

BAMcinématek presents *From the Third Eye: Evergreen Review on Film*, Mar 16—31

Marking the release of *From the Third Eye: The Evergreen Film Reader*, a new anthology of works published in the seminal counterculture journal, BAMcinématek pays homage to a bygone era of provocative cinema

The series kicks off with a week-long run of famed documentarian Leo Hurwitz's *Strange Victory* in a new restoration

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

Feb 17, 2016/Brooklyn, NY—From Wednesday, March 16, through Thursday, March 31, BAMcinématek presents *From the Third Eye: Evergreen Review on Film*.

Founded and managed by legendary Grove Press publisher Barney Rosset, *Evergreen Review* brought the best in radical art, literature, and politics to newsstands across the US from the late 1950s to the early 1970s. Grove launched its film division in the mid-1960s and quickly became one of the most important and innovative film distributors of its time, while *Evergreen* published incisive essays on cinema by writers like Norman Mailer, Amos Vogel, Nat Hentoff, Parker Tyler, and many others. Marking the publication of *From the Third Eye: The Evergreen Review Film Reader*, edited by Rosset and critic Ed Halter, this series brings together a provocative selection of the often controversial films that were championed by this seminal publication—including many distributed by Grove itself—vividly illustrating how filmmakers worked to redefine cinema in an era of sexual, social, and political revolution.

The series begins with a week-long run of a new restoration of Leo Hurwitz's *Strange Victory* (1948/1964), "the most ambitious leftist film made in the US" (J. Hoberman, *The Village Voice*). *Evergreen Review* founder Barney Rosset produced this extraordinary and rarely seen documentary, which comprises newsreel clips, historic footage and re-enactments. *Strange Victory* examines both the roots of Hitler's rise to power and its critical connections to post-war systemic racism in America.

What's been referred to as "casually electrifying" (J. Hoberman, *The New York Times*), Agnes Varda's *Black Panthers* (1968—Mar 17) is a politically charged documentation of the Black Panthers' fight for the release of co-founder Huey P. Newton. Playing along with *Black Panthers* is director Joseph Strick and cinematographer Haskell Wexler's Academy Award-winning *Interviews with My Lai Veterans* (1970) that relays Vietnam veteran's accounts of the infamous massacre of My Lai. A monumental work of docufiction, Lionel Rogosin's *Come Back, Africa* (1959—Mar 20) follows a South African farmer struggling to survive under harsh apartheid rule and "shows a vital culture on the brink, at the moment when it was calcifying into the form it would hold for more than three decades to come" (Nick Pinkerton, *The Village Voice*).

Andy Warhol's sexploitation satire *The Nude Restaurant* (1967—Mar 18) features near-naked Warhol superstars discussing politics and pop culture in a New York City eatery. Described by Norman Mailer as "one of the most important pictures I have ever seen in my life," *I Am Curious*

(Yellow) (1967—Mar 19) was a controversial box-office sensation, recounting the sexual awakening of a young, politically driven woman in 1960s Stockholm. Banned by the US government before being distributed by Grove, Jens Jørgen Thorsen's **Quiet Days in Clichy** (1970—Mar 21), is based on the novel, of the same name, by Henry Miller.

Zelimir Zilnik's Yugoslav Black Wave satire **Early Works** (1973—Mar 22) follows two radical Marxists as they set out to change their populist comrades' views. Playing with **Early Works**, **Funeral of Jan Palach** (1969) is a stirring document of a Czech student's self-immolation in protest of the Soviet occupation of Czechoslovakia.

The second week of *Evergreen Review on Film* presents two films by celebrated female writers beginning with Susan Sontag's **Duet for Cannibals** (1969—Mar 23). Marking Sontag's filmmaking debut, the film follows a young, bored Swedish couple seeking sexual gratification. When they hire a male assistant, and his young female lover, the couples embark on a twisted sexual fantasy. Acclaimed French writer Marguerite Duras directed the adaptation of her own novel **Destroy She Said** (1969—Mar 26), a quiet thriller chronicling a week's vacation in a remote hotel where romance turns maddening.

