BAM presents *The Ingrid Bergman Tribute*—an evening with Isabella Rossellini and special guest Jeremy Irons—Sep 12

BAMcinémathek to screen rare gems and iconic favorites in Bergman film retrospective, Sep 13—29

With the support of Festival de Cannes and Kobal Collection

*The Ingrid Bergman Tribute*
BAM Howard Gilman Opera House (30 Lafayette Ave)
Sep 12 at 8pm
Tickets: $35, 52, 65, 85

Created and written by Ludovica Damiani and Guido Torlonia
In collaboration with Isabella Rossellini
Directed by Guido Torlonia

*Ingrid Bergman*, a film retrospective
BAM Rose Cinemas (30 Lafayette Ave)
Sep 13—29
Tickets: $14, $7 for BAM members (free for level 4 members and above)

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

July 21, 2015/Brooklyn, NY—On Sept 12, BAM presents a special evening with renowned actors, Isabella Rossellini and Jeremy Irons for *The Ingrid Bergman Tribute*—a theatrical event celebrating one of the greatest actresses of the 20th century. Commemorating the centennial of her birth, the evening features commemorative readings, letters, memories, and never-before-seen footage from Bergman’s personal archives.

Rossellini and Irons will perform live on stage portraying Bergman and various characters from her colorful life, guiding the audience through her experiences while original film footage and images from her private archive are projected on a screen. Woven throughout the performance are testimonies and stories from friends and artists she knew and worked with, such as Roberto Rossellini, Alfred Hitchcock, Robert Capa, Ernest Hemingway, and many others.

From Sunday, September 13 through Thursday, September 29, BAMcinémathek presents *Ingrid Bergman*, a film retrospective of the international leading lady. Surveying a career that took her from ingénue to superstar, the series will showcase major works such as Michael Curtiz’s *Casablanca* (1942) and Roberto Rossellini’s *Journey to Italy* (1954), as well as Swedish rarities
like Per Lindberg’s June Night (1940) and late-career highlights like Vincente Minnelli’s A Matter of Time (1976). Bergman’s radiant screen presence brought an unaffected naturalness, innate intelligence, and genuine human warmth to her iconic roles, and her singular mix of dignity and vulnerability remains as fresh and affecting as ever. The retrospective is presented in conjunction with the Museum of Modern Art’s Ingrid Bergman: A Centennial Celebration, running August 29 through September 10.

All films in 35mm unless otherwise noted.

ANASTASIA (1956) 105min
Directed by Anatole Litvak. With Yul Brynner, Helen Hayes. In 1920s Paris, a suicidal amnesiac (Bergman) is passed off as the long-lost heir to the Russian throne by a scheming swindler (Brynner). But could she be the real thing? This lavish historical mystery marked Bergman’s triumphant return to Hollywood—after several years of being shunned for her affair with Roberto Rossellini—and nabbed the actress her second Oscar. DCP.
Mon, Sep 14 at 4:30, 7, 9:30pm

ARCH OF TRIUMPH (1948) 120min
Directed by Lewis Milestone. With Charles Boyer, Charles Laughton. Bergman is a shady lady caught up in a doomed love affair with an expatriate surgeon (Boyer) in pre-WWII Paris in this mood-drenched romance based on a novel by Erich Maria Remarque. Set against the swirling political turmoil of late-30s Europe, Arch of Triumph is bathed in shadowy noir atmosphere and a dark sense of fatalism. Charles Laughton co-stars as a sadistic Nazi.
Tue, Sep 29 at 7, 9:30pm

AUTUMN SONATA (1978) 99min
Directed by Ingmar Bergman. With Liv Ullmann, Lena Nyman. In her final big-screen role, Bergman plays an aging concert pianist confronting long-buried emotions during a tumultuous reunion with her estranged daughter (Ullmann). The only collaboration between Sweden’s two most legendary Bergmans is a raw, wrenching study of death, disease, and dysfunction beautifully shot in golden tones by DP extraordinaire Sven Nykvist.
Sun, Sep 27 at 4:30, 6:45, 9pm

