

BAMcinématek presents *A Pryor Engagement*, an 18-film retrospective of Richard Pryor, the beloved comedian and national treasure, Feb 8—13 & 19—21

Weekday double features and all films in 35mm

Nelson George, Hilton Als, & Armond White in person

“We just loved Richard. He was the only one who could move you to tears. No one was funnier, dearer, darker, heavier, stronger, more radical. He was everything. And his humanity was just glorious.”—Lily Tomlin

The Wall Street Journal is the title sponsor of BAM Rose Cinemas and BAMcinématek.

Brooklyn, NY/Jan 14, 2013—From Friday, February 8 to Thursday, February 21, BAMcinématek presents *A Pryor Engagement*, an 18-film revue of the great comic genius Richard Pryor. A major influence on such contemporary comedians as Louis C.K., Chris Rock, Lewis Black, Eddie Murphy, and countless others, the wild and wired Richard Pryor emerged from the Midwestern Chitlin’ Circuit, became a successful mainstream nightclub comic in the 60s, and went on to become a cultural phenomenon, ushering stories and voices from the black underclass into the public eye. In addition to releasing a steady string of epochal, smash-hit comedy albums, Pryor translated his incredible audience rapport into movie stardom, appearing in no less than 40 films.

A Pryor Engagement starts Friday, February 8, with *Richard Pryor: Live in Concert* (1979—Feb 8), which Pauline Kael called “probably the greatest of all recorded-performance films” and is easily one of the most influential stand-up films of all time. Pryor sneak attacks the stage at Long Beach’s Terrace Theater while the audience is still filing in and doesn’t take his foot off the gas, soaking through with sweat as he impersonates the whole of the great outdoors, delivers a brilliant monologue on the sweet science of boxing, and gets confessional about doing coke at grandma’s dining room table. Also screening Friday is the cult classic, ensemble comedy *Car Wash* (1976—Feb 8), which stars Pryor as Daddy Rich, an evangelist who preaches the power of money and rides a gold-plated limousine, and George Carlin, as a taxi driver in pursuit of the prostitute who swindled him.

As a special treat, Monday through Thursday screenings will be single-admission double features, including an “On the Road” double feature (*The Bingo Long Traveling All-Stars & Motor Kings* and *Bustin’ Loose*), a “Pryor-Wilder” double feature (*Silver Streak* and *Stir Crazy*), a “Pryor in Over his Head” double feature (*Which Way is Up?* and *Brewster’s Millions*), a “Cavalcade of Stars” double feature (*Lady Sings the Blues* and *Dynamite Chicken*), a “pre-Valentine’s Day twisted love” double feature (*Lost Highway* and *Some Call it Loving*), and finally, a “Strictly for Pryor-maniacs” double feature (*Richard Pryor... Here and Now* and *Jo Jo Dancer, Your Life is Calling*).

Richard Pryor was born in Peoria, Illinois, to a middle-class family in the business of bars and brothels, and it was this early exposure to the red-light side of American life that would profoundly inform his style of hypocrisy-dashing comedy. After a stint in the army cut short by an act of film criticism—Pryor stabbed a white soldier who’d been guffawing at Douglas Sirk’s *Imitation of Life*—

Pryor decided on his return to civilian life to try the nightclub circuit. The young comedian cut his teeth in the Chitlin' Circuit, a select group of venues across the country that were considered safer for African-American entertainers, then worked his way into New York City's Greenwich Village scene. It was there that he had early success by imitating the crossover appeal of Bill Cosby's innocuous, middle-class comedy. While steadily doing stand-up gigs and releasing a string of comedy albums beginning in 1968 (and one-upping himself with each new release), Pryor embarked on a career in movies. His unique path led him through counterculture oddities, along the fringes of Blaxploitation, through the industry self-empowerment of Motown Productions and Sidney Poitier's nascent filmmaking career, and into genuine superstardom and, finally, auteurdom.