An invaluable document of New York's late 60s drag community, Frank Simon's **The Queen** (1968—Mar 24), documents the Miss All-America Camp Beauty Pageant. Paired with **The Queen**, Milton Miron's **Tricia's Wedding** (1971) is a fantastical camp version of Richard Nixon's daughter's wedding. Also screening that evening, **Freedom to Love** (1969—Mar 24), a mondo-style documentary by noted sexologists Phyllis and Eberhard Kronhausen, is paired with two sexually explicit rarities, **Getting His Goat** (1922—Mar 24), and **The Apple Knockers and Coke** (1948—Mar 24).

A "devastating masterpiece" (David Fear, *The Village Voice*), Nagisa Oshima's monumental **Boy** (1969—Mar 25) tells the story of a young son forced to become a scam artist to support his dysfunctional and abusive family. Next, a weekend jaunt to the countryside turns into a crash-up nightmare of political satire in Jean-Luc Godard's **Weekend** (1967—Mar 26). Playing alongside **Weekend is Zuckerkand!!** (1968), an animated Freudian parody by John Hubley. Grove Press ran these two films together as a double bill at their Evergreen Theater. The following evening brings the late, great actor and artist Dennis Hopper's notorious passion project **The Last Movie** (1971—Mar 27) back to the big screen in a rare 35mm archival print.

Referred to as the "most anti-American film ever made" (Jonathan Rosenbaum), **Mr. Freedom** (1969—Mar 27) is director William Klein's satire of US foreign policy starring Delphine Seyrig and Donald Pleasance. **Mr. Freedom** plays with **Thank You Mask Man** (1968), a comedic short that undertakes a range of politically charged topics in the vein of Lenny Bruce. Alain Robbe-Grillet's **The Man Who Lies** (1968), screening on March 28, is a mysterious thriller about a man who can't quite discern the truth of his own existence. And Nikos Papatakis's Greek tragedy **Thanos and Despina** (1967—Mar 28), tells the story of a woman who, fleeing an arranged marriage, meets up with her lover only to encounter more misfortune. Playing alongside **Thanos and Despina** is Jean Genet's landmark of queer cinema **Un Chant D'Amour** (1950).

Other series highlights include director Mary Ellen Bute's award-winning **Passages From James Joyce's Finnegans Wake** (1966—Mar 29) and Dick Fontaine's **Will The Real Norman Mailer Please Stand Up?** (1968—Mar 30). *From the Third Eye: Evergreen Review on Film* closes with two documents from Godard's militant Maoist phase: Ralph Thanhauser's **Godard in America** (1970—Mar 31) and Godard and Jean-Henri Roger's audio-visual assault, **British Sounds** (1970—Mar 31).

For press information, please contact:

Maureen Masters at 718.724.8023 / mmasters@BAM.org

Hannah Thomas at 718.724.8002 / hthomas@BAM.org

Strange Victory shows daily from Wed, Mar 16 through Tue, Mar 22 with the following schedule:

Wed, Mar 16: 4:30, 6:15, 8pm
Thu, Mar 17: 6:15, 9:45pm
Fri, Mar 18: 2, 3:45, 5:30, 9:30pm
Sat, Mar 19: 9:30pm
Sun, Mar 20: 6, 9:45pm
Mon, Mar 21: 2, 3:45, 5:30, 9:30pm
Tue, Mar 22: 2, 3:45, 5:30, 9:30pm

From the Third Eye: Evergreen Review on Film Complete Schedule

Wed, Mar 16

4:30, 6:15, 8pm: *Strange Victory*

Thu, Mar 17

6:15, 9:45pm: *Strange Victory*
8pm: *Interviews with My Lai Veterans + Black Panthers*

