

## Nov—Dec 2016 at BAMcinémathèque

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

### NOV 4-11 (8 Days, 14 Films) BRESSON ON CINEMA

Though his films are often discussed in terms of their sui generis style—an aesthetic that favored non-professional actors, intricate sound design, and tableaux-like compositions—this series pairs Robert Bresson’s work with his favorite films and others that embody his radical sensibility. In doing so, it reveals an artist in dialogue with cinema history, illuminating our understanding of this most elusive and divinely inspired of filmmakers. The series includes: *A Man Escaped* (Robert Bresson, 1956), *Battleship Potemkin* (Eisenstein, 1925), *Bicycle Thieves* (Vittorio De Sica, 1948), *Brief Encounter* (David Lean, 1945), *Cops* (Buster Keaton, Edward Cline; 1922), *One Week* (Buster Keaton, Edward Cline; 1920), *The High Sign* (Buster Keaton, Edward Cline; 1921), *City Lights* (Charlie Chaplin, 1931), *Diary of a Country Priest* (Robert Bresson, 1951), *Louisiana Story* (Robert Flaherty, 1948), *Man of Aran* (Robert Flaherty, 1934), *Mouchette* (Robert Bresson, 1967), *Pickpocket* (Robert Bresson, 1959), *The Gold Rush* (Charlie Chaplin, 1925), and *The Testament of Orpheus* (Jean Cocteau, 1959).

### NOV 17 at 7:30pm AN EVENING WITH SU FRIEDRICH

US premiere of *I Cannot Tell You How I Feel* screening with *The Ties That Bind*, followed by a Q&A with Friedrich

With her new film, *I Cannot Tell You How I Feel* (2016), feminist filmmaker Su Friedrich has again taken up the camera in her ongoing quest to film the battleground of family life. Her mother Lore, who played the lead in *The Ties That Bind* (1984), again takes center stage, this time kicking and protesting against being taken to an “independent living” facility. Friedrich, together with her two siblings, fill out the supporting roles, cajoling, comforting, and freaking out.

### Nov 18-19 (2 Days, 2 Performances) THE TREE OF LIFE WITH LIVE MUSICAL SCORE

“*The Tree of Life* ponders some of the hardest and most persistent questions, the kind that leave adults speechless when children ask them.”

— *The New York Times*

As part of the annual Next Wave festival, BAM presents a special screening of Terrence Malick’s Palme d’Or winner, *The Tree of Life* (2011). More than 100 musicians and singers from the *Wordless Music Orchestra* will perform a live musical score that includes pieces by Mahler, Berlioz, Brahms, Górecki, Mozart, and Couperin. Featuring performances by Brad Pitt, Jessica Chastain, and the newcomer Tye Sheridan, *The Tree of Life* traces the 1950s adolescence of three brothers in Texas. Under Malick’s direction and Emmanuel Lubezki’s luscious cinematography, the film follows a nurturing mother, severe yet caring father, and a tragedy that forces questions about existence. The musical component will be conducted by Ryan McAdams, with Robert Fleitz on piano and soprano Jennifer Zetlan.

### NOV 18-DEC 8 (21 Days, 23 Films) THAT’S ENTERTAINMENT: MGM MUSICALS PART II

The sequel to *That’s Entertainment!: MGM Musicals Part I* continues with the evolution of the MGM musical in the 1950s through to the 1970s and 80s, when the genre was revitalized by

filmmakers with a fresh, postmodern approach. The series includes: *The Boy Friend* (Russell, 1971), *An American in Paris* (Minnelli, 1951), *Bells Are Ringing* (Minnelli, 1960), *Brigadoon* (Minnelli, 1954), *Gigi* (Minnelli, 1958), *Goodbye Mr. Chips* (Ross, 1969), *High Society* (Walters, 1956), *I Love Melvin* (Weis, 1953), *Invitation to the Dance* (Kelly, 1956), *It's Always Fair Weather* (Donen, Kelly; 1955) *Kiss Me Kate* (Sidney, 1953), *Les Girls* (Cukor, 1957), *Meet Me in Las Vegas* (Rowland, 1956), *Pennies From Heaven* (Ross, 1981), *Royal Wedding* (Donen, 1951), *Seven Brides for Seven Brothers* (Donen, 1954), *Silk Stockings* (Mamoulian, 1957), *Singin' in the Rain* (Kelly, Donen, 1952), *That's Entertainment! III* (Friedgen, Sheridan; 1994), *The Affairs of Dobie Gillis* (Weis, 1953), *The Band Wagon* (Minnelli, 1953), *The Unsinkable Molly* (Walters, 1964), and *Victor/Victoria* (Edwards, 1982).

**DEC 5 at 7:30pm**

**The Caribbean Film Series**

## **HORACE OVE'S *PRESSURE***

The first dramatic feature film by a black director in Great Britain, Trinidad-born Horace Ové's *Pressure* (1975) traces the tensions between first- and second-generation Caribbean immigrants living in Notting Hill, London. English-born Tony, an unemployed black teenager, attempts to find his way in society but is consistently thwarted by systematic racism. Alienated and disillusioned, Tony ends up drifting into the company of other idle young Brits. *Pressure* captures a pivotal perspective on the 1970s British black experience, mirroring issues of misrepresentation and race relations still present today. The British Film Institute banned the film upon its completion, in fear of the critical realism of its portrayal of police brutality, before finally releasing it two years later. Having included Ové's films in past series *Do the Reggae* and *A Time For Burning*, BAMcinématek continues to highlight his work with this rarely screened film.

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