard.* Joan Darling became one of the first women to direct a major Hollywood studio film with this romantic drama about the ups and down of a passionate relationship between a bookish, inexperienced college student (Katt) and an older, more worldly coed (Dey). Refreshingly, this bittersweet love story keeps female pleasure in mind during its steamy moments, while the echt-70s feel is bolstered by a soundtrack of Cat Stevens and Paul Williams. *Digital. 92min.* Thu, May 17 at 9pm

FREE, WHITE AND 21 (1980) *Dir. Howardena Pindell.* Multimedia artist Howardena Pindell assumes the identity of a blonde white woman to discuss the racism—both institutional and casual—she has

experienced as a black woman throughout her life in this powerfully personal video essay, which critiques the limitations of white feminism. *Digital*. 12min. Wed, May 9 at 7pm

*Screening with *Soft Fiction*

FROM SPIKES TO SPINDLES (1976) *Dir. Christine Choy*. Activist filmmaker Christine Choy (*Who Killed Vincent Chin?*) directs this revelatory documentary, which combines archival footage and interviews to trace the history of Chinese-American identity, the foundations of New York's Chinatown, and the community's rising political consciousness in response to police brutality and economic discrimination.

Digital. 50min. Sat, May 19 at 6:30pm

*Screening with *Chicana*

THE FRONTIER EXPERIENCE (1975) *Dir. Barbara Loden*. *Wanda* director Barbara Loden evokes the hardscrabble existence of a scrappy pioneer woman living on the Kansas prairie in this short scripted by Joan Micklin Silver. 16mm. 25min. Sun, May 6 at 4:15pm

*Screening with *Hester Street*

GIRLFRIENDS (1978) *Dir. Claudia Weill*. With *Melanie Mayron, Anita Skinner, Eli Wallach*. Melding the influence of the women's movement with a scrappy indie ethos, Claudia Weill's debut feature is a quietly influential, wonderfully frank and funny study of female friendship in which Susan Weinblatt (Mayron), a photographer struggling to make it in New York City, finds herself learning to live on her own when her best friend and roommate (Skinner) abruptly moves out. Among this unsung gem's most ardent admirers: none other than Stanley Kubrick. 35mm. 86min. Sun, May 20 at 6pm

GROWING UP FEMALE (1971) *Dirs. Julia Reichert & Jim Klein*. This landmark of feminist cinema profiles six women—ages four to thirty-five—to explore the ways in which they are socialized in a patriarchal society. *DCP*. 50min. Sat, May 5 at 2pm

*Screening with *Janie's Janie + Betty Tells Her Story*

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. Sat, May 19 at 8:30pm

*Screening with *I Am Somebody*

HESTER STREET (1975) *Dir. Joan Micklin Silver*. With *Carol Kane, Steven Keats, Paul Freedman*. This touching, turn-of-the-century-set immigrant's tale explores the experiences of a shy young Jewish woman (Carol Kane in a Best Actress Oscar-nominated performance) caught between Old and New World traditions as she adjusts to life on New York's Lower East Side. Through evocative black and white cinematography, a screenplay comprised largely of subtitled Yiddish, and meticulous historical detail, Joan Micklin Silver offers a vivid portrait of 1890s Jewish life. 35mm. 92min. Sun, May 6 at 4:15pm

*Screening with *The Frontier Experience*

HOTEL MONTEREY (1972) *Dir. Chantal Akerman*. Channeling the noir-tinged visual style of Edward Hopper, Chantal Akerman's unblinking camera prowls the corridors, rooms, and elevators of a seedy Manhattan flophouse. This silent, haunting study in stillness conjures a subtly eerie mood of melancholy and mystery. *DCP*. 11min. Wed, May 16 at 7pm

*Screening with *La chambre*

I AM SOMEBODY (1969) *Dir. Madeline Anderson*. Trailblazing 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. *Digital*. 30min. Sat, May 19 at 8:30pm

*Screening with *Harlan County USA*

IT'S MY TURN (1980) *Dir. Claudia Weill. With Jill Clayburgh, Michael Douglas, Charles Grodin.* *Girlfriends* director Claudia Weill made her major studio debut with this refreshingly down-to-earth romantic comedy (scripted by *Dirty Dancing* writer Eleanor Bergstein), which updates the classic screwball formula for the women's lib era. Jill Clayburgh is a harried mathematics professor whose relationship with her live-in boyfriend (Grodin) has gone stale—could a fling with her hunky new brother-in-law (Douglas) be the answer? Bonus: a Diana Ross theme song. *16mm. 91min.* Wed, May 2 at 7pm
*Screening with *Joyce at 34*

JANIE'S JANIE (1971) *Dir. Jane Giese.* "First I was my father's Janie, then I was my Charlie's Janie, now I'm Janie's Janie." This indispensable dispatch from the burgeoning women's movement profiles a Newark housewife who, after leaving her abusive husband, begins to carve out a life of her own. *16mm. 25min.* Sat, May 5 at 2pm
*Screening with *Growing Up Female + Betty Tells Her Story*

JOYCE AT 34 (1972) *Dir. Joyce Chopra.* Director Joyce Chopra collaborated with Claudia Weill for this searching self-portrait, which explores the conflict women face in balancing motherhood and their careers. *16mm. 28min.* Wed, May 2 at 7pm
*Screening with *It's My Turn*

KILLING TIME (1979) *Dir. Fronza Woods.* This offbeat, wryly humorous look at the dilemma of a would-be suicide unable to find the right outfit to die in, examines the personal habits, socialization, and complexities of life that keep us going. *Digital. 10min.* Thu, May 17 at 7pm
*Screening with *The Cruz Brothers and Miss Malloy + Fannie's Film*