Early appearances in counterculture-oriented fare like *Dynamite Chicken* (1971—Feb 11) were followed by Pryor's first hefty dramatic role, as Piano Man in Motown's *Lady Sings the Blues* (1972—presented on Feb 11 by Armond White), opposite Diana Ross' Billie Holiday. Pryor modeled the performance on a piano player from a Peoria dive called Collins' Corner, and that authenticity was appreciated. Reviewing the film in *The New Yorker*, Kael wrote that Pryor "has such audience rapport that a shot of him in Los Angeles in fancy clothes and a beret is enough to bring down the house."

While appearing in movies that touched on the black criminal underclass—either seriously, as in *The Mack*, or in burlesque, as in Sidney Poitier's *Uptown Saturday Night* (1974—Feb 9)—the cagey, vulnerable Pryor never had any truck with the superhero cops and robbers of Blaxploitation. In 1974, he kicked off a streak of number-one comedy records with *That Nigger's Crazy*, which was accompanied by a celebrated stand at Los Angeles' Comedy Store and a profile-raising appearance on *Saturday Night Live*. And while studio suits anxious over Pryor's flamboyant drug use and growing addiction kept him from being cast in Mel Brooks' *Blazing Saddles*, which Pryor had helped write, he continued to add to his resume with appearances in genre triumphs like the sunny Negro League fable *The Bingo Long Traveling All-Stars & Motor Kings* (1976—Feb 19) and *Silver Streak* (1976—Feb 12), his first palpable box-office hit and the first of four films in which he teamed up with Gene Wilder.

With newfound clout, Pryor signed on for a four-episode run of *The Richard Pryor Show* on NBC, and took on films that examined his raised social consciousness onto the screen, including *Which Way is Up?* (1977—presented on Feb 20 by journalist and filmmaker Nelson George), which transposed Lina Wertmüller's 1972 Italian farce *The Seduction of Mimi* to contemporary California, and Paul Schrader's directorial debut, *Blue Collar*, (1978—Feb 10), in which Pryor gives perhaps his finest dramatic performance as a Detroit line worker who decides to knock over the union, with Harvey Keitel and Yaphet Kotto. The set was famously contentious, but the results undeniable: *The New York Times*' Vincent Canby called Pryor's part "a role that makes use of the wit and fury that distinguishes his straight comedy routines."

Certified stardom hushed up Hollywood front office reservations, and even Pryor's first heart attack, at age 37, and a much-publicized 1978 New Year's Eve party which ended with Pryor shooting up his Mercedes with a .357 Magnum—both attributable to a legendary cocaine habit—couldn't stop his career trajectory. After he vaulted to a new level with *Richard Pryor: Live in Concert*, Pryor scored his biggest hit to date with the Poitier-directed *Stir Crazy* (1980—Feb 12), which threw Wilder and Pryor into the slammer. More of the same seemed imminent with *Bustin' Loose* (1981—Feb 19), an off-color kids' movie adapted from a story by Pryor, were it not for the fact that Pryor set himself on fire while freebasing cocaine before the release of either film. He later described it as a suicide attempt.

"In less than a year I'd gone from my artistic peak to personal pits," Pryor wrote of his freebasing period. But, like a phoenix rising from the flames, Pryor survived to relive his addiction and his near-death experience in his comeback concert film, *Richard Pryor Live on the Sunset Strip* (1982—Feb 9), and delved still deeper into the darkness in *Richard Pryor... Here and Now* (1983—Feb 21), which he directed himself. It seemed like nothing could stop the chastened, sporadically sober Pryor, who was lining up work on mainstream blockbuster fare like *Brewster's Millions* (1985—Feb 20), as well as learning to balance this work with passion projects like *Jo Jo Dancer, Your Life is Calling* (1986—presented on Feb 21 by *The New Yorker*'s Hilton Als), a loosely autobiographical and his fiction directorial debut.

