

BAMcinémathèque presents *Say It Loud: Cinema in the Age of Black Power, 1966—1981*, Aug 17—30

Featuring recent restorations and rarely screened gems from the era of Black Power

July 18, 2018/Brooklyn, NY—From Friday, August 17 through Thursday, August 30 BAMcinémathèque presents *Say It Loud: Cinema in the Age of Black Power, 1966—1981*. A cinematic companion to the Brooklyn Museum's exhibit *Soul of a Nation: Art in the Age of Black Power*, the series explores revolutionary and relevant records of a struggle that continues to this day. As black consciousness spread across the globe in the mid-1960s, it gave rise to a radical cinema that both reflected and worked to further the cause of African-American liberation. "These films are confrontational, experimental, and ripe for (re)discovery, powerfully evoking their own time, and unarguably speaking to today's fractious social and political climate," explains series programmer Ashley Clark.

Say It Loud opens with a shorts program headlined by the US premiere of a new scan of Edouard de Laurot's lost classic *Black Liberation (aka Silent Revolution)* (1967—Aug 17) and screens with short films *Off the Pig! (aka Black Panther)* (Third World Newsreel, 1968) and Madeline Anderson's *A Tribute to Malcolm X* (1967). The earliest film in the series, *Dutchman* (Anthony Harvey, 1966—Aug 20), screens as part of a program dedicated to revolutionary playwright and poet Amiri Baraka alongside *Medea* (Ben Caldwell, 1973), inspired by Baraka's poem "Part of the Doctrine," and *The New-Ark* (Amiri Baraka, 1968), a recently rediscovered documentary by Baraka about grassroots consciousness-raising efforts connected to Spirit House, his black nationalist theater and community center.

Say It Loud contains myriad powerful documentaries like *Eldridge Cleaver: Black Panther* (William Klein, 1970—Aug 20), *Black Panthers* (Agnès Varda, 1968), *No Vietnamese Ever Called Me Nigger* (David L. Weiss, 1968—Aug 21), and Howard Alk's classic pair *The Murder of Fred Hampton* (1971—Aug 19) and *American Revolution 2* (1969—Aug 19). Also screening in the series, Mel Stuart's concert documentary *Wattstax* (1973—Aug 18) and Herbert Danska's *Right On!* (1970—Aug 18), which documents performances by spoken word artists and proto-rappers The Last Poets.

Say It Loud also boasts the first major Hollywood studio film made by a black director, *The Learning Tree* (Gordon Parks, 1969—Aug 19), and some of the era's most radical filmmaking in *Putney Swope* (Robert Downey Sr., 1969—Aug 22), *Symbiospsychotaxiplasm* (William Greaves, 1968—Aug 22), *The Spook Who Sat By the Door* (Ivan Dixon, 1973—Aug 23), *Uptight* (Jules Dassin, 1968—Aug 23), seminal works from L.A. Rebellion filmmakers including *Passing Through* (Larry Clark, 1977—Aug 28), *Killer of Sheep* (Charles Burnett, 1978—Aug 27), *Bush Mama* (Haile Gerima, 1979—Aug 26), and two films by Melvin Van Peebles: *Watermelon Man* (1970—Aug 30) and *The Story of a Three Day Pass* (1968—Aug 30). Also included in the series is a program of experimental short films by Betye Saar, Barbara McCulloch, Edward Owens, Ulysses S. Jenkins and Jamaa Fanaka.

The series also spotlights work addressing Black Power's impact around the world with screenings of *Soleil O* (Med Hondo, 1970—Aug 24), *Sambizanga* (Sarah Maldoror, 1972—Aug 26), and from the British Black Power movement: *Pressure* (Horace Ové, 1975—Aug 25) and *Baldwin's Nigger* (Horace Ové, 1968—Aug 25) screening with *Death May Be Your Santa Claus* (Frankie Dymon Jr., 1969).