Fri, Mar 18

2, 3:45, 5:30, 9:30pm: *Strange Victory*
7:15pm: *The Nude Restaurant*

Sat, Mar 19

6:30pm: *I Am Curious (Yellow)*
9:30pm: *Strange Victory*

Sun, Mar 20

4, 7:45pm: *Come Back, Africa*
6, 9:45pm: *Strange Victory*

Mon, Mar 21

2, 3:45, 5:30, 9:30pm: *Strange Victory*
7:15pm: *Quiet Days in Clichy*

Tue, Mar 22

2, 3:45, 5:30, 9:30pm: *Strange Victory*
7:15pm: *Early Works + Funeral of Jan Palach*

Wed, Mar 23

7, 9:15: *Duet for Cannibals*

Thu, Mar 24

7pm: *The Queen + Tricia's Wedding*
9:15pm: *Freedom to Love + Getting His Goat + The Apple Knockers and Coke*

Fri, Mar 25

2, 4:30, 7, 9:15pm: *Boy*

Sat, Mar 26

2, 7, 9:30pm: *Weekend + Zuckerkand!!*
4:30pm: *Destroy She Said*

Sun, Mar 27

2, 6:45pm: *Mr. Freedom + Thank You Mask Man*
4:30, 9:15pm: *The Last Movie*

Mon, Mar 28

7pm: *The Man Who Lies*
9:15pm: *Thanos and Despina + Un Chant d'amour*

Tue, Mar 29

7:15, 9:15pm: *Passages from James Joyce's Finnegans Wake*

Wed, Mar 30

7:30, 9pm: *Will The Real Norman Mailer Please Stand Up?*

Thu, Mar 31

7, 9:15pm: *Godard in America + British Sounds*

Film Descriptions

***The Apple Knockers and The Coke* (1948) 7min**

Grove distributed this anonymously-made curio when many thought it depicted a nude Marilyn Monroe getting intimate with an apple and a Coke bottle; its star was only later revealed to be Playboy model and B-movie actress Arline Hunter. *DCP. Screens with Freedom to Love and Getting His Goat.*

Thu, Mar 24 at 9:15pm

***Black Panthers* (1968) 31min**

Directed by Agnès Varda.

One of three films that godmother of the French New Wave Agnès Varda made while living in California in the 1960s, this politically charged documentary profiles the activities of the Black Panther Party as its members fought for the freedom of imprisoned co-founder Huey P. Newton. *BETASP. Screens with Interviews with My Lai Veterans.*

Thu, Mar 17 at 8pm

***Boy* (1969) 97min**

Dir. Nagisa Oshima. With Fumio Watanabe, Akiko Koyama, Tetsuo Abe.

In this masterpiece, Japanese New Wave renegade Oshima took a ripped-from-the-headlines, tabloid-shocker premise—low-life parents use their young, alien-obsessed son to fake car accidents and then extort money from the drivers—and elevated it to a haunting investigation of the failures of Japanese society. The stunning visuals—periodically slashed by Brechtian distancing effects—enhance the film's shattering emotional impact. *35mm.*

Fri, Mar 25 at 2, 4:30, 7, 9:15pm

***British Sounds* (1969) 54min**

Directed by Jean-Luc Godard and Jean-Henri Roger.

Originally released as *See You at Mao*, *British Sounds* was one of two English-language Dziga Vertov Group films produced and distributed by Grove. The company's catalog promoted it as "a propagandistic audio-visual barrage on the senses which combined Maoism, the Beatles, multiple sound tracks, Minimal Cinema à la Warhol, nudity (accompanied by a Women's Liberation statement) and excerpts from Nixon, Pompidou, and the Communist Manifesto." *35mm. Print Courtesy of the Harvard Film Archive. Screens with Godard in America.*

Thu, Mar 31 at 7, 9:15pm

***Un Chant d'amour* (1950) 26min**

Directed by Jean Genet.

French literary rebel Jean Genet's landmark of queer cinema was suppressed for decades for its depiction of a prison as a hothouse of homosexual desire. Rosset distributed Genet's sexually explicit film in defiance of obscenity laws. *Screens with Thanos and Despina.*

Mon, Mar 28 at 9:15pm

***Come Back, Africa* (1959) 95min**

Directed by Lionel Rogosin. With Zacharia Mgabi, Vinah Bendile, Miriam Makeba.

