

# FILM FORUM

A NON-PROFIT CINEMA SINCE 1970 209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110

INDEPENDENT PREMIERES & CLASSICS

**APRIL/MAY 2022**

LIMITED  
RUN

OPENS APRIL 1

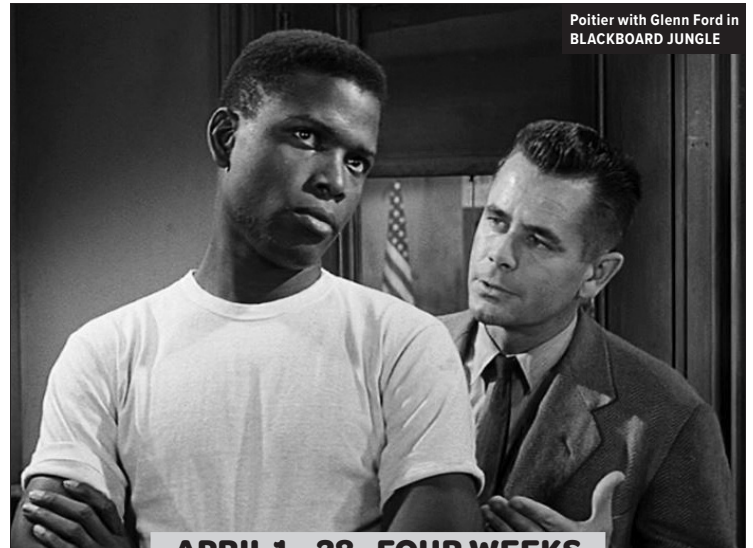
## BABI YAR. CONTEXT

WRITTEN AND DIRECTED BY SERGEI LOZNITSA  
PRODUCED BY ATOMS & VOID FOR  
BABYN YAR HOLOCAUST MEMORIAL CENTER

More than 80 years ago, in September 1941, the Nazis massacred 33,771 Jewish men, women, and children over a 2-day period, their naked bodies falling into a ravine located in present-day Kyiv, the Ukrainian capital. Ukrainian filmmaker Sergei Loznitsa is famed for his brilliant archival collage-movies, among them *BLOCKADE* (the German siege of Leningrad) and *STATE FUNERAL* (Stalin's funereal extravaganza), both of which premiered at Film Forum. Here he explains the inexplicable, one of the most heinous war crimes, by documenting those events that led up to it and those that followed — much of the footage shot by amateur photographers among the occupying German soldiers. Loznitsa begins with Ukrainian civilians exulting in the Nazi occupation: attached to a trolley car, a sign reads, "Hitler The Liberator." Like all of his movies, and perhaps like all major historical moments, *BABI YAR. CONTEXT* juxtaposes the remarkable with the banal to astonishing effect.

121 MINS. THE NETHERLANDS / UKRAINE

*With support from the Joan S. Constantiner Fund for Jewish and Holocaust Films  
and the Richard Brick, Geri Ashur, and Sara Bershtel Fund  
for Social Justice Documentaries*



Poitier with Glenn Ford in  
*BLACKBOARD JUNGLE*

APRIL 1 – 28 FOUR WEEKS

## SIDNEY POITIER AND HIS TRAILBLAZING CONTEMPORARIES

40 FILMS INCLUDING POITIER CLASSICS

**IN THE HEAT OF THE NIGHT**  
**BLACKBOARD JUNGLE**  
**THE DEFIANT ONES**  
**A RAISIN IN THE SUN**  
**CRY THE BELOVED COUNTRY**  
*and many more*

The first major Black male movie star of his generation and the first to win an Oscar for Best Actor (*LILIES OF THE FIELD*), **Sidney Poitier** (1927-2022) had a career (that included directing) spanning six decades, beginning with his film debut in Joseph L. Mankiewicz's *NO WAY OUT* (1950). But there was little room for other Black stars in 1950s and '60s Hollywood. This series, a sequel to our 2020 *Black Women* festival, pays tribute to both Poitier and other Black actors of his generation, some now forgotten, including **James Edwards** (*HOME OF THE BRAVE*), **Juano Hernandez** (*INTRUDER IN THE DUST*), **Canada Lee** (*LIFEBOAT*, *BODY AND SOUL*), **Frederick O'Neal** (*ANNA LUCASTA*), **Ossie Davis** (*COTTON COMES TO HARLEM*), **Ivan Dixon** (*NOTHING BUT A MAN*), **Frank Silvera** (*KILLER'S KISS*), **Woody Strode** (*SPARTACUS*), **William Marshall** (*BLACULA*), and many others.