Then, finally, the onset of multiple sclerosis, first diagnosed in 1986, did what heart attacks, firearms, rock cocaine, and innumerable divorces could not: slow Pryor down. He can be seen as one of the melancholy ghosts of Hollywood in David Lynch's *Lost Highway* (1997—Feb 13), wheelchair-bound, as he was for the last decade of his life. If he was diminished, Pryor's rapport with his public never ceased, and the outpouring of affection that followed his death in 2005 was not the response to the death of a comic, but to the loss of some kind of national treasure.

BAM and IFC start the 2013 season of Get It Out There: Comedy by BAM & IFC on Thu, Feb 7 at 9pm with Here and Now: A Richard Pryor Tribute featuring comedian and actor Jermain Fowler (The Eric Andre Show on Adult Swim), comedian Hari Kondabolu (Comedy Central Presents: Hari Kondabolu), storyteller Jeff Simmermon (This American Life, The Moth), and comedian Jeffrey Joseph (The Tonight Show with Jay Leno), and is curated by Caroline Creaghead (Creaghead & Company)

For press information, please contact
Gabriele Caroti at 718.724.8024 / gcaroti@BAM.org
Lisa Thomas at 718.724.8023 / lthomas@BAM.org

A Pryor Engagement Film Schedule

Fri, Feb 8

2, 7: *Richard Pryor: Live in Concert*
4:30, 9:30pm: *Car Wash*

Sat, Feb 9

2, 7pm: *Uptown Saturday Night*
4:30, 9:30: *Richard Pryor Live on the Sunset Strip*

Sun, Feb 10

2, 7pm: *Blue Collar*
4:30. 9:30pm: *Wattstax*

Mon, Feb 11 Double feature, single admission!

5, 9:15pm: *Lady Sings the Blues*
7:45pm: *Dynamite Chicken*

Tue, Feb 12 Double feature, single admission!

5:15, 9:30pm: *Silver Streak*
7:25pm: *Stir Crazy*

Wed, Feb 13 Double feature, single admission!

5, 9:30pm: *Lost Highway*
7:30pm: *Some Call it Loving*

Tue, Feb 19 Double feature, single admission!

5:30, 9:30pm: *The Bingo Long Traveling All-Stars & Motor Kings*
7:40pm: *Bustin' Loose*

Wed, Feb 20 Double feature, single admission!

5:30, 9:30pm: *Brewsters Millions*
7:25: *Which Way is Up?*

Thu, Feb 21 Double feature, single admission!

5:30, 9:45pm: *Richard Pryor... Here and Now*
7pm: *Jo Jo Dancer, Your Life is Calling*

Film Descriptions

***The Bingo Long Traveling All-Stars & Motor Kings* (1976) 110min**

Directed by John Badham. With Billy Dee Williams, James Earl Jones.

Motown Productions' charming pastoral comedy, played out in the Indian summer of the Negro Leagues-era, is among the best baseball movies that there is. Billy Dee Williams is Satchel Paige-inspired showman-pitcher Bingo Long, seizing the means of production and breaking away from greedy management with W.E.B. Dubois-reading slugger James Earl Jones. There's more hot-dogging and goofing than Ken Burns solemnity—and though Bingo takes his troubles with a smile, the movie is wise to the clenched-grin politics of clowning and cakewalking for your supper. Pryor appears, practicing his Spanish to break into white ball as "Carlos Nevada."

Tue, Feb 19 at 5:30, 9:30pm

***Blue Collar* (1978) 114min**

Directed by Paul Schrader. With Harvey Keitel.

Schrader's directing debut examines the bleak prospects for the American autoworker as three workers break into their union office to rob the safe, but discover incriminating documents. Pryor's incendiary talent is on full display. "Very probably the most clear-sighted movie ever made about the ways that shopfloor workers get f*cked over by 'the system' (*Time Out London*)."