THE BELLS OF ST. MARY’S (1945) 126min
Directed by Leo McCarey. With Bing Crosby, Henry Travers. This charming, deeply felt follow-up to the Oscar-winning Going My Way finds Crosby once again donning the collar as priest Father O’Malley, who butts heads with Bergman’s Sister Mary Benedict as they fight to save a struggling parochial school. This rare superior sequel is directed with a light touch by consummate humanist Leo McCarey, who “turns looming clichés into the most refined, elusive feeling” (Dave Kehr). DCP.
Tue, Sep 15 at 4:30, 7:10, 9:45pm

CASABLANCA (1942) 102min
Directed by Michael Curtiz. With Humphrey Bogart, Paul Henreid. Of all the gin joints in all the towns in all the world, Ilsa (Bergman) walks into Rick’s Café Américain, run by the eponymous, every-man-for-himself expatriate (Bogart) in Vichy-controlled Morocco. As international intrigue swirls about them, the pair rekindles an old love affair—but when that plane leaves, will she be on it? The oft-cited pinnacle of studio-era Hollywood filmmaking, Casablanca offers one classic moment after another.
Sun, Sep 13 at 2, 4:30, 7, 9:30pm
EUROPA '51 (1952) 113min
Directed by Roberto Rossellini. With Alexander Knox, Ettore Giannini. Bergman and Rossellini’s second collaboration is a modern-day, female-driven retelling of the life of Saint Francis. She plays a spoiled Roman socialite who, following the death of her son, sheds the vestiges of her bourgeois life to unselfishly help the needy. Rossellini cited this profound spiritual saga—censored in Italy for its political content—as his personal favorite among his films. DCP.
Thu, Sep 24 at 7, 9:30pm

GASLIGHT (1944) 114min
Directed by George Cukor. With Charles Boyer, Joseph Cotton. Bergman won her first (of three) Academy Awards for this atmospheric, Victorian era-set thriller. She’s a young newlywed whose seemingly perfect husband (Boyer) whisks her away to the London mansion where her aunt was murdered years earlier. But when she begins seeing and hearing things no one else does, could it be she’s losing her mind? George Cukor crafts a masterpiece of psychological ambiguity.
Fri, Sep 25 at 2, 4:30, 7, 9:30pm

JOURNEY TO ITALY (1954) 85min
Directed by Roberto Rossellini. With George Sanders. Bergman and Sanders are a British couple whose marriage disintegrates while on a trip to Italy, their growing estrangement played out against the richly symbolic ruins and desolate landscapes of the countryside. Made in the midst of Bergman’s own marriage to director Rossellini, this landmark of modernist filmmaking is “a crucial work, truthful and mysterious” (Dave Kehr). DCP.
Sat, Sep 19 at 4:30, 9pm
Sun, Sep 20 at 2, 4, 6, 8, 10pm

JUNE NIGHT (1940) 90min
Directed by Per Lindberg. With Gunnar Sjöberg, Marianne Löfgren. Bergman’s final Swedish film before decamping to Hollywood features her as a young woman trying in vain to start a new life in Stockholm after a notorious affair with a sailor (Sjöberg) scandalizes her small town. One of the best of Bergman’s early films, this handsomely mounted melodrama is a showcase for the young actress’ megawatt star power, which was soon to take America by storm. DCP.
Tue, Sep 22 at 4:30, 7:15, 9:15pm

A MATTER OF TIME (1976) 97min
Directed by Vincente Minnelli. With Liza Minnelli, Charles Boyer. Bergman “has a glamour beyond anything she’s had before on screen” (Pauline Kael) as a fading countessa living out her final years in a crumbling Roman hotel. Liza Minnelli is a young chambermaid who becomes enraptured with the older woman’s rich fantasy life. Also marking Isabella Rossellini’s film debut, Vincente Minnelli’s much-misunderstood, little-seen last film was compromised by producer interference but remains a fascinatingly personal, Proustian reflection on time and memory.
Wed, Sep 23 at 7, 9:15pm