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Say It Loud: Cinema in the Age of Black Power, 1966—1981

Fri, Aug 17

7pm: *Black Liberation* (aka *Silent Revolution*) + *Off the Pig!* (aka *Black Panther*) + *A Tribute to Malcolm X*

Sat, Aug 18

4:30 & 9:15pm: *Wattstax*

7pm: *Right On!*

Sun, Aug 19

2 & 9pm: *The Learning Tree*

4:30pm: *The Murder of Fred Hampton*

6:45pm: *American Revolution 2*

Mon, Aug 20

7pm: Amiri Baraka Program

9:15pm: *Eldridge Cleaver: Black Panther + Black Panthers*

Tue, Aug 21

7 & 9pm: *No Vietnamese Ever Called Me Nigger*

Wed, Aug 22

4:30 & 9:15pm: Putney Swope

7pm: *Symbiopsychotaxiplasm + Morris + Karate B Roll from Black Journal*

Thu, Aug 23

4:30 & 9:30pm: *The Spook Who Sat By the Door*

7pm: *Uptight*

Fri, Aug 24

7pm: *Soleil O*

Sat, Aug 25

2pm: *Baldwin's Nigger + Death May Be Your Santa Claus*

4pm: *Pressure*

Sun, Aug 26

4pm: *Bush Mama + Hour Glass*

6:45pm: *Sambizanga*

Mon, Aug 27

7pm: *Killer of Sheep + Your Children Come Back to You + Ujami Uhuru Schule Community Freedom School*

Tue, Aug 28

7pm: *Passing Through*

Wed, Aug 29

7pm: *Mass of Images: Black Power Era Experimenta*

Thu, Aug 30

4:30 & 9:15pm: *The Story of the Three Day Pass*

7pm: *Watermelon Man*

Film Descriptions

A TRIBUTE TO MALCOLM X (1967) *Dir. Madeline Anderson.* Madeline Anderson offers an illuminating perspective on the revolutionary icon through revealing archival footage and an interview with his widow, Betty Shabazz. *Digital. 14min.* Fri, Aug 17 at 7pm

*Screens with *Black Liberation*

AMERICAN REVOLUTION 2 (1969) *Dir. Howard Alk.* 1968 was the year American society seemed to erupt and counterculture documentarian Howard Alk captured the society-shaking turbulence as it played out on the streets of Chicago. With raw, you-are-there immediacy, this visceral slice of political vérité chronicles the violent clashes between police and protesters that rocked the 1968 Democratic Convention and the aftermath, as Black Panther members work to form an alliance with poor, disenfranchised whites. *Digital. 86min.* Sun, Aug 19 at 6:45pm

BALDWIN'S NIGGER (1968) *Dir. Horace Ové.* James Baldwin and comedian-activist Dick Gregory speak to a group of radical West Indian students in London about everything from the state of the civil rights movement to the perils of false consciousness. *16mm. 46min.* Sat, Aug 25 at 2pm

*Screens with *Death May Be Your Santa Claus*

BLACK LIBERATION (aka SILENT REVOLUTION) (1967) *Dir. Edouard De Laurot.* Made in collaboration with Malcolm X, this rarely-seen, powerfully propulsive call to arms—"an authentic outcry coming from the black people of America," as it describes itself—layers revolutionary text (narrated by Ossie Davis) with gritty, shot-on-the-streets-of-New York footage of African-American struggle.

*Screens with *A Tribute to Malcolm X + Off the Pig!*

BLACK PANTHERS (1968) *Dir. Agnès Varda.* Made while French New Wave giant Agnès Varda was living in California, this on-the-ground documentary chronicles an Oakland demonstration in which Black Panther party members rally for the freedom of imprisoned co-founder Huey P. Newton. *DCP. 28min.* Mon, Aug 20 at 9:15pm

*Screening with *Eldridge Cleaver: Black Panther*

BUSH MAMA (1975) *Dir. Haile Gerima. With Barbara O. Jones, Johnny Weathers, Susan Williams.* Opening with real-life footage of the police hassling the director and his crew, Haile Gerima's stunningly original mix of vérité-style authenticity, densely stylized surrealism, and radical agitprop proceeds to tell the story of Dorothy (the mesmerizing Barbara O. Jones), a struggling LA mother who, subjected to indignity after indignity by a dehumanizing welfare system, gradually undergoes a profound political awakening. *97min.* Sun, Aug 26 at 4pm

