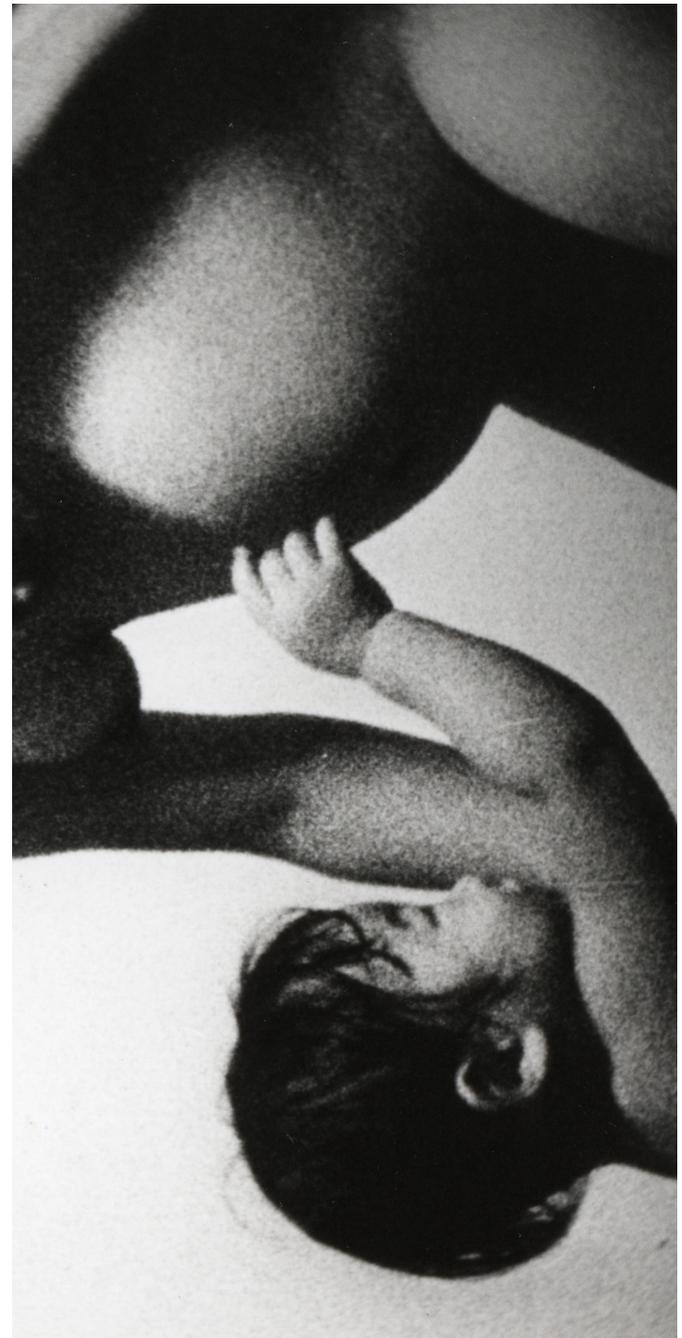


SUN	MON	TUES	WED	THURS	FRI	SAT
	<b>1</b> 7:30 DIVORCE IRANIAN STYLE 10:00 HEAD AGAINST THE WALL	<b>2</b> 7:30 HOPE 10:00 EXTREME PRIVATE EROS: LOVE SONG 1974	<b>3</b> 7:30 NAKED KILLER 10:00 IN A GLASS CAGE	<b>4</b> 7:30 GO DOWN DEATH 10:00 GOODBYE UNCLE TOM	<b>5</b> 7:30 WHO'S SINGIN' OVER THERE? 10:00 LIQUID SKY MIDNIGHT ARGOMAN	<b>6</b> 7:30 HEAD AGAINST THE WALL 10:00 NAKED KILLER MIDNIGHT MAGIC OF THE UNIVERSE
<b>7</b> 5:00 HOPE 7:30 IN A GLASS CAGE	<b>8</b> 7:30 EXTREME PRIVATE EROS: LOVE SONG 1974 10:00 WHO'S SINGIN' OVER THERE?	<b>9</b> 7:30 LIQUID SKY 10:00 DIVORCE IRANIAN STYLE	<b>10</b> 7:30 HEAD AGAINST THE WALL 10:00 GO DOWN DEATH	<b>11</b> <i>ARTIST IN ATTENDANCE!</i> 7:30 KINETIC CINEMA: MIMI GARRARD 10:00 NAKED KILLER	<b>12</b> <i>NY PREMIERE!</i> <i>&amp; FILMMAKER IN ATTENDANCE!</i> 8:00 THE STIRRING OF A THOUSAND BELLS <i>IN 16MM!</i> MIDNIGHT ALL THE COLORS OF THE DARK	<b>13</b> 7:30 GOODBYE UNCLE TOM 10:00 HOPE MIDNIGHT TORSO
<b>14</b> 3:00 FIST CHURCH 5:00 DIVORCE IRANIAN STYLE 7:30 GO DOWN DEATH	<b>15</b> 7:30 HEAD AGAINST THE WALL 10:00 IN A GLASS CAGE	<b>16</b> 7:30 WHO'S SINGIN' OVER THERE? 10:00 NAKED KILLER	<b>17</b> 7:30 HOPE 10:00 GOODBYE UNCLE TOM	<b>18</b> 7:00 PETER GREENAWAY'S THE FALLS	<b>19</b> 7:30 IN A GLASS CAGE <i>FILMMAKER IN ATTENDANCE!</i> 10:00 GO DOWN DEATH MIDNIGHT NINJA VENGEANCE	<b>20</b> 7:30 DIVORCE IRANIAN STYLE 10:00 EXTREME PRIVATE EROS: LOVE SONG 1974 MIDNIGHT BLACK SAMURAI
<b>21</b> 5:00 PETER GREENAWAY'S THE FALLS	<b>22</b> 7:30 WHO'S SINGIN' OVER THERE? 10:00 GOODBYE UNCLE TOM	<b>23</b> 7:30 EXTREME PRIVATE EROS: LOVE SONG 1974 <i>FILMMAKER IN ATTENDANCE!</i> 10:00 LIQUID SKY	<b>24</b> CLOSED	<b>25</b> CLOSED	<b>26</b> CLOSED	<b>27</b> CLOSED
<b>28</b> CLOSED	<b>29</b> CLOSED	<b>30</b> CLOSED	<b>31</b> CLOSED			

\*Spectacle will remain closed until 1/1/2015. Please visit [spectacletheater.com](http://spectacletheater.com) for the latest information on series & events.

On the cover:  
Kazuo Hara, *Extreme Private Eros: Love Song, 1974*



# December

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BROOKLYN, NY  
65 MOVIES • SPECTACLETHEATER.COM





*The Falls*, Peter Greenaway, 1980



*Go Down Death*, Aaron Schimberg, 2013



*Liquid Sky*, Slava Tsukerman, 1982

## BEST OF SPECTACLE 2014: Part 1

**DIVORCE IRANIAN STYLE:** Dir. Kim Longinotto and Ziba Mir-Hosseini, 1998, Iran/England, 80 min. In Farsi with English subtitles.  
12/1 7:30p • 12/9 10:00p • 12/14 5:00p • 12/20 7:30p  
Hilarious, tragic, stirring – this fly-on-the-wall look at several weeks in an Iranian divorce court provides a unique window into the intimate circumstances of Iranian women’s lives. Following Jamileh, whose husband beats her, Ziba, a 16-year-old trying to divorce her 38-year-old husband, and Maryam, who is desperately fighting to gain custody of her daughters, this deadpan chronicle showcases the strength