BAMcinémathek presents *The Vertigo Effect*, a series of 30 films influenced by or anticipating Alfred Hitchcock’s towering masterpiece, Apr 16—30

Opens with a screening of *Vertigo* in a rare IB Technicolor print and closes with a sneak preview of Christian Petzold’s *Phoenix*

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

Brooklyn, NY/Mar 16, 2015—From Thursday, April 16 through Thursday, April 30, BAMcinémathek presents *The Vertigo Effect*, an eclectic survey of films influenced by or anticipating Alfred Hitchcock’s *Vertigo* (1958—Apr 16). One of cinema’s foundational texts, *Vertigo* begins as an intricate thriller and deepens into a mad, doomed romance between the private eye Scottie Ferguson (James Stewart) and a mysterious woman (Kim Novak). Initially released to mixed reviews and a lackluster box office, *Vertigo* unseated *Citizen Kane* as the greatest film of all time in *Sight & Sound*’s 2012 critics’ poll. Acclaimed director Christian Petzold’s remarkable new film, *Phoenix* (2014—Apr 30), set in Berlin’s post-Holocaust rubble, is the latest in a long line to pay homage to Hitchcock’s masterpiece, and will close the series in a sneak preview courtesy Sundance Selects.

François Truffaut, one of the French New Wave filmmakers who were among Hitchcock’s earliest champions, fashions a familiar masochistic intrigue between Jean-Paul Belmondo and femme fatale Catherine Deneuve in the exotic *Mississippi Mermaid* (1969—Apr 18). Cine-essayist Chris Marker tours *Vertigo*’s locations in *Sans Soleil* (1983—Apr 26), but his earlier sci-fi short *La Jetée* (1962—Apr 22) also abounds with *Vertigo* references, starting with the unknown woman’s photo at the heart of its time-travel puzzle. From there the New Hollywood directors pick up the torch: Brian De Palma hired *Vertigo* composer Bernard Herrmann to score his dreamy *Obsession* (1976—Apr 25), which adds an even darker twist to Hitchcock’s necrophilic love affair, while Jonathan Demme remakes *Vertigo*’s bell tower climax in his taut, paranoid Hitchcock tribute *Last Embrace* (1979—Apr 17). Other *Vertigo*-channeling auteurs in the series include Larry Cohen, who makes the filmmaking allegory of the original explicit with the movie-director murderer of *Special Effects* (1984—Apr 29); David Lynch, with his unforgettable, identity-switching heroines in *Mulholland Dr.* (2001—Apr. 18); and Mel Brooks, who spoofs the whole Hitchcock canon in *High Anxiety* (1977—Apr 29).

Traces of *Vertigo* emerge in mainstream thrillers as diverse as Lucio Fulci’s psychedelic, San Francisco-set giallo remake *Perversion Story* (1969—Apr 21) and Paul Verhoeven’s bold, sexy *Basic Instinct* (1992—Apr 17), which has man-eating murder suspect Sharon Stone donning a Kim Novak-inspired white outfit for the infamous interrogation scene. Inspired by *La Jetée*, Terry Gilliam’s time-bending epic *Twelve Monkeys* (1995—Apr 24) drops in on a Hitchcock film festival, while Tony Scott’s *Déjà Vu* (2006—Apr 22) has Denzel Washington as a cop who becomes obsessed with the victim of a terrorist attack.

The exploitation favorite *Sugar Cookies* (1973—Apr 28) offers a leering and Sapphic take on *Vertigo*—perhaps the first of many responses to a film often invoked in feminist analysis of Hollywood’s “male gaze.” Bette Gordon’s *Variety* (1983—Apr 21), the “feminist *Vertigo*” (LA Weekly) transfers Scottie Ferguson’s voyeuristic impulses to a female protagonist—a porn theater ticket taker—while Chantal Akerman’s enigmatic *La Captive* (2000—Apr 19) and José Luis Guérin’s hypnotic *In the City of Sylvia* (2007—Apr 20) examine the responses of objectified women to the ineffectual pursuers who trail them, like Scottie, through iconic cityscapes.
Olson’s experimental The Joy of Life (2005— Apr 24) depicts San Francisco as a site of unrequited desire—and the Golden Gate Bridge, as it is in Vertigo, as an alluring spot to contemplate suicide. Olson will appear in person for a Q&A following the screening.

