APR & MAY 2013 at BAMcinématek

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

APR 5—7 & 12—14 (Six Days)
MIYAZAKI
Eight films, all in 35mm
For nearly three decades, the films of Hayao Miyazaki and the company he founded, Studio Ghibli, have revolutionized the art of animation. Miyazaki's indelible style—which wedds the uncanniness of Lewis Carroll and the epic grandeur of Akira Kurosawa—stands as a testament to the beauty and imaginative power of hand-drawn animation, conjuring richly realized worlds replete with mystical spirits and shot through with an abiding concern for the relationship between humans and nature. All films directed by Hayao Miyazaki.


APR 15, MAY 15 & 28 (Three Days)
SCIENCE ON SCREEN
Three films, all in 35mm
This series explores the surprising connections between seemingly far-fetched Hollywood fantasy and real-life science—with scientists on hand at each screening to explain it all. Neuroscientist and New York Times bestselling author David Eagleman will discuss the perception of time in Christopher Nolan's Inception (Apr 15); Charles Liu, astrophysicist at the American Museum of Natural History, will explore time travel in Shane Carruth's Primer (May 15); and John Glassie, author of A Man of Misconceptions and contributing editor to The New York Times Magazine, will discuss the ideal of the man of science during the Renaissance in Terry Gilliam's The Adventures of Baron Munchausen (May 28).

MAY 2—5 & 7 (Five Days)
FRIEDKIN 70s
William Friedkin in person
Six films, all in 35mm
Boundary-pushing auteur William Friedkin had a remarkable output in the 1970s: some of the biggest blockbusters of the decade, thrillers with a jolt of pure adrenaline, and controversy-courting depictions of gay culture—a nervy, restless experimential body of work that perfectly embodies the volatile spirit of the era. Friedkin's gritty cat-and-mouse police thriller The French Connection (1971) kicked off a decade of masterworks and won five Academy Awards, including Best Picture and Best Director. He followed this success with The Exorcist (1973), an adaptation of William Peter Blatty's bestselling novel. Nominated for a whopping 10 Oscars (it won Best Screenplay) and seven Golden Globe Awards (winning for director, screenplay, supporting actress, and Best Motion Picture Drama), it revolutionized the genre with its groundbreaking mix of graphic horror and religious iconography, catapulting Friedkin's career to the top. Other highlights of the series include The Brink's Job (1978), starring Peter Falk, Peter Boyle, and Warren Oates, a tongue-in-cheek caper about one of the largest heists in US history; The Boys in the Band (1970), Friedkin's adaptation of Matt Crowley's landmark play and one of the first depictions of gay male culture on screen; and Cruising (1980), a graphic noir set in the leather bar underground of the West Village starring Al Pacino. As a special opening night event, Friedkin will appear in person for a Q&A and book signing following the screening of his critically acclaimed adventure thriller.
Sorcerer (1977) in a pristine 35mm print. This retrospective is presented in association with the publication of Friedkin's new memoir, *The Friedkin Connection* (out on April 16 through HarperCollins).

**MAY 8—12 & 16—23 (13 Days)**

**BOOED AT CANNES**

15 films, all in 35mm

Another year, another scandal at the Cannes Film Festival. Since its inception in 1946, Cannes has courted a reputation as the film world’s most reliable hotbed for scandals: scenes clipped by censors mere moments before their premieres, torrents of walk-outs, and endless volleys of vicious repartee between the droves of moguls, critics, starlets, and dignitaries who descend upon the Palais des Festival each year. Within the cavernous repository of Cannes controversies, there remains a place of honor for those films and directors who elicit that most visceral, ear-catching response: the boo. Contemporary filmmakers take heart: among the list of directors who have felt the wrath of the French festival’s fickle audiences are titans like Antonioni, Bresson, Truffaut, and Fellini. Many of their works, now heralded as masterpieces, were first met with incomprehension, disdain, and deafening jeers. This series, coinciding with the 2013 Cannes Film Festival, opens with Carl Theodor Dreyer’s film maudit *Gertrud* (1964), which late film critic Elliott Stein resolutely championed upon its original release in Paris, penning a seminal review of it in *Sight and Sound*. Other highlights include Luis Buñuel’s *El* (1953), Federico Fellini’s *The Voice of the Moon* (1990), Maurice Pialat’s *Under the Sun of Satan* (1987), Jean Eustache’s *The Mother and the Whore* (1973), and David Lynch’s *Wild at Heart* (1990) and *Twin Peaks: Fire Walk With Me* (1992).


**MAY 24—27 (Four Days)**

**FILMAFRICA**

This year’s cinematic companion to the 36th annual *DanceAfrica*, in association with the New York African Film Festival, features films from South Africa, Egypt, Kenya, Sudan, and Senegal and represents the African diaspora in Italy, France, Belgium, and the United States. Highlights include Rémi Bezançon and Jean-Christophe Lie’s animated film *Zarafa* (2011), which was nominated for a César for Best Animated Film and was an official selection of this year’s Berlinale; Charlie Vundla’s slick urban tale *How to Steal 2 Million* (2011), which won four African Movie Academy Awards including Best Picture and Best Director; and Alain Gomis’ *Aujourd’hui* (Tey; 2012)—back by popular demand after a sold out show at BAMcinématek’s annual *New Voices in Black Cinema* festival—which was named one of *Film Comment*’s best unreleased films of 2012 and stars acclaimed writer, musician, and spoken word poet Saul Williams.


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