MURDER ON THE ORIENT EXPRESS (1974) 131min
Directed by Sidney Lumet. With Albert Finney, Richard Widmark. One murder, 13 suspects: Agatha Christie’s classic whodunit gets an all-star treatment in this Hercule Poirot mystery set aboard the titular train. Among the international rogues’ gallery is Bergman (in an Oscar-winning performance) as a Swedish missionary who may or may not be the guilty party. The rest of the who’s who cast includes Lauren Bacall, Sean Connery, John Gielgud, Anthony Perkins, and Vanessa Redgrave. DCP.
Mon, Sep 28 at 5, 8pm
**NOTORIOUS** (1946) 101min  
*Directed by Alfred Hitchcock. With Cary Grant, Claude Rains.* Bergman is at her most luminous in this Hitchcock classic. She stars as a fallen woman coerced by a government agent (Grant) into seducing and spying on a suspected Nazi (Rains) in South America. On the surface, *Notorious* is a stylish, romantic thriller, celebrated for its censor-defying, three-minute kissing sequence and a dazzling, virtuoso crane shot. But beneath the gleaming exterior, Hitchcock locates a disturbing undercurrent of raw emotional violence.

**Fri, Sep 18 at 2, 4:30, 7, 9:30pm**
**Sat, Sep 19 at 2, 6:30pm**

**SPELLBOUND** (1945) 111min  
*Directed by Alfred Hitchcock. With Gregory Peck, Michael Chekhov.* Hitchcockian malice meets then-in vogue psychoanalysis in this florid Freudian thriller. Bergman is a buttoned-up psychiatrist who falls in love with an amnesiac (Peck) who may be a murderer. Hitchcock loads *Spellbound* with delirious stylistic flourishes: the endlessly recurring motif of parallel lines, a lush, theremin-heavy score from Miklós Rózsa, and a surrealist dream sequence designed by Salvador Dalí.

**Sat, Sep 26 at 2, 4:30, 7, 9:30pm**

**A WOMAN’S FACE** (1938) 100min  
*Directed by Gustaf Molander. With Tore Svennberg, Anders Henrikson.* A bitter, disfigured woman (Bergman) turns to a life of crime in this stylish Swedish melodrama. In one of the finest roles of her early career, Bergman creates a chilling portrait of a scorned woman exacting revenge on society. Remade by George Cukor with Joan Crawford in 1941, the original (and arguably superior) version remains a highpoint of classic Swedish cinema. DCP.

**Mon, Sep 21 at 4:30, 7, 9:30pm**

Ingrid Bergman was born on August 29, 1915 in Stockholm, Sweden. She enrolled for a year at the Royal Dramatic Theater School in Stockholm and quickly landed a role in Gustav Molander’s *Munkbrogreven*. Bergman performed in six other movies, but remained relatively unknown as an actress to film enthusiasts until she was spotted in 1936 by producer David O. Selznick in *Intermezzo*. He offered her the lead role in the remake of the same movie released in 1939, which launched her into the international spotlight.

After signing a seven-year contract with Selznick, the doors to Hollywood opened and Ingrid immediately thrust herself into her work, appearing in films such as *Adam Had Four Sons*, *Notorious*, *Dr. Jekyll and Mr. Hyde*, and others. *For Whom the Bell Tolls* marked her first Academy Award® nomination in 1943, and in 1944 she received her first Academy Award for her performance in the movie *Gaslight*. The following year she was again nominated for a Best Actress Oscar for *The Bells of Saint Mary’s*.

In 1949, Bergman met and married director Roberto Rossellini and they had three children, among them, actress Isabella Rossellini. Together they collaborated on films that became milestones and masterpieces in their respective careers including *Stromboli*, *Europa '51*, *Journey to Italy*, *Fear*, and *Joan of Arc at the Stake* which earned her an Oscar nomination.