The series also showcases earlier films that Vertigo has in its DNA, including the classic noir Laura (1944—Apr 19) and Portrait of Jennie (1948—Apr 27)—both moody melodramas in which the portrait of an unattainable woman haunts the men who gaze upon it—and Preston Sturges’ darkly hilarious farce of spousal obsession and murder plots, Unfaithfully Yours (1948—Apr 20). Vertigo also looms large over the contemporaneous Kim Novak vehicles Pal Joey (1957—Apr 27), which finds the star in San Francisco, and Bell, Book and Candle (1958—Apr 26), which places her once again in James Stewart’s arms. Also screening are a number of shorts, including Les LeVeque’s 4 Vertigo (2000—Apr 25), George Kuchar’s I, an Actress (1977—Apr 20), Ernie Gehr’s Side/Walk/Shuttle (1991—Apr 22), and Cecilia Condit’s Beneath the Skin (1981—Apr 28).

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The Vertigo Effect Schedule

**Thu, Apr 16**
4:30, 7*, 9:40pm: Vertigo
*IB Technicolor print

**Fri, Apr 17**
2, 7pm: Last Embrace
4:15, 9:30pm: Basic Instinct

**Sat, Apr 18**
2, 8pm: Mulholland Dr.
5:15pm: Mississippi Mermaid

**Sun, Apr 19**
2, 7:30pm: Laura + Sigmund Freud’s Dora: A case of mistaken identity
5pm: La Captive

**Mon, Apr 20**
7pm: Unfaithfully Yours + I, An Actress
9:30pm: In the City of Sylvia

**Tue, Apr 21**
7pm: Variety
9:15pm: Perversion Story

**Wed, Apr 22**
4:30, 9pm: Déjà Vu
7:15pm: Side/Walk/Shuttle + La Jetée

**Fri, Apr 24**
2, 4:45, 9:30pm: Twelve Monkeys
7:30pm*: The Joy of Life
*Q&A with Jenni Olson

**Sat, Apr 25**
7, 9:30pm: Obsession + 4 Vertigo
Sun, Apr 26
2, 7pm: Sans Soleil
4:30, 9:30pm: Bell, Book and Candle

Mon, Apr 27
4:30, 9:15pm: Pal Joey
7pm: Portrait of Jennie + The Dragon is the Frame

Tue, Apr 28
7pm: Sugar Cookies + Beneath the Skin

Wed, Apr 29
5, 9:30pm: Special Effects
7:15pm: High Anxiety

Thu, Apr 30
7:30pm: Phoenix

Film Descriptions

4 Vertigo (2000) 9min
Directed by Les LeVeque.
Hitchcock’s film is sped up, compressed, and jumbled into a nine-minute, kaleidoscopic hallucination.
DCP. Screens with Obsession Dir. Brian De Palma (1976) 98min. DCP.

Sat, Apr 25 at 7, 9:30pm

Basic Instinct (1992) 128min
Directed by Paul Verhoeven. With Michael Douglas, Sharon Stone, George Dzundza.
While in flagrante delicto, a rock star takes an icpick to the abdomen courtesy of a mysterious blonde. With echoes of Vertigo, the troubled cop (Douglas) investigating the murder develops an obsession with the dangerously alluring prime suspect (Stone, turning a simple leg cross into the ultimate power play). Verhoeven’s notoriously kinky thriller puts a sleek, postmodern spin on Hitch’s pet themes. 35mm.

Fri, Apr 17 at 4:15, 9:30pm

Bell, Book and Candle (1958) 106min
Stewart and Novak reteamed just after Vertigo for this enchanting romantic fantasy in which a modern-day witch (Novak) living in Greenwich Village casts a love spell on her book publisher neighbor (Stewart). There is plenty of frothy fun—the witches are portrayed as kooky beatniks and Ernie Kovacs steals scenes with his surreal, oddball sthick—but also a poignant undercurrent of real romantic longing that makes this a fascinating companion to Hitchcock’s film. 35mm.