*Screens with *Hour Glass*

DEATH MAY BE YOUR SANTA CLAUS (1969) *Dir. Frankie Dymon Jr.* This Black Power-meets-avant-garde freak-out is a freewheeling tour through the consciousness of a British black radical shot through with sex, psychedelia, cannibalism, and counterculture politics. *Digital. 36min.* Sat, Aug 25 at 2pm

*Screens with *Baldwin's Nigger*

DUTCHMAN (1966) *Dir. Anthony Harvey.* This explosive adaptation of Baraka's bombshell play—a provocative exploration of the sinister ways in which black bodies and culture are fetishized by whites—recounts a charged encounter between a mild-mannered African-American professional (Al Freeman Jr.) and a sexually aggressive, increasingly unhinged white woman (Shirley Knight) on the New York subway. *35mm. 55min.* Mon, Aug 20 at 7pm

*Part of the Amiri Baraka program

ELDRIDGE CLEAVER: BLACK PANTHER (1970) *Dir. William Klein.* One of the most complex, charismatic, and controversial figures to emerge as a Black Panther leader, Eldridge Cleaver who served as the party's Minister of Information—offers his candid thoughts on revolution, the Vietnam War, the

relationship between American and African liberation movements, and his life as an exile in Algeria. 35mm. 72min. Mon, Aug 20 at 9:15pm
*Screening with *Black Panthers*

HOUR GLASS (1971) *Dir. Haile Gerima*. A kinetically edited collage of image and music (by the Last Poets and Black Panther leader Elaine Brown), the film depicts a young basketball player's growing black consciousness. *Digital*. 14min. Sun, Aug 26 at 4pm
*Screens with *Bush Mama*

KARATE B ROLL from BLACK JOURNAL (1970) *Dir. William Greaves*. With Ron Taganashi. Segment from the NET-produced program showing martial arts instructors teaching a class while a small jazz band plays. 5min. Wed, Aug 22 at 7pm
*Screens with *Symbiopsychotaxiplasm: Take One*

KILLER OF SHEEP (1978) *Dir. Charles Burnett*. With Henry G. Sanders, Kaycee Moore, Charles Bracy. The greatest student film ever made, Charles Burnett's UCLA thesis work is a landmark of American neorealism, an at once gritty and poetic portrait of working-class African-American life in the Watts neighborhood of LA. The story of a slaughterhouse worker (Sanders) struggling to find fulfillment in the face of crushing societal forces is graced with moments of startling lyricism—including, indelibly, a transcendent slow dance to Dinah Shore's *This Bitter Earth*. *DCP*. 80min. Mon, Aug 27 at 7pm
*Screens with *Your Children Come Back to You + Ujami Uhuru Schule Community Freedom School*

THE LEARNING TREE (1969) *Dir. Gordon Parks*. With Kyle Johnson, Alex Clarke, Estelle Evans. The first film first made by an African-American director for a major Hollywood studio, this semi-autobiographical coming-of-age drama from photojournalist-director Gordon Parks (*Shaft*) follows the rocky path towards self-determination of a strong-willed teenage boy (Johnson) growing up in 1920s Kansas. Parks' nuanced direction and photographer's eye yields a complex look at race relations in the pre-Civil Rights-era South imbued with striking visual beauty. 35mm. 107min. Sun, Aug 19 at 2 & 9pm

MASS OF IMAGES: BLACK POWER ERA EXPERIMENTA:

The boundary-breaking filmmakers of the Black Power era not only introduced revolutionary politics to cinema—they also invented revolutionary new forms to express themselves as illustrated by this selection of works that are as formally daring as they are culturally subversive.