Filmed covertly on the streets of Johannesburg, South Africa, Lionel Rogosin's docufiction landmark follows a young Zulu man struggling to provide for his family amid the crushing burden of apartheid. Both a harrowing work of humanist cinema and an unparalleled record of daily life in the black township of Sophiatown—which was soon thereafter demolished to make way for whites-only housing—*Come Back, Africa* exemplifies the boldly political international cinema that Evergreen Review championed. *DCP*.

Sun, Mar 20 at 4, 7:45pm

***Destroy She Said* (1969) 100min**

Directed by Marguerite Duras. With Catherine Sellers, Michael Lonsdale, Henri Garcin.

Influential French writer Duras (*Hiroshima mon amour*) made her solo directorial debut with this adaptation of her own novel. Grove Press Film Division described it as “a hypnotic and haunting film about five alienated people isolated in an unworldly hotel. Enmeshed in a ritualistic power game, they inexorably assume interchangeable personalities as each acts out his own ambiguous charade. With a highly stylized, terse dialogue, Miss Duras creates an uncanny atmosphere that evokes nightmarish, cosmic fear and enigmatic power exploding in a mysterious climax of revolutionary destruction.” *35mm. Print courtesy of the Institut Francais.*

Sat, Mar 26 at 4:30pm

***Duet for Cannibals* (1969) 105min**

Directed by Susan Sontag. With Adriana Asti, Gösta Ekman, Lars Ekborg.

Grove's distribution of *Duet for Cannibals* was one of many ways writer Susan Sontag and Rosset collaborated; her groundbreaking essay “Against Interpretation” was first published in the pages of *Evergreen*. Sontag made her initial foray into film with this seriocomedy about a strange love quadrangle that forms between two couples: a German ex-revolutionary and his wife, and their Swedish secretary and his fiancée, all of whom wind up alternately sleeping together and trying to kill one another. Sontag's style hints at Godard and Buñuel, while the increasingly surrealistic plot turns are deliberately and fascinatingly opaque. *35mm.*

Wed, Mar 23 at 7, 9:15pm

***Early Works* (1973) 79min**

Directed by Željimir Žilnik.

Winner of the Golden Bear at the 1969 Berlin Film Festival, this Yugoslavian Black Wave satire follows a group of slogan-spouting Marxist revolutionaries who travel out to the sticks in order to radicalize their “unenlightened” country comrades—only to have their ideological naiveté blow up (literally) in their faces. In his feature debut, Serbian provocateur Željimir Žilnik combines a blistering, furiously energetic visual style with a subversive political punch. *BETASP. Screens with Funeral of Jan Palach.*

Tue, Mar 22 at 7:15pm

***Freedom to Love* (1969) 90min**

Directed by Eberhard Kronhausen & Phyllis Kronhausen.

A sexploitation disguised as an educational film (or is it the other way around?), this taboo-busting documentary explores human sexuality in all its forms, while making a strong case for a more liberated attitude towards matters of the flesh. *35mm. Screens with Getting His Goat and The Apple Knockers and the Coke. Print courtesy of the The Wisconsin Center for Film and Theater Research.*

Thu, Mar 24 at 9:15pm

***Funeral of Jan Palach* (1969)**

Anonymous.

This stirring record of the funeral of Jan Palach—the Czech student who committed self-immolation in protest of the Soviet occupation of his country—was smuggled out of Czechoslovakia and defiantly distributed by Grove Press. *Print Courtesy of the Harvard Film Archive. Screens with Early Works.*

Tue, Mar 22 at 7:15pm

***Getting His Goat* (1922) 7min**

Directed by Ray Craig.

It's glory-hole high jinks on the beach in this early slapstick stag film. *35mm. Print Courtesy of the Harvard Film Archive. Screens with Freedom to Love and The Apple Knockers and the Coke.*

Thu, Mar 24 at 9:15pm

***Godard in America* (1970) 45min**

Directed by Ralph Thanhauser.