Sun, Apr 26 at 4:30, 9:30pm

Beneath the Skin (1981) 12min.
Directed by Cecelia Condit.
A macabre tale of murder and mummification is related with breathlessly disturbing naïveté and set to a barrage of surreal imagery. BETASP. Screens with Sugar Cookies Dir. Theodore Gershuny (1973) 91min. 35mm.

Tue, Apr 28 at 7pm

La Captive (2000) 118min.
Directed by Chantal Akerman. With Sylvie Testud, Stanislas Merhar, Olivia Bonamy.
A reclusive young man’s (Merhar) infatuation with a curiously passive woman (Testud) traps them both in a ritual of unfulfilled desire as he obsessively tails her every move à la Jimmy Stewart’s detective in Vertigo. Visionary director Chantal Akerman’s mesmerizing take on Proust’s La Prisonnière “transcends
any notion of adaptation and touches on the distance between lovers who are doomed to dream apart” (The New York Times). 35mm.

Sun, Apr 19 at 5pm

A government agent (Washington) becomes obsessed with the victim of a terrorist attack (Patton) in this propulsive science-fiction tour-de-force. Beneath arch stylist Tony Scott’s bravura action set pieces and hyperkinetic editing style lies a fascinating undercurrent of necrophiliac longing à la _Laura_ and _Vertigo_. 35mm.

Wed, Apr 22 at 4:30, 9pm

_The Dragon is the Frame_ (2014) 15min  
_Directed by_ Mary-Helena Clark.  
This experimental puzzle film is an elegy for the late queer artist Mark Aguhar that invokes _Vertigo_ in its investigation of absence and loss. 16mm. Screens with _Portrait of Jennie_ Dir. William Dieterle (1948) 86min. 35mm.

Mon, Apr 27 at 7pm

_High Anxiety_ (1977) 94min  
_Directed by_ Mel Brooks. _With_ Mel Brooks, Madeline Kahn, Cloris Leachman.  
Mel Brooks sends up every Hitchcockian trick in the book in this manic satire in which he stars as an acrophobic psychiatrist who discovers sinister goings-on at the Institute for the Very, Very Nervous. Not only does Brooks riff gleefully on iconic scenes from _North by Northwest, The Birds, Spellbound, Vertigo,_ and more, but he also nails the look and feel of Hitchcock’s work, right down to the use of music and dolly shots. DCP.

Sun, Apr 29 at 7:15pm

_I, An Actress_ (1977) 8min  
_Directed by_ George Kuchar.  
Underground auteur George Kuchar takes a hands-on approach to directing a young actress’ screen test, pushing the scene into characteristic camp outrageousness. 16mm. Screens with _Unfaithfully Yours_ Dir. Preston Sturges (1948) 105min. 35mm.

Mon, Apr 20 at 7pm

_In the City of Sylvia_ (2007) 84min  
_Directed by_ José Luis Guerín. _With_ Pilar López de Ayala, Xavier Lafitte.  
This hypnotic meditation on the act of looking follows a young artist (Lafitte) as he roams the picturesque streets of Strasbourg, France, hoping to find a woman he met there years earlier. As in _Vertigo_ the protagonist’s searching gaze becomes a reflection of the audience’s own voyeurism. 35mm.

Mon, Apr 20 at 9:30pm

_La Jetée_ (1962) 28min  
_Directed by_ Chris Marker.  
Replete with references to _Vertigo_, Chris Marker’s self-described “photo-roman” is a haunting science-fiction love story set in a post-apocalyptic future and told almost entirely in still images—until one breathtakingly exquisite moment. 35mm. Screens with _Side/Walk/Shuttle_ Dir. Ernie Gehr (1991) 41min. 16mm.