WATER RITUAL #1: AN URBAN RITE OF PURIFICATION (1979) *Dir. Barbara McCullough*. A woman cleanses both herself and the Los Angeles wasteland that surrounds her in this richly symbolic work inspired by Afro-diasporic ceremonies and folklore. *Digital*. 5min. + **REMEMBRANCE: A PORTRAIT STUDY** (1967) *Dir. Edward Owens*. Though he made only a handful of films (all before the age of 21), the works of queer avant-gardist Edward Owens display a virtuoso formal mastery, as seen in this portrait of his mother and her friends, which blends pop music with the compositional style of a Renaissance painting. *Digital*. 6min. + **MASS OF IMAGES** (1978) *Dir. Ulysses S. Jenkins*. Performance artist and video visionary Ulysses S. Jenkins lays bare the psychic trauma wrought by the media's stereotyped portrayal of African-Americans. *Digital*. 4min. + **INCONSEQUENTIAL DOGGEREAL** (1981) *Dir. Ulysses S. Jenkins*. Jenkins continues his exploration of mass media saturation in this Dadaist kaleidoscope of VHS-recorded TV flotsam, menacing lawnmowers, footballs, and the artist's wagging butt. *Digital*. 15min. + **TWO-ZONE TRANSFER** (1979) *Dir. Ulysses S. Jenkins*. Jenkins—alongside fellow Otis Art Institute student Kerry James Marshall—stages a surrealist minstrel show in this dream-vision exploration of the history of black representation. *Digital*. 24min. + **A DAY IN THE LIFE OF WILLIE FAUST, OR DEATH ON THE INSTALLMENT PLAN** (1972) *Dir. Jamaa Fanaka*. Shot on 8mm, the first film by iconoclastic LA Rebellion auteur Jamaa Fanaka (*Penitentiary*) is a raw take on the Faust legend, starring the director as a heroin junkie. *Digital*. 16min. Wed, Aug 29 at 7pm

MEDEA (1973) *Dir. Ben Caldwell*. This experimental mini-masterwork from LA Rebellion figure Ben Caldwell evokes the past, present, and future of the African-American experience through hypnotic, rhythmically-edited images set to Baraka's poem "Part of the Doctrine." *Digital*. 7min. Mon, Aug 20 at 7pm
*Part of the Amiri Baraka program

MORRIS (1960s) *Dir. Hortense "Tee" Beveridge.* A daringly experimental narrative made with members of the Brownsville Youth Center. *9min.* Wed, Aug 22 at 7pm
*Screens with *Symbiopsychotaxiplasm: Take One*

THE MURDER OF FRED HAMPTON (1971) *Dir. Howard Alk.* What began as a documentary on the Illinois chapter of the Black Panther Party morphed into a chilling exposé of state-sponsored anti-black terror when the organization's rising-star chairman, Fred Hampton, was shot dead in his bed by the Chicago police during a pre-dawn raid. With righteous anger, director Howard Alk peels back layers of government lies to reveal the truth about an assassination conspiracy stretching all the way to the FBI. *35mm. 88min.* Sun, Aug 19 at 4:30pm

THE NEW-ARK (1968) *Dir. Amiri Baraka.* This recently rediscovered documentary made by Baraka in the late 1960s offers a rare glimpse of grassroots consciousness-raising efforts in Newark, New Jersey centered around Spirit House, Baraka's black nationalist theater and community center. *Digital. 25min.* Mon, Aug 20 at 7pm
*Part of the Amiri Baraka Program

NO VIETNAMESE EVER CALLED ME NIGGER (1968) *Dir. David L. Weiss.* Even as they were treated as second class citizens at home, young African-American men were disproportionately shipped over to fight for the US in the Vietnam. This jolting work of DIY journalism captures the righteous anger of black anti-war protesters and veterans during a 1967 march on the United Nations—a historic event that illuminates the ways in which the black liberation and anti-war movements were inextricably linked. *DCP. 86min.* Tue, Aug 21 at 7 & 9pm