Sun, Feb 10 at 2, 7pm

***Brewster's Millions* (1985) 97min**

Directed by Walter Hill. With John Candy, Lonette McKee.

Having proved his comedy bona-fides with 1982's *48 Hrs.*, Walter Hill returned with this yarn about two minor-league baseball players, Pryor and Candy, who are faced with the prospect of spending \$30 million in 30 days to fulfill the nutty demands of Pryor's deceased great-uncle. This antic comedy had Pryor's Brewster flushing a fortune away on the stock market and politics, only to have it boomerang right back. The economic lesson: Those that want it can't get it; those that don't can't give it away.

Wed, Feb 20 at 5:30, 9:30pm

***Bustin' Loose* (1981) 94min**

Directed by Oz Scott. With Cicely Tyson, Ángel Ramírez.

Bustin' Loose, from an original story idea by Pryor, is the one film to take full advantage of the performer's undeniable rapport with kids. Cicely Tyson's school teacher gives Pryor's ex-con, Joe, a chance to rehabilitate himself by driving a busload of kids from Philadelphia to Seattle—the only problem being that the kids are more dangerous than he is. The ensuing road trip includes a close call with the Ku Klux Klan, a Roberta Flack soundtrack, and Pryor putting on full cowboy costume so he can save the school with old-fashioned hustle.

Tue, Feb 19 at 7:40pm

***Car Wash* (1976) 97min**

Directed by Michael Schultz. With Franklin Ajaye, Sully Boyer, George Carlin.

The driving disco beat broadcast by KGYS-Los Angeles soundtracks this Altmanesque, blue-collar workplace comedy, a film whose "tremendous sense of life" was singled out by Roger Ebert, taking place in one day at the DeLuxe Car Wash. One among the film's ensemble of types, who should roll in in a gold-plated limousine but Pryor himself as Daddy Rich, an evangelist who preaches the power of the dollar, flanked by an entourage of The Pointer Sisters, wearing Vidal Sassoon haircuts and Halston dresses.

Fri, Feb 8 at 4:30, 9:30pm

***Dynamite Chicken* (1971) 76min**

Directed by Ernest Pintoff. With Joan Baez, Linda Boyce, Jim Buckley.

Self-described as "A Contemporary Probe and Commentary of the Mores and Maladies of Our Age," *Dynamite Chicken* is a collage of committedly-obscene counterculture irreverence, opening with a letter from The Daughters of the American Civil Patrol complaining about the stand-up act of one Richard Pryor. Hanging around some decimated corner of NYC, Pryor acts as a kind-of emcee, direct-addressing

bits to the camera between the flurrying featurettes: Ron Carey in priestly duds doing a soft-shoe up the stairs of St. Patrick's Cathedral, skits by comedy troupe the Ace Truck Co. (featuring a very young Fred Willard), and loads of hippie flesh.

Mon, Feb 11 at 7:45pm

Jo Jo Dancer, Your Life is Calling (1986) 97min

Directed by Richard Pryor. With Debbie Allen, Paula Kelly, Michael Ironside.

Pryor made his splash in the Village comedy scene alongside Woody Allen, and *Jo Jo Dancer* is Pryor's raw, black underclass answer to Allen's filmed autobiography—though probably closer to Bob Fosse's near-death *All That Jazz*. Recovering from third-degree burns, superstar comic Jo Jo Dancer looks back to remember growing up in a small-town bordello, working his way through the lower-echelons of the nightclub circuit (enacting Pryor's great "Mafia club" routine), and finally getting swallowed up by the LA drug scene. Any resemblance is, of course, purely coincidental.

Thu, Feb 21 at 7pm Intro by Hilton Als

Lady Sings the Blues (1972) 144min

Directed by Sidney J. Furie. With Diana Ross, Billy Dee Williams.