*With support from Daniel Palladino & Amy Sherman-Palladino,  
the Robert Jolin Osborne Trust, and Warren Garrison*



OPENS APRIL 8

LIMITED  
RUN

## iVIVA MAESTRO!

WRITTEN AND DIRECTED BY THEODORE BRAUN

**"More like champagne, less like moonshine,"** charismatic conductor **Gustavo Dudamel** implores a choir singing "Ode to Joy." One of the few classical music figures of rock-star fame, Dudamel has been music director of Venezuela's Simón Bolívar Symphony Orchestra since he was 18 years old. His precise directives to musicians enliven a whirlwind tour from Berlin to Mexico City, Hamburg, and Santiago, Chile. **iVIVA MAESTRO!** considers the personal and political crises with which Dudamel contends: his long-established efforts to remain apolitical in the face of recent violent unrest in his native country. Should he speak out and enrage powerful figures in the political and musical establishments or remain silent against the strains of his conscience? Ultimately his public stand will reinforce his belief in music as an inspiration and force for justice. Featuring the sublime music of Beethoven, Tchaikovsky, Mahler, Shostakovich, and Mexican composer Arturo Márquez.

99 MINS. USA GREENWICH ENTERTAINMENT

*With support from the Roy Lichtenstein Foundation Fund and the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries*

LIMITED  
RUN

OPENS APRIL 22

## HIT THE ROAD

WRITTEN AND DIRECTED BY PANAH PANAH

**A family speeds through the Iranian desert toward the Turkish border:** Where are they going? Why is mom paranoid about being followed? Is the dog acting funny? At the wheel is the family's brooding elder son, with an over-attentive polestar mother riding shotgun, and a bearded, full-bellied pops (one leg immobilized in a cast) in the backseat losing a battle of wits with his younger son — whose rascally energy keeps everyone both entertained and exasperated. "A beautifully tender comedy that tears your heart in half with a featherlight touch — a film that swerves between tragedy and gallows humor with the expert control of a stunt driver" (IndieWire). Son of auteur Jafar Panahi, and apprentice to the legendary Kiarostami, Panah Panahi makes his debut with a film that's playfully new, both visually and tonally, yet resonant of the masterful tradition from which he descends.

93 MINS. IRAN KINO LORBER



LIMITED  
RUN

OPENS APRIL 29

## HELLO, BOOKSTORE

DIRECTED AND PHOTOGRAPHED BY A.B. ZAX



**"Hello, bookstore," is how Matthew Tannenbaum has answered the phone** at his Lenox, Massachusetts independent shop every day since 1976. Charming, avuncular, eccentric, relaxed: a man surrounded by great literature, friendly neighbors, and tree-lined streets, in a town where time seems to have stood still. A.B. Zax captures the sensibility of the dedicated reader for whom a bookstore is a tiny piece of paradise, a *Brigadoon* where one savors great words and ideas merely by browsing its wares. Peppered with passages from *My Ántonia* (Willa Cather), *Beautiful Losers* (Leonard Cohen), *The Human Stain* (Philip Roth), *Henry V* (William Shakespeare), and poetry by Billy Collins, Robert Frost, and Edna St. Vincent Millay, **HELLO, BOOKSTORE** is a valentine to human creativity, of both the literary and entrepreneurial kind. When the Covid epidemic renders bookstores off-limits, Tannenbaum needs to regroup, and Zax's story becomes only more inspiring.

86 MINS. USA GREENWICH ENTERTAINMENT

*With support from the Roy Lichtenstein Foundation Fund and the Ada Katz Fund for Literature in Film*



APRIL 29 - MAY 5 ONE WEEK

"IT'S ABOUT THE JOY OF MAKING MOVIES. EVERY SHOT SEEMS DESIGNED TO DELIGHT THE AUDIENCE."

— Pauline Kael

# JEAN-JACQUES BEINEIX'S DIVA IN 35mm

(1982) Parisian postman Frédéric Andréi is on the run across the city — including a hair-raising motorcycle-and-moped chase through the *Métro* — hotly pursued by a drug dealer's hit team; ruthless Taiwanese music pirates; and the outmanned cops. All because he's pirated a recording by the woman of his dreams, African-American opera superstar Wilhelmenia Wiggins Fernandez. Beineix's directing debut was an international arthouse sensation, nabbing four French *Césars* and singlehandedly



launching the *cinéma du look*, an explosion of visually stunning, punk-inspired, super-cool French movies in the early '80s. "Sensual, funny, outlandish. A movie devoted strictly to the pleasure principle." — David Ansen, *Newsweek*. "Divine Madness. A thriller with a new way of looking at the world." — Michael Sragow, *The New Yorker*.