Jean-Luc Godard and his Dziga Vertov Group co-founder Jean-Pierre Gorin see America as they tour their 1969 polemic *British Sounds* at universities across the country. *Digibeta. Print Courtesy of the Harvard Film Archive. Screens with British Sounds.*

Thu, Mar 31 at 7, 9:15pm

***I Am Curious (Yellow)* (1967) 132min**

Directed by Vilgot Sjöman. With Lena Nyman, Börje Ahlstedt, Peter Lindgren.

A record-breaking sensation at the box office, *I Am Curious (Yellow)* was distributed stateside by Grove after the company fought a series of highly publicized, landmark legal battles that eventually led to the Supreme Court, weakening nationwide obscenity laws in the process and thus setting the stage for the legalization of sexually explicit films. Soft-core by today's standards, this sensual hybrid of fiction and documentary—about a young woman exploring sex and radical politics in 1960s Sweden—lured in audiences for years, bankrolling Grove's greater forays into film. *35mm. Print Courtesy of the Harvard Film Archive.*

Sat, Mar 19 at 6:30pm

***Interviews with My Lai Veterans* (1970) 22min**

Directed by Joseph Strick.

This chilling film, which won the Academy Award for Documentary Short Subject, records interviews with five Vietnam War veterans who participated in the atrocities of the infamous My Lai massacre. *The New York Times* wrote: "The effect of the testimony—rueful, factual, unsentimental—is terrifying, and almost indescribably sad." *35mm. Print courtesy of the Academy Film Archive. Screens with Black Panthers.*

Thu, Mar 17 at 8pm

***The Last Movie* (1971) 108min**

Directed by Dennis Hopper. With Hopper, Stella Garcia, Julie Adams.

Dennis Hopper's notorious follow-up to *Easy Rider* is a \$1 million avant-garde freak-out, an unhinged product of the counterculture bankrolled by a major Hollywood studio. *Evergreen* published a first-hand report by L.M. Kit Carson from the film's chaotic production in South America: "This has been the riskiest movie I've been around: actors lost for three days in the mountains, horses falling on people, a stuntman mutiny, schizophrenic love/hate treatment of the movie company by the military government and the Peru communists, rain stopping the filming almost every day—Hopper uses this insecurity," Carson wrote. "He tricks actors by starting the camera after the scene and filming them when they think no one's looking; he interrupts their dialogue with sudden questions from behind the camera (I've seen him goad actors into punching each other bloody, into breaking their hands)—in all of this, he's driving spikes into ordinary moments to crack them, and get inside them to the dangerous, real, uncontrolled meat." *35mm. Print courtesy of the Academy Film Archive.*

Sun, Mar 27 at 2, 6:45pm

***The Man Who Lies* (1968) 95min**

Directed by Alain Robbe-Grillet. With Jean-Louis Trintignant, Sylvie Bréal, Zuzana Kocúriková.

Grove distributed pioneering writer Robbe-Grillet's groundbreaking narrative experiments in cinema as well as literature. Shot in the wake of the Prague Spring, Robbe-Grillet's third feature as director is one of his most complex filmic achievements, a stylish mindgame that keeps audiences guessing as a mysterious visitor (Trintignant, who won Best Actor at the Berlin Film Festival) constantly re-invents himself to win the favors of three beautiful women in World War II-era Czechoslovakia. *35mm. Print Courtesy of the Harvard Film Archive.*

Mon, Mar 28 at 7pm

***Mr. Freedom* (1969) 95min**

Directed by William Klein. With John Abbey, Delphine Seyrig, Donald Pleasence.