Motown's lavish biopic of the ill-starred life of Billie Holiday has Diana Ross performing all of Lady Day's standards, as well as re-enacting Holiday's spiraling out of control. The only thing keeping her from the brink is the man who loves her, played by Williams, at his most silkily sartorial. As Piano Man, accompanist and best-friend confidante to Holiday, Pryor is tremendously empathetic, drawing from a deep well of experience with addiction and hard times.

Mon, Feb 11 at 5, 9:15pm*

***Intro by Armond White**

Lost Highway (1997) 134min

Directed by David Lynch. With Bill Pullman, Patricia Arquette.

Lynch's most puzzling film, *Lost Highway* defies any simple descriptions. A saxophonist (Pullman) receives a video showing him murdering his wife. He is arrested but mysteriously transforms into a different man and is released. Moody, experimental, and endlessly fascinating. "[*Lost Highway*] represents a watershed—not merely a defiant and confident comeback after five years of silence, but an audacious move away from conventional narrative and back toward the formal beauty of *Eraserhead*...the mastery of sound and image on display here hasn't been seen or heard since *Blue Velvet* (Chicago Reader)."

Wed, Feb 13 at 5, 9:30pm

Richard Pryor... Here and Now (1983) 83min

Directed by Richard Pryor.

"This ain't Johnny Carson, mother—," Pryor tells the rambunctious New Orleans audience that he grapples with throughout this Big Easy-shot stand-up concert movie, the first film on which Pryor handled the directorial reins. Boasting of his new sobriety, Pryor takes on the follies of addiction, enacting the end of a catastrophic night of drinking, as well as climbing into the skin of a junkie remembered from his childhood just a bit too long for comfort. With a "racing crab" from the audience as special guest.

Thu, Feb 21 at 5:30, 9:45pm

Richard Pryor: Live in Concert (1979) 78min

Directed by Jeff Margolis.

Pauline Kael called it "Probably the greatest of all recorded-performance films," and it's easily the most influential stand-up film that's ever been made. Pryor sneak-attacks the stage at Long Beach's Terrace Theater while the audience is still filing in, and doesn't take his foot off the gas from then on, soaking through with sweat as he impersonates the whole of the great outdoors, delivers a brilliant monologue on the sweet science of boxing, and getting confessional about doing coke at grandma's dining room table.

Fri, Feb 8 at 2, 7pm

Richard Pryor Live on the Sunset Strip (1982) 82min

Directed by Joe Layton.

Live on the Sunset Strip is roasted-but-unbowed Pryor's comeback, prowling the stage for cameras after the 1980 incident in which he blew himself up while freebasing cocaine. A talking pipe is just one of the characters Pryor unleashes, including Mafioso nightclub owners, Tupelo, Mississippi's own Mudbone, and an entire African safari, while Pryor's confessional discussion of heartbreak—including acting out a mute screaming match with a girlfriend—are among the observational highlights.

Sat, Feb 9 at 4:30, 9:30pm

Silver Streak (1976) 114min

Directed by Arthur Hiller. With Gene Wilder, Jill Clayburgh.

On the Silver Streak train from Los Angeles to Chicago, Gene Wilder strikes up a romance with Jill Clayburgh, and in the process gets sucked into an art forgery cover-up involving federal agents and a scheming Patrick McGoochan. This big-budget action/romance/comedy, template for a slew of mixed-race odd-couple teamings to come, is the first of Pryor's four screen pairings with Wilder—a waylaid thief sucked up in Wilder's frantic wake, whose apparent specialty is scene-stealing.

Tue, Feb 12 at 5:15, 9:30pm

Some Call It Loving (1973) 103min

Directed by James B. Harris. With Zalman King, Carol White, Tisa Farrow.

From cult director James B. Harris, Stanley Kubrick's onetime right-hand man, comes this perverse, sui generis tweak on the Sleeping Beauty story which made a splash at Cannes, later an undeniable influence on Kubrick's *Eyes Wide Shut*. The late Zalman King stars as a jazz musician who falls in love with a comatose woman at a carny sideshow, whom he takes to join the cabinet of sexual curiosities at his mansion. Pryor appears, giving a variation on his philosophical wino routine.