117 MINS. FRANCE  
RIALTO PICTURES

LIMITED  
RUN

OPENS MAY 13

# IL BUCO

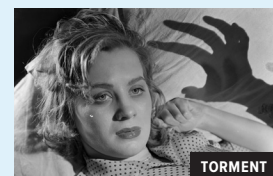
DIRECTED BY MICHELANGELO FRAMMARTINO

"Proves that cinema still has the capacity to astonish" — Lee Marshall, *Screen Daily*. Director Michelangelo Frammartino, who chronicled the life cycle of a Calabrian village in *LE QUATTRO VOLTE* (a 2011 Film Forum premiere), recreates the 1961 discovery of Italy's Bifurto Abyss — Europe's deepest cave. A team of intrepid speleologists rappel into the earth, using crude helmet lanterns and flaming torches to light their path. Casting real speleologists, Frammartino meticulously details the exploration of this seemingly fathomless cave of startling wonder and beauty,



himself spending hours inside, using cameras with extended fiber optic cables. "Neither a documentary nor a tale of adventure, but rather a quiet, intense, almost overwhelmingly beautiful meditation on life, death, human curiosity and the unfathomable power of nature." — A.O. Scott, *The New York Times*

93 MINS.  
ITALY / FRANCE / GERMANY  
GRASSHOPPER FILM



MAY 6 - 19 TWO WEEKS

# MAI ZETTERLING

Co-Presented with the Swedish Film Institute



Swedish actress **Mai Zetterling** (1925-1994) came to international attention at age 19, playing a teenage sex worker in Alf Sjöberg's *TORMENT* (the first film scripted by Ingmar Bergman), with roles in Sweden, the U.K., and Hollywood soon following. As her interest in acting waned, Zetterling turned to writing and directing — first making short documentaries for the BBC, and then the anti-militarist fable *THE WAR GAME* (Best Short, 1963 Venice Film Festival), followed by the sexually frank features *LOVING COUPLES*, *NIGHT GAMES*, and *THE GIRLS*. Our festival includes Zetterling's eight features as director, many in new restorations from the Swedish Film Institute, along with her acting work for directors Ingmar Bergman, Alf Sjöberg, Ken Loach, and Nicolas Roeg, and as leading lady to Peter Sellers.

With support from the Ostrovsky Family Fund, the Barbro Osher Pro Suecia Foundation, and the Consulate General of Sweden in New York

LIMITED  
RUN

OPENS MAY 20

# FIRE IN THE MOUNTAINS

WRITTEN AND DIRECTED BY AJITPAL SINGH

In northern India, a breathtakingly beautiful Himalayan community attracts tourists by comingling South Asian and Swiss Alps aesthetics. Debut filmmaker Ajitpal Singh tells an unconventional story of feminist strength while “accentuating the [region’s] spectacular exteriors and wide-canvas nature shots” (*Variety*). One local woman competes with her neighbors for business while battling the strictures of patriarchy, a local infrastructure from hell, and religious superstitions. She saves money, uses feminine wiles to subvert the corrupt powers-that-be, and piggy-backs her son up and down the mountainside to medical appointments with condescending doctors. In the end, our heroine’s tightly wound grit must find release... in triumph, or madness, or both.

83 MINS. INDIA KINO LORBER



MAY 20 – 26 ONE WEEK

“Superb compositions with a deep focus of beautifully realized, crystalline detail — THE WORK OF A BRILLIANT FILMMAKER.”

— The Guardian

## NURI BILGE CEYLAN’S DISTANT

(2002) A divorced photographer’s life of solitary routine is interrupted when a distant cousin from his remote village comes to stay in his tiny Istanbul apartment, quickly outstaying his welcome. Winner of the Grand Jury prize at Cannes, along with joint Best Actor awards for the two leads.

“With its laconic, faintly elliptical narrative style, its subtle, striking compositions, and its superb performances, the film has much to say both about masculinity and about modern life in the Western(ized) world... A droll wit ensures that its none too rosy take on friendship and fulfillment never feels forced or oppressive. Indeed, a delicious sight gag involving Tarkovsky’s STALKER typifies the film’s distinguishing blend of warm affection and wry skepticism.” — *Time Out*. “Almost like a droll take on THE ODD COUPLE: can two men live together without driving each other crazy, especially in an apartment that’s gray and oppressive even by Manhattan standards?” — Elvis Mitchell, *The New York Times*

110 MINS. TURKEY BIG WORLD PICTURES

MAY 27 – JUNE 2 ONE WEEK

## MICHAEL ROEMER’S VENGEANCE IS MINE

NEW 35mm PRINT

(1984) Unsuccessfully trying to close old family wounds on a trip back to the Rhode Island home of her miserable childhood, a troubled Brooke Adams (DAYS OF HEAVEN, INVASION OF THE BODY SNATCHERS) finds her new friendship with neighbor Trish Van Devere has her stuck in another family drama. A continuation of writer/director Roemer’s earlier insights on fraught relationships (NOTHING BUT A MAN, THE PLOT AGAINST HARRY, etc.), though considerably more pointed.

“With Brooke Adams in fine form as the young woman fleeing an unhappy marriage and taking refuge with a family in a more drastic state of disintegration than her own, this out-and-out melodrama sees her confronting as heavy a mix of cruelty, confusion and incipient insanity as Barbara Stanwyck ever had to face in the ’50s. It impresses due to a careful script and superb naturalistic performances.” — Geoff Andrew, *Time Out*

118 MINS. USA FILM DESK



FILM FORUM

SUNDAYS 11 AM  
filmforum.org

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