“Conceivably the most anti-American movie ever made” (Jonathan Rosenbaum), William Klein’s delirious spoof of US foreign policy plays like a live-action comic strip in which a dunderheaded, red, white, and blue-clad imperialist superhero destroys everything in his path as he battles left-wing radicals and Communist baddies. Bursting with zany, Pop Art-inspired visuals, ultra-Mod costume design, and a cameo by Serge Gainsbourg (!), *Mr. Freedom* is at once ridiculously over-the-top and unflinchingly critical. 35mm. *Print courtesy of the Walker Art Center. Screens with Thank You Mask Man.*

Sun, Mar 27 at 4:30, 9:15pm

***The Nude Restaurant* (1967) 100min**

Directed by Andy Warhol. With Viva, Taylor Mead, Louis Waldon.

G-string clad Factory superstars hang around a restaurant discussing everything from virginity to the Vietnam War in Andy Warhol’s deadpan sexploitation satire. Featuring a singular performance from Viva (in her film debut), witty report from Taylor Mead and a deliberately crude aesthetic—the artist’s signature in-camera strobe cuts abound—*The Nude Restaurant* had its commercial run at an off-Times Square theater better known for blue movies. Seeing it there, renowned theater critic Stefan Brecht (Bertolt’s son) reviewed Warhol’s film in the pages of *Evergreen*, calling it “a dadaist provocation of the audience, frustrating its urge for an audio-visual fix.” 16mm. *Print courtesy of the MOMA Circulating Film Library.*

Fri, Mar 18 at 7:15pm

***Passages from James Joyce's Finnegans Wake* (1966) 92min**

Directed by Mary Ellen Bute. With Martin J. Kelley, Jane Reilly, Peter Haskell.

Abstract animation pioneer Mary Ellen Bute found an appropriately inventive visual analog for James Joyce’s dense, supposedly unfilmable novel in this thrillingly imaginative live action treatment, which sets excerpts from the writer’s punning, free-associative linguistic creation to fantastical dream imagery. The result is a bold experiment in literary adaptation that opens up new ways of interpreting Joyce’s work. 35mm. *Print courtesy of the Yale Film Study Center.*

Tue, Mar 29 at 7, 9:15pm

***The Queen* (1968) 68min**

Directed by Frank Simon.

Grove Press distributed this candid, funny, and compassionate look at 1960s queer and drag culture. Larger-than-life drag queens Harlow, Sabrina, and Miss Crystal compete at the 1967 Miss All-America Camp Beauty Pageant, primping, stabbing each other in the back, and strutting their stuff in hopes of capturing the crown. 35mm. *Print Courtesy of the Harvard Film Archive. Screens with Tricia’s Wedding,*

Thu, Mar 24 at 7pm

***Quiet Days in Clichy* (1970) 100min**

Directed by Jens Jørgen Thorsen. With Paul Valjean, Wayne Rodda, Ulla Koppel.

Based on Henry Miller’s autobiographical novella and banned by the US government upon its release, this bawdy picaresque follows two struggling writers as they embark on erotic escapades across Paris. With its frank sex scenes, New Wave-inspired stylistic experimentation, and songs by psych-rocker Country Joe McDonald, this Danish production captures the freewheeling spirit of Miller’s prose. Rosset, who fought a landmark Supreme Court battle to publish *Tropic of Cancer*, considered this Grove-distributed feature to be the most successful screen adaptation of Miller’s work. 35mm.

Mon, Mar 21 at 7:15pm

***Strange Victory* (1948) 71min**

Directed by Leo Hurwitz.

Before he ran Grove Press, Evergreen Review founder Barney Rosset produced this potent and uncompromising look at racism in postwar America, which compares the US with Nazi Germany and finds “the ideas of the loser still active in the land of the winner.” This rarely seen, stylistically bold documentary is “extraordinary... Hurwitz, with his audacious editing and blunt commentary, infuses it with a substance far more radical and harrowing than anything Hollywood could produce” (Richard Brody, *The New Yorker*). *DCP. New restoration! A Milestone Films release.*

Wed, Mar 16—Tue, Mar 22 / See schedule for showtimes

Thank You Mask Man (1968) 8min

Directed by Jeff Hale.

