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Next

Is come sunday a christian movie

CC0/Inactive account ◆ ID 12019/Pixabay If you're interested in the latest blockbuster from Disney, Marvel, Lucasfilm or anyone else making great popcorn flicks, you can go to your local theater and find a screening coming up very soon. That's not the same if you're interested in arthouse movies, independent films or foreign pictures. Those sorts of movies don't get wide releases so they're not so easy to catch at movie theaters. Don't wait for the movie to turn up on a streaming service like Netflix if you'd like to see it on release as there are lots of places across the country where low budget or marginalized movies are shown on a regular basis. New YorkIt's definitely true to say that movie lovers in major cities like New York have more choice than those living in other areas of the country. Places like the Angelika Film Center, that opened in 1989, Landmark Sunshine Cinema in Manhattan, Film Forum, a non-profit indie cinema that's been operating since 1970, and the Angelika Film Center are just four examples of great places you can visit in New York if you'd like to see independent, foreign language or limited release movies. CaliforniaWhere else would you expect to be able to catch the best independent movies than California? Cinopolis is one of the obvious choices. Why not purchase a ticket through Fandango and then head to Whittier Boulevard to catch the showing? Laemmie's Royal Theatre on Santa Monica Boulevard is another great place to catch a movie. You'll only be able to see foreign language movies there but they have one of the best selections of new movies in the country. You should also check out New Beverly Cinema. This place is definitely for the enthusiasts as its run by one. Quentin Tarantino's the owner so no wonder it shows a lot of double features in 35mm. ChicagoLogan Theatre in Logan Square is one of the best places to go in Chicago for a mixture of second run studio pictures and indie movies. They run midnight showings each weekend in a theater that was recently upgraded with a new sound system, better screens, and projectors. You should also check out Landmark's Century Centre Cinema if you're in the area. You'll get studio financed small movies, indie flicks and other obscure movies there, many of which can be watched during a midnight showing. LandmarkIf you don't live in California or New York or Chicago, you can still catch great independent movies through the Landmark chain of theaters. They have 56 theaters in 27 markets that have a combined 268 screens. As well as a great selection of movies you won't find in other major chains, you'll also find that Landmark tends to run movies that have finished their runs in other theaters. The occasional well published major movie will be showing but don't expect to see the sort of mass appeal movies that are shown in other theaters. What to Watch?If you like the idea of seeing something different but you're not sure what to see, head to Fandango or Rotten Tomatoes to get an idea of what's out there at the moment. There's nothing better than a personal recommendation so talk to people who know and love movies too. The foreign language Oscar nominees list for 2019 that contains Capernaum, Cold War, Never Look Away, Roma and Shoplifters look interesting. Perhaps you could start with one of those movies. MORE FROM LIFE123.COM While Netflix and Cannes spar with each other about what is and is not cinema--basically, the problem boils down to Netflix not wanting their movies to have to wait three years between theatrical and streaming distribution per French law--the streaming company this week releases a film that probably only they could do right now. Come Sunday features a mostly black cast led by Chiwetel Ejiofor, a great talent who nonetheless has only really been top-billed in two major motion pictures: 12 Years a Slave (\$56 million domestic) and Dirty Pretty Things (\$8 million domestic); you could maybe add his arguable co-lead turns in The Secret in Their Eyes, which just made back its \$19.5 million budget, and Redbelt (\$2 million domestic gross on a \$7 million budget). But by rights, he should be the top lead more often, especially after playing the costar and obvious future villain in Doctor Strange (\$232 million). While being the villainous Scar in Disney's upcoming Lion King remake is a step in the right direction, you don't see the other studios rushing to make a movie that leans almost entirely on his performance and little else, despite the fact that he's one of the best thespians in the business today. Netflix isn't just doing the laudable thing by making Come Sunday almost entirely about his performance; it's also taking a chance with a faith-based movie aimed at liberal Christians. Most of what we consider "faith-based" filmmaking in America is either aimed at all Christians generally, with as little to offend any specific denomination as is humanly possible; or at conservative evangelicals specifically, with an emphasis on secular left-wing types as the antagonists. Not so Come Sunday: based on story first reported on This American Life, which airs on liberal-beloved NPR, it's about a protegee of televangelist Oral Roberts who comes to reject the notion of eternal damnation, only to find his own church practicing a version of it on him in return. But even those who oppose him in the movie are portrayed with sympathy as merely good people who disagree (hypocritical con artist and easy target Roberts is played by Martin Sheen as a stern but well-meaning father figure), which helps to flatter the film's intended audience as being the truly tolerant ones. Ironically, conservative Christian movies tend to do the same exact thing. Ejiofor is playing Carlton Pearson, a charismatic preacher with Billy Dee Williams' style and swagger, and when we first meet him, he's starting up a conversation with a random stranger on a plane in a way that seems like a seduction, but is actually a segue into winning another soul for Christ. He's later called by his uncle Quincy (Danny Glover) from prison to help him be spiritually saved, though when Carlton actually shows up, it turns out Quincy was only dangling that as a quid pro quo for writing him a letter endorsing his good character. Carlton doesn't feel right about salvation on those terms, and leaves; soon thereafter, he hears that Quincy has died. Following the funeral, and after watching TV footage of children dying of starvation in Africa, Carlton prays hard, and is convinced he has gotten a response from God--like any loving father, He is unwilling to condemn any child forever, and those starved babies are now in Heaven, despite never knowingly accepting Jesus Christ as a personal savior. Now, you might not think it would be a huge religious deal-breaker to give a sermon suggesting that dead children are possibly not going to spend eternity in torment, but that would be to misunderstand this particular strain of fundamentalism. Once you open the door to the notion that somebody who hasn't specifically professed belief in Jesus' resurrection, however innocent, can be exempted from the rules of salvation, you offer the possibility that something in the Bible taken as literal truth by the church...may not be. And Pearson made these extrapolations even as his congregation did, though the journey led them in different directions. Just so we're clear how far those different directions can go, Pearson also has a gay keyboard player (Lakeith Stansfield) suffering from AIDS who challenges his homophobia. Racism is a bit of an elephant in the room, as the white parishioners are the first to leave Pearson's congregation, having previously flaunted as an achievement how great and rare it was to have an integrated church (just call this Get Out...of Fundamentalism). But it's clear the bias is primarily doctrinal, as the Joint College of African-American Pentecostal Bishops condemns him for heresy. Ironically, the fact that they'd end association with him over what he thinks just a minor difference in interpretation helps further Pearson's conviction that man is not more merciful than God. The arc is one familiar to the faith-based formula: successful man is disowned for his convictions, doubts himself, is doubted by his family, but ultimately sticks to his true beliefs in the face of persecution and realizes he knew the true Good News all along. It's novel to see it come from a progressive rather than conservative perspective, just as it's refreshing to see an actor of Ejiofor's caliber rather than, say, David A.R. White. But in the end, if you dig this, understand that it's using many of the same techniques you might be suspicious of in similar yet politically opposed screen stories. I wish perhaps even more had been included: Pearson's career as a musician and his running for office aren't touched on, for example, and his oddly unemotional marriage could use more examination. But in their place is basically the Ejiofor show, and I cannot object to that.

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