Wed, Apr 22 at 7:15pm

_The Joy of Life_ (2005) 65min  
_Directed by_ Jenni Olson.  
San Francisco, sexuality, and suicide come together in Jenni Olson’s entrancingly minimalist essay film. Over static shots of eerily depopulated Fog City locales, the filmmaker muses on queer desire and identity; legendary poet Lawrence Ferlinghetti recites “The Changing Light”; and the Golden Gate
Bridge’s history as a suicide landmark is explored via *Meet John Doe* and *Vertigo*. The result is an overwhelmingly moving meditation on love and loss. HD-CAM.

Fri, Apr 24 at 7:30pm  Q&A with Jenni Olson

**Last Embrace** (1979)  102min  
*Directed by Jonathan Demme. With Roy Scheider, Janet Margolin, Christopher Walken.*  
Wracked with guilt over his wife’s death, a paranoid secret agent (Scheider) emerges from a sanitarium to mysterious death threats and an even more mysterious woman (Margolin) living in his apartment. With a lush, Old Hollywood-style score by Miklós Rózssa and a cliff-hanging climax at Niagara Falls, this taut thriller is a “delicious excursion into the world of Hitchcockian suspense” (*Time Out London*). 35mm.

Fri, Apr 17 at 2, 7pm

**Laura** (1944)  88min  
A decade and a half before Hitchcock, Otto Preminger was working the necrophiliac noir terrain with this hauntingly romantic mystery in which a detective (Andrews) falls in love with a painting of the deceased title character (Tierney), anticipating Hitch’s summation of *Vertigo*: “to put it plainly, the man wants to go to bed with a woman who is dead.” DCP. Screens with *Sigmund Freud’s Dora: A case of mistaken identity* Dirs. Anthony McCall, Claire Pajaczkowska, Andrew Tyndall, Ivan Ward, Jane Weinstock (1979) 40min. DCP.

Sun, Apr 19 at 2, 7:30pm

**Mississippi Mermaid** (1969)  123min  
*Directed by François Truffaut. With Catherine Deneuve, Jean-Paul Belmondo, Nelly Borgeaud.*  
“Degradation, by love” is how Truffaut characterized the theme of this dark tale of romantic obsession based on a Cornell Woolrich novel. Jean-Paul Belmondo stars as a wealthy tobacco farmer on an African island who gets a surprise when his mail order bride turns out to be a mysterious beauty (Deneuve) with a shady past. Truffaut peppers this color noir with allusions to everything from Renoir to *Johnny Guitar*, but its lacerating depiction of amour fou is pure *Vertigo*. 35mm.

Sat, Apr 18 at 5:15pm

**Mulholland Dr.** (2001)  147min  
*Directed by David Lynch. With Naomi Watts, Laura Harring, Justin Theroux.*  
Bright-eyed aspiring actress Betty (Watts) arrives in LA with dreams of stardom, but soon finds herself sucked into the nightmarish underbelly of Hollywood’s Dream Factory as she becomes entangled with an amnesiac femme fatale (Harring). Hitchcockian doubles, illusory identities, and surreal slips into the dark and disturbing abound in David Lynch’s neo-noir freak-out. 35mm.

Sat, Apr 18 at 2, 8pm

**Obsession** (1976)  98min  
*Directed by Brian De Palma. With Cliff Robertson, Geneviève Bujold, John Lithgow.*  
Nearly 20 years after his wife’s tragic death, a guilt-ridden man (Robertson) meets her exact look-alike (Bujold)—cue obsessive makeover and intricate series of double crosses. With a script by Paul Schrader, endlessly swirling camerawork, and a deliriously romantic score by *Vertigo* composer Bernard Herrmann, De Palma’s florid tribute to Hitchcock creates a spellbinding mood all its own. DCP. Screens with 4 *Vertigo* Dir. Les LeVeque (2000) 9min. DCP.

Sat, Apr 25 at 7, 9:30pm

**Pal Joey** (1957)  111min  
*Directed by George Sidney. With Rita Hayworth, Frank Sinatra, Kim Novak.*  
One year before *Vertigo*, Kim Novak starred in another San Francisco-set story about a man caught between a blonde and a redhead. *Pal Joey* is a cynical showbiz musical about a wise-guy nightclub singer (Sinatra) who falls for a chorus girl (Novak) while wooing a former burlesque queen (Hayworth). Novak does a slinky striptease as Sinatra croons Rodgers and Hart standards like “The Lady is a Tramp” and “I Didn’t Know What Time It Was.” DCP.