LA CHAMBRE (1972) *Dir. Chantal Akerman.* A slow, circular pan across a small apartment is continuously repeated, with an occasional glimpse of a lone human figure: Akerman herself, staring impassively from her bed. That the filmmaker seems to disappear amid the claustrophobic clutter of her surroundings makes this early structuralist short a ghostly, unsettling self-portrait. *DCP. 62min.* Wed, May 16 at 7pm
*Screening with *Hotel Monterey*

MIKEY AND NICKY (1976) *Dir. Elaine May. With Peter Falk, John Cassavetes, Ned Beatty.* Elaine May showed her facility for more than just comedy with this dark buddy thriller, in which Nicky (Cassavetes), a petty crook on the run from the mob, enlists the help of his old friend Mikey (Falk) while laying low—only to find himself increasingly unsure whether his pal is protecting him or leading him into danger. Working in a loose, improvisational style, May captures emotionally raw, lightning-in-a-bottle interplay between her two thrillingly volatile stars. *35mm. 119min.* Sun, May 13 at 7pm

NEWS FROM HOME (1977) *Dir. Chantal Akerman.* Chantal Akerman's minimalist masterpiece juxtaposes transfixing long take shots of 1970s New York City (where she lived from 1971-73) with readings of letters sent to her from her mother in Belgium. The contrast between the mundane familiarity of these domestic reports—family gossip, a mother's fretting, imploring pleas to write more—and the bleakly beautiful, alien cityscapes produces a poignant reflection on distance, dislocation, and detachment. *DCP. 85min.* Fri, May 18 at 7 & 9:30pm

PORTRAIT OF JASON (1967) *Dir. Shirley Clarke.* In one of the simplest and most radical documentaries ever made, raconteur, hustler, singer, and man about town Jason Holliday holds court in front of Shirley Clarke's camera for nearly two hours. In a mix of confession, fabrication, plea for pity, and act of defiance, Jason describes the inner and outer life of a gay black drifter making his way through mid-century America. *DCP. 105min.* Sat, May 5 at 4:30pm
*Screening with *Syvilla: They Dance to Her Drum*

SOFT FICTION (1979) *Dir. Chick Strand.* Avant-garde innovator Chick Strand and her female subjects/collaborators rewrite the rules of documentary to create a distinctly feminine form of expression. Sensuously impressionistic images are interwoven with the testimonies of five women who freely discuss issues of desire, sexuality, pain, trauma, and resilience. *16mm. 56min.* Wed, May 9 at 7pm

*Screening with *Free, White and 21*

THE STUDENT NURSES (1970) *Dir. Stephanie Rothman. With Elaine Giftos, Karen Carlson, Brioni Farrell.* Stephanie Rothman's subversive sensibility turns a Roger Corman-produced exploitation cheapie—about the tumultuous professional and personal lives of four young nurses—into an unapologetically leftist look at the political and social landscape of the early 1970s. Abortion, women's liberation, the counterculture, the rights of Mexican immigrants, and Vietnam are all addressed alongside a mix of revolutionaries, hippies, the requisite softcore, and an LSD freakout. *35mm. 89min.* Sat, May 12 at 7pm

SYVILLA: THEY DANCE TO HER DRUM (1979) *Dir. Ayoka Chenzira.* This tribute to innovative dancer-choreographer Syvilla Fort sheds light on a pioneering black woman artist who influenced a generation of dancers. *Digital. 22min.* Sat, May 5 at 4:30pm

*Screening with *Portrait of Jason*

TERMINAL ISLAND (1973) *Dir. Stephanie Rothman. With Phyllis Davis, Marta Kristen, Ena Hartman.* Grindhouse iconoclast Stephanie Rothman helms this subversive action spectacle, “a lurid exploitation subject turned into a crafty feminist allegory” (Dave Kehr). Dumped on an island off the coast of California, convicted death row inmates are left to duke it out for themselves. At first enslaved by a fascistic patriarchal regime, the women of the island rise up in revolt against their male oppressors—and blow up plenty of stuff in the process. *DCP. 88min.* Sat, May 12 at 4:30 & 9:30pm

THREE LIVES (1971) *Dir. Kate Millett & Susan Kleckner.* Feminist leader Kate Millett co-directs this essential early dispatch from the burgeoning women's movement, one of the first films to give voice to the experiences of ordinary women. Made by an all-female crew, it profiles three women—one who escaped a bad marriage for a life of her own in New York; a middle-aged chemist; and a “nice Jewish girl” turned bisexual performance artist—who speak candidly about their lives in ways that are at once intensely personal and universal. *16mm. 70min.* Tue, May 8 at 8:30pm

*Screening with *All Women Are Equal*

W.O.W. (WOMEN OF THE WORLD) (1975) *Dir. Faith Hubley.* In imaginative water-color compositions, animator Faith Hubley paints a mystical vision of the feminine throughout history. *35mm. 10min.* Fri, May 4 at 7pm & Sat, May 5 at 9:40pm

*Screening with *A New Leaf*

YOUR CHILDREN COME BACK TO YOU (1979) *Dir. Alile Sharon Larkin.* One of the most distinctive voices to emerge from the LA Rebellion in black filmmaking, Alile Sharon Larkin illustrates the economic struggle of an African-American single mother from the point of view of her young daughter. Featuring cinematography by Charles Burnett. “If there's any other film as tender as this one, I haven't seen it.”—B. Ruby Rich *16mm. 27min.* Tue, May 15 at 7pm

*Screening with *A Dream is What You Wake Up From*

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 tenth year, will run from June 20—July 1, 2018.

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.