OFF THE PIG! (aka BLACK PANTHER) (1968) *Dir. Third World Newsreel.* One of the first films made about the Black Panthers features interviews with Eldridge Cleaver and an imprisoned Huey Newton, footage of the party's bullet-riddled Los Angeles headquarters in the aftermath of a police raid, and cofounder Bobby Seale laying out the original Ten-Point Program. *Digital. 15min.* Fri, Aug 17 at 7pm
*Screens with *Black Liberation*

PASSING THROUGH (1977) *Dir. Larry Clark. With Nathaniel Taylor, Clarence Muse, Pamela Jones.* Heralded as the greatest jazz film ever made, this exhilarating lost classic from the LA Rebellion grapples with the commodification of black art via the story of a just-out-of-prison saxophonist (Nathaniel Taylor) who resists the advances of money-grubbing white industry execs as he embarks on a quest to find liberation through his music. Featuring music by greats like John Coltrane, Charlie Parker, and Sun Ra, *Passing Through* translates the expressive language of jazz into visual poetry. *DCP. 105min.* Tue, Aug 28 at 7pm

PRESSURE (1975) *Dir. Horace Ové. With Herbert Norville, Oscar James, Frank Singuineau.* Widely regarded as the first black British feature film, Horace Ové's vivid, absorbing portrait of the second-generation immigrant experience follows teenage Tony (Herbert Norville), the London-born son of Trinidadian parents, as he struggles to find his place in the world, marginalized by white racism but also alienated by the Black Power militarism espoused by his older brother. With slice-of-life naturalism, Ové offers an incisive look at what it means to be an outsider in your own society. *16mm. 120min.* Sat, Aug 25 at 4pm

PUTNEY SWOPE (1969) *Dir. Robert Downey Sr. With Arnold Johnson, Laura Greene, Buddy Butler.* Robert Downey Sr.'s gag-a-minute gonzo comedy is a wildly irreverent time machine back to a decidedly un-PC past. It charts the chaos that ensues when Putney Swope (Arnold Johnson, his voice dubbed by the director), the sole black exec at a Madison Ave. ad agency, becomes chairman of the board, replaces all the white employees with black militants, and achieves dizzying success peddling products like Face Off Pimple Cream and Ethereal Cereal. *35mm. 84min.* Wed, Aug 22 at 4:30 & 9:15pm

RIGHT ON! (1970) *Dir. Herbert Danska.* Part music video, part black liberation consciousness-raiser, *Right On!* features the original lineup of virtuoso spoken word artists/proto-rappers The Last Poets—one of the most politically radical groups of the era—performing on the streets, rooftops, and fire escapes of

Harlem. Almost impossible to see for decades, this is both a vital document of the evolution of hip-hop and a time capsule of early 1970s black revolutionary thought. *35mm. 72min.* Sat, Aug 18 at 7pm

SAMBIZANGA (1972) *Dir. Sarah Maldoror. With Domingos de Oliveira, Elisa Andrade, Jean M'Vondo.* Sarah Maldoror—the first woman to make a feature film in Africa—chronicles Angola's anti-colonialist struggle via the story of a woman's relentless search for her resistance leader husband after he's arrested and brutally imprisoned by the Portuguese authorities. Infused with the spirits of Marx and Frantz Fanon, *Sambizanga* is both a bracing dramatization of a pivotal moment in Angola's fight for freedom and a rousing call to revolution. *16mm. 102min.* Sun, Aug 26 at 6:45pm

SOLEIL Ô (1970) *Dir. Med Hondo. With Robert Liensol, Théo Légitimus, Gabriel Glissant.* An audacious mix of satire, whiplash stylistics, and anti-colonialist indignation, this scorching rebuke of white supremacy from Mauritanian director Med Hondo charts the freewheeling, sometimes surreal experiences of an African immigrant (Liensol) in Paris as he encounters racist condescension and subjugation from every segment of society. By turns furious, brilliant, and savagely funny, this is political cinema at its most inventive and personal. *DCP. 98min.* Fri, Aug 24 at 7pm