A typically gonzo Lenny Bruce routine satirizing *The Lone Ranger* was turned into this foul-mouthed animated short which tackles racism, imperialism, and homophobia. 35mm. *Print Courtesy of the Harvard Film Archive. Screens with Mr. Freedom.*

Sun, Mar 27 at 4:30, 9:15pm

Thanos and Despina (1967) 96min

Directed by Nikos Papatakis.

Directed by the producer of *Un Chant d'amour*, *Thanos and Despina* was completed just as a military junta took power in Greece, and was later banned in its home country. "This tragic allegory of modern Greece tells the story of an incredibly beautiful young girl and a peasant boy in revolt against the stultifying, poverty-stricken oppression of village life with its corrupt moral codes," the Grove Press Film Division's 1970 catalog stated. "*Thanos and Despina* translates the implacable ferocity of ancient Greek tragedy into relevant modern terms." 35mm. *Print Courtesy of the Harvard Film Archive. Screens with Un Chant d'amour.*

Mon, Mar 28 at 9:15pm

Tricia's Wedding (1971) 33min

Directed by Milton Miron.

Psychedelic San Francisco theater troupe the Cockettes produced this ultra-camp, LSD-fueled spoof of the wedding of Richard Nixon's daughter. *Screens with The Queen.*

Thu, Mar 24 at 7pm

Weekend (1976) 105min

Directed by Jean-Luc Godard. With Mireille Darc, Jean Yanne, Jean-Pierre Léaud.

An out-of-love couple's trip to the country becomes a hellish journey into France's bourgeois black heart, as the two encounter a Pop Art pileup of flaming cars, cannibals, hippie revolutionaries, Emily Brontë, and cinema's most epic traffic jam. With its red-hot, anti-capitalist political charge and Brechtian stylistic jolts, Godard's apocalyptically funny black comedy was a natural fit for Grove Press Film Division, and became one of its most popular titles. 35mm. *Screens with Zuckerkandll!*

Sat, Mar 26 at 2, 7, 9:30pm

Will the Real Norman Mailer Please Stand Up? (1968)

Directed by Dick Fontaine.

This portrait of iconic novelist Mailer considers the man from all sides—as a writer, filmmaker, media figure, and political dissident—showing Mailer directing (and acting in) *Beyond the Law*, discussing his book *Why Are We in Vietnam?*, and being arrested during the October 1967 March on the Pentagon. 60min.

Wed, Mar 30 at 7:30, 9pm

Zuckerkandll! (1968) 15min

Directed by John & Faith Hubley.

Esteemed educational reformer Robert Maynard Hutchins wrote and narrated this animated Freudian parody, which Grove Press also published as a comic book. 16mm. *Premiere screening of The Museum of Modern Art Department of Film's restored preservation print. Screens with Weekend.*

Sat, Mar 26 at 2, 7, 9:30pm

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, 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 ran from June 17—28, 2015.

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.

Pepsi is the official beverage of BAM.

Brooklyn Brewery is the preferred beer of BAMcinématek.

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 Coolidge Corner Theatre Foundation, The Grodzins Fund, The Liman Foundation and Summit Rock Advisors.

Special thanks to Dennis Doros & Amy Heller Doros/Milestone Films; May Haduong & Cassie Blake/Academy Film Archive; Betsy Strick; Brian Belovarac, Emily Woodburne & Ben Crossley-Mara/Janus Films; Kitty Cleary/MOMA; William Lustig & David Szulkin/Blue Underground, Inc.; Liz Coffey, Jeremy Rossen, & Mark Johnson/Harvard Film Archive; Sarita Matijević/Playground Productions; Johan Ericsson/Swedish Film Institute; Amy Sloper/University of Wisconsin-Madison; Maria Chiba/Lobster Films; Si Litvinoff; Alexis Whitham/Frameline; Emily Hubley; Amélie Garin-Davet/Cultural Service of the French Embassy; Sheryl Mousley/Walker Art Center; Christopher Santacroce/The Hopper Art Trust; Nico B/Cult Pics; Brian Meacham/Yale Film Study Center; Gugulethu oka Mseleku; Michael Chaiken.

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)
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.