Years later, as Bergman and Rossellini were separating, she found her way back to Hollywood and landed a lead role in *Anastasia* in 1956 for which she won her second Academy Award for Best Actress.
Over the next few years, Bergman performed in several stage plays, returning to film in 1969 with the box office hit *Cactus Flower*. In 1975 she was awarded her third Academy Award for her supporting role in *Murder on the Orient Express*. For her role in Ingmar Bergman’s 1978 Swedish film *Autumn Sonata*, she portrayed a self-obsessed pianist who cruelly neglected her daughter. The performance earned what turned out to be Ingrid’s final Academy Award® nomination.

Throughout her career, she also earned four Golden Globe® Awards, a Tony Award® (*Joan of Lorraine*, 1947), two Emmy Awards® (*Startime*, 1959 and *A Woman Called Golda*, 1982) and numerous other honors. She died on her birthday, on August 29, 1982, leaving behind a fabulous legacy as an actress, gifted with rare talent and strength of character.

**Isabella Rossellini** grew up in Paris and Rome, starting her modeling career at 28, when she was photographed by Bruce Weber for British *Vogue* and by Bill King for American *Vogue*. She has since worked with the industry’s most distinguished photographers—from Richard Avedon to Steven Meisel. Rossellini’s prolific career includes more than 70 film and television appearances. She made her film debut with a brief appearance as a nun the 1976 film *A Matter of Time* opposite her mother Ingrid Bergman, followed a few years later with her first starring role in *Il Prato* (*The Meadow*). Her American film debut was in Taylor Hackford’s *White Nights* which lead her to her breakout role as tortured nightclub singer Dorothy Vallens in David Lynch’s *Blue Velvet*. She also has appeared in *A Touch of Infidelity, Dames Galantes, Death Becomes Her*, and *Immortal Beloved*. Her television roles and appearances include *The Tracey Ullman Show, Alias, Chicago Hope, 30 Rock* and *Friends*. Turning her eye to film making in 2005, Rossellini wrote the mischievous and witty *My Dad is 100 Years Old*, a pretend dialogue about the essence of film directed by Guy Maddin.

The following year she made her directorial debut with the short, *Oh La La* and continued in 2008 by co-directing *Green Porno* with Jody Shapiro which appeared on the Sundance Channel. Depicting a variety of insects’ and animals’ sexual habits, she collaborated with screenwriter Jean-Claude Carrière in 2013, transforming *Green Porno* into a one-woman theatrical production (BAM 2014 Winter/Spring Season) which toured the world to critical acclaim. She will next be seen in David O’Russell’s *Joy* opposite Jennifer Lawrence and Robert Deniro which will be released on December 25, 2015.

**Jeremy Irons** received classical training at the Bristol Old Vic Theatre School, beginning his acting career on stage in 1969. He has since appeared in many West End theater productions including *The Winter’s Tale, Macbeth, Much Ado About Nothing, The Taming of the Shrew, Godspell, Richard II*, and *Embers*. In 1984, he made his Broadway debut in Tom Stoppard’s *The Real Thing*, earning him a Tony Award for Best Actor.

(2005), the fantasy-adventure *Eragon* (2006), the *Western Appaloosa* (2008), and award-winning independent feature *Margin Call* (2011) with Kevin Spacey. He portrays Alfred Pennyworth in the upcoming star-studded superhero film *Batman v Superman: Dawn of Justice* (2016). Irons earned his first Golden Globe Award nomination for his breakout role in the ITV series *Brideshead Revisited* (1981). In 2005, Irons starred opposite Helen Mirren in the historical miniseries *Elizabeth I*, for which he received a Golden Globe Award and an Emmy Award for Best Supporting Actor. From 2011 to 2013 he starred as Pope Alexander VI in the Showtime historical series *The Borgias*.

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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 a dinner menu prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of 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) 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 information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.

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