THE SPOOK WHO SAT BY THE DOOR (1973) *Dir. Ivan Dixon. With Lawrence Cook, Paula Kelly, Janet League.* Arguably one of the most radical, anti-white-supremacy statements in film history, this explosive adaptation of the novel by Sam Greenlee follows a disillusioned black CIA agent (Cook) who goes rogue and uses his specialized training to build a guerrilla army intent on government overthrow. So potent is the film's call to revolution that for decades all prints of it were suppressed by the FBI. *35mm. 102min.* Thu, Aug 23 at 7pm

THE STORY OF A THREE-DAY PASS (1968) *Dir. Melvin Van Peebles. With Harry Baird, Nicole Berger, Christian Marin.* Made in France, Melvin Van Peebles' striking feature debut (based on his own French-language novel) mixes freewheeling Nouvelle Vague stylistics with an incisive look at European and American attitudes towards race. It's the story of a black US soldier (Baird) who, while on leave in Paris, pursues a fling with a white French woman (Berger)—an exuberant affair that soon bumps up against the realities of racism. *Digital. 87min.* Thu, Aug 30 at 4:30 & 9:15pm

SYMBIOPSYCHOTAXIPLASM: TAKE ONE (1968) *Dir. William Greaves.* Documentarian William Greaves' meta-cinematic mind-bender lets loose three film crews in Central Park with minimal instructions, leaving them to draw their own conclusions about the director's intentions (and competence). The resulting film-within-a-film-within-a-film is a one-of-a-kind counterculture masterpiece that "without being in any overt sense 'about race,' ... is mischievously eloquent on the struggles of the black artist in a supposedly liberal society" (A. O. Scott, *The New York Times*). *35mm. 75min.* Wed, Aug 22 at 7pm

UJAMI UHURU SCHULE COMMUNITY FREEDOM SCHOOL (1974) *Dir. Don Amis.* "We are black, we are strong, we are determined." An inside look at a Black Power community school in Los Angeles where kids are taught Afrocentric history, self-defense, and black pride. *Digital. 9min.* Mon, Aug 27 at 7pm
*Screens with *Killer of Sheep*

UPTIGHT (1968) *Dir. Jules Dassin. With Raymond St. Jacques, Ruby Dee, Julian Mayfield.* Jules Dassin's hard-hitting, unjustly overlooked political thriller charts tensions within a group of black activists who, in the aftermath of Martin Luther King Jr.'s assassination, begin militarizing—only to find themselves betrayed by one of their own. A remarkably uncompromising declaration of Black Power from a major studio, *Uptight* stands as a vivid record of an era when black resistance was evolving from nonviolence to revolution. *Digital. 104min.* Thu, Aug 23 at 7pm

WATERMELON MAN (1970) *Dir. Melvin Van Peebles. With Godfrey Cambridge, Estelle Parsons, Howard Caine.* Just before unleashing the independent bombshell *Sweet Sweetback's Baadasssss Song*, Melvin Van Peebles directed his only studio film, which surely stands as one of the most subversive statements of Black Power ever smuggled into a mainstream commercial comedy. Godfrey Cambridge stars (initially in whiteface) as a racist white insurance salesman who wakes up one morning to discover

he's become black—a Kafkaesque metamorphosis that yields both outré comic misunderstanding and serious social commentary. *35mm. 100min.* Thu, Aug 30 at 7pm

WATTSTAX (1973) *Dir. Mel Stuart.* Seven years after the Watts Rebellion made the LA neighborhood ground zero in the struggle against anti-black police brutality, legendary funk/soul label Stax Records assembled a powerhouse lineup of artists to commemorate the event. Interspersing performances from greats like Isaac Hayes, Richard Pryor, Carla Thomas, and the Staples Singers with fiery oratory from Jesse Jackson and interviews with neighborhood locals, *Wattstax* is a concert documentary with a social conscience. *DCP. 103min.* Sat, Aug 18 at 4:30 & 9:15pm

YOUR CHILDREN COME BACK TO YOU (1979) *Dir. Alile Sharon Larkin.* One of the most distinctive voices to emerge from the LA Rebellion movement, 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. *16mm. 27min.* Mon, Aug 27 at 7pm
*Screens with *Killer of Sheep*

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, ran 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.