Mon, Apr 27 at 4:30, 9:15pm
Perversion Story (1969) 97min
Directed by Lucio Fulci. With Jean Sorel, Marisa Mell, Elsa Martinelli.
Italian giallo maestro Lucio Fulci's psychedelic homage to Vertigo concerns a San Francisco doctor (Belle de Jour's Sorel) whose new mistress (Martinelli) bears a striking resemblance to the wife (Euro-sleaze icon Mell) he may have murdered. Fulci captures the trippy atmosphere of flower-child-era San Francisco, while throwing in an eye-popping striptease-atop-a-motorcycle and a scene filmed in the gas chamber at San Quentin. 16mm.
Tue, Apr 21 at 9:15pm

Phoenix (2014) 98min
In postwar Berlin, a disfigured concentration-camp survivor (Hoss), unrecognizable after facial reconstruction surgery, searches ravaged postwar Berlin for the husband (Zehrfeld) who might have betrayed her to the Nazis. Raising troubling questions about identity, self-delusion, and traumas both personal and historical, German auteur Petzold (Barbara, Yella) invokes Hitchcock’s masterpiece to gut-wrenching effect as he guides this spellbinding noir-melodrama to a shattering climax. DCP. Sneak preview courtesy Sundance Selects.
Thu, Apr 30 at 7:30pm

Portrait of Jennie (1948) 86min
A ghost, a painting, and a love that transcends physical boundaries: this supernatural romance anticipates Vertigo as a New York City painter (Cotten) falls in love with an ethereal young woman (Jones) who may have died decades earlier. The atmospheric camerawork heightens the mystical mood, particularly in the delirious, green-tinted hurricane climax. 35mm. Screens with The Dragon is the Frame
Dir. Mary-Helena Clark (2014) 15min. 16mm.
Mon, Apr 27 at 7pm

Sans Soleil (1983) 100min
Directed by Chris Marker.
This sublime essay film journeys across time and space—from a cat temple in Tokyo to the streets of Guinea-Bissau to the San Francisco of Hitchcock’s Vertigo—as an unseen narrator reads aloud letters sent to her by a fictional globetrotting cameraman. One of the towering achievements of Marker’s career, Sans Soleil is at once a mesmeric travelogue and a profound and poetic rumination on life, death, and consciousness. 35mm.
Sun, Apr 26 at 2, 7pm

Side/Walk/Shuttle (1991) 41min
Directed by Ernie Gehr.
Shot from high in the sky in a glass elevator, structuralist filmmaker Ernie Gehr’s wondrous city symphony transforms the architecture and streets of San Francisco into a dizzying, free-floating geometric puzzle. 16mm. Screens with La Jetée
Dir. Chris Marker (1962) 28min. 35mm.
Wed, Apr 22 at 7:15pm

Sigmund Freud’s Dora: A case of mistaken identity (1979) 40min
Directed by Anthony McCall, Claire Pajaczkowska, Andrew Tyndall, Ivan Ward, Jane Weinstock.
One of Freud’s most curious case studies—in which an 18-year-old suicidal woman walked out on his psychoanalytic treatments after three months—receives a fascinating feminist deconstruction. DCP.
Screens with Laura
Dir. Otto Preminger (1944) 88min. DCP.
Sun, Apr 19 at 2, 7:30pm

Special Effects (1984) 93min
Pulp auteur Larry Cohen offers a sleazy exploitation take on Hitchcockian malice in this lurid psychosexual thriller about a director (Bogosian) who murders an aspiring starlet (Ms. 45 star Lund) on
camera and then creates a movie around the crime, casting a lookalike actress (Lund again) to play his victim. Cohen deploys an intricate film-within-a-film structure to explore the disturbing implications of moviemaking as the ultimate fetishistic fantasy. 35mm.