Wed, Feb 13 at 7:30pm

Stir Crazy (1980) 111min

Directed by Sidney Poitier. With Gene Wilder.

Pryor and Wilder scored a smash hit playing Harry and Skip, a failed actor-playwright duo who leave stifling New York to go west looking for opportunity, but garner 125-year prison sentences for a crime they didn't commit instead. Director Poitier just winds his hyperventilating stars up and lets them bounce off the walls—and finally over them during a loony escape plan involving the prison's annual rodeo.

Tue, Feb 12 at 7:25pm

Uptown Saturday Night (1974) 104min

Directed by Sidney Poitier. With Poitier, Bill Cosby, Harry Belafonte.

A groovy, good-natured caper comedy with Poitier and Cosby as two blue-collar stiffies who, after getting held up at a nightclub, have to dive headlong into Chicago's underworld in search of a missing wallet with a winning lotto ticket. The trail leads them through Rev. Flip Wilson's congregation, around an acrobatic, pint-sized gangster (Harold Nicholas, of the Nicholas Brothers), and into the office of a twitchy huckster private eye named Sharp Eye Washington—none other than Pryor himself.

Sat, Feb 9 at 2, 7pm

Wattstax (1973) 98min

Directed by Mel Stuart. With The Staple Singers, Isaac Hayes.

Staged as a massive day-long concert in 1972 after the Watts riots, Stax brought out the stars for this show, including Isaac Hayes, The Staple Singers, and Rufus Thomas. But what elevates the movie to greatness is live-wire Richard Pryor, the musicians' interactions with the audience ("Yeah, he's a brother all right, but I'll be damned if he's my brother..."), and the awe-inspiring round of "I Am Somebody."

Sun, Feb 10 at 4:30, 9:30pm

Which Way Is Up? (1977) 94min

Directed by Michael Schultz. With Lonette McKee.

This offbeat political satire, a remake of Lina Wertmüller's 1977 *The Seduction of Mimi*, kicks into motion when Pryor's clueless fruit picker becomes an accidental hero of the California labor movement. While appearing as the film's hero, Leroy Jones, Leroy's father, and a randy reverend—shades of Eddie

Murphy—Pryor plays multiple roles in more ways than one, as Leroy finds himself frantically shuttle between two women and two lives, management and labor.

Wed, Feb 20 at 7:25pm *Intro by Nelson George*

About BAMcinématek

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 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, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests. BAMcinématek has not only presented major retrospectives by major filmmakers such as Michelangelo Antonioni, Manoel de Oliveira, Shohei Imamura, Vincente Minnelli (winning a National Film Critics' Circle Award prize for the retrospective) Kaneto Shindo, 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 US retrospectives of directors Arnaud Desplechin, Nicolas Winding Refn, Hong Sang-soo, and, most recently, Andrzej Zulawski. From 2006 to 2008, BAMcinématek partnered with the Sundance Institute and in June 2009 launched BAMcinemaFest, a 16-day festival of new independent films and repertory favorites with 15 NY feature film premieres; the fifth annual BAMcinemaFest will run from June 19—30, 2013.

Credits

The Wall Street Journal is the title sponsor of BAM Rose Cinemas and BAMcinématek.

Steinberg Screen at the BAM Harvey Theater is made possible 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, 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, The Liman Foundation and Summit Rock Advisors.

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General Information

Tickets: General Admission: \$12
 BAM Cinema Club Members: \$7, BAM Cinema Club Movie Moguls: Free
 Seniors & Students (25 and under with a valid ID, Mon—Thu): \$9
 Bargain matinees (Mon—Thu before 5pm & Fri—Sun before 3pm no holidays): \$8

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, is open for dining prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on select Friday and Saturday nights with a special BAMcafé Live menu available starting at 8pm.

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: 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.