SIDNEY POITIER AND HIS TRAILBLAZING CONTEMPORARIES

APRIL 1–28  FOUR WEEKS

40 FILMS INCLUDING POITIER CLASSICS

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
“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.

93 MINS.  IRAN  KINO LORBER

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86 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

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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

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

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 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 ÇEYLAN’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