**Wed, Apr 29 at 5, 9:30pm**

**Sugar Cookies** (1973) 91min  
*Directed by Theodore Gershuny. With Mary Woronov, Lynn Lowry, George Shannon.*  
*Vertigo* meets 70s sexploitation at its most far out. The lesbian lover (cult star Woronov) of a murdered porn star (Lowry) molds a young actress (also Lowry) into a replica of the dead woman. Oliver Stone associate-produced this soft-core brainteaser, which boasts grimy 70s New York atmosphere galore, an appearance by Warhol superstar Ondine, and a score by electronic music pioneer Gershon Kingsley. 35mm. Screens with **Beneath the Skin**  
*Dir. Cecelia Condit (1981) 12min. BETASP.*

**Tue, Apr 28 at 7pm**

**Twelve Monkeys** (1995) 129min  
*Directed by Terry Gilliam. With Bruce Willis, Madeleine Stowe, Brad Pitt.*  
Terry Gilliam’s grungy, gonzo riff on Chris Marker’s *La Jetée* stars Bruce Willis as a convict who’s zapped back in time to save the human race from a deadly virus. Only trouble is, everyone thinks he’s nuts. Peppered with allusions to *Vertigo* (the eerie Muir Woods scene is reenacted wholesale), this post-apocalyptic head-trip is Gilliam at his most cracked and brilliant. 35mm.

**Fri, Apr 24 at 2, 4:45, 9:30pm**

**Unfaithfully Yours** (1948) 105min  
*Directed by Preston Sturges. With Rex Harrison, Linda Darnell, Rudy Vallee.*  
A mad-with-jealousy orchestra conductor (Harrison) envisions three wickedly funny ways to knock off the wife (Darnell) he suspects of having an affair. Preston Sturges’ blackest of black comedies is his most elegant creation—Lubitsch called it “caviar.” The slow tracking shots into Harrison’s eyeball that begin each fantasy sequence prefigure the iconic close-ups of Saul Bass’ celebrated opening credits for *Vertigo*. 35mm. Screens with **I, An Actress**  
*Dir. George Kuchar (1977) 8min. 16mm.*

**Mon, Apr 20 at 7pm**

**Variety** (1983) 100min.  
*Directed by Bette Gordon. With Sandy McLeod, Will Patton, Richard Davidson.*  
Hitchcock’s themes of voyeurism and the gaze are inverted in this fearless exploration of female erotic fantasy. When midwest transplant Christine (McLeod) takes a job selling tickets at a Times Square porn theater, she’s drawn into a vortex of sexual obsession that leads her to secretly stalk a stranger (Davidson). This bracing feminist noir is a scuzzy transmission from the 80s downtown scene with music by John Lurie and appearances by underground icons like Nan Goldin and Cookie Mueller. 35mm.

**Tue, Apr 21 at 7pm**

**Vertigo** (1958) 128min  
*Directed by Alfred Hitchcock. With James Stewart, Kim Novak, Barbara Bel Geddes.*  
Detective Scottie Ferguson (Stewart, in a career-best performance) is called out of retirement to follow a friend’s wife (Novak), who may not be all she seems. Bernard Herrmann’s score, Saul Bass’ graphic work, and Robert Burks’ camerawork can only be experienced on the big screen. Hands down one of the greatest psychological thrillers ever made—with immeasurable influence. 35mm.

**Thu, Apr 16 at 4:30, 7*, 9:40pm**  
*Screening in a rare IB Technicolor print!*

**About BAMcinématek**

The four-screen BAM Rose Cinemas (BRC) opened in 1998 to offer Brooklyn audiences alternative and independent films that might not play 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, and William Friedkin, 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 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 seventh annual BAMcinemaFest runs from June 17—28, 2015.

Credits

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The Vertigo Effect is curated by C. Mason Wells, Nellie Killian, and David Reilly. BAMcinématek is programmed by Nellie Killian and David Reilly with assistance from Gabriele Caroti and Jesse Trussell. Additional programming by Ryan Werner.

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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 a bar menu and dinner entrées 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 Friday and Saturday nights with a bar menu available starting at 6pm.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater)

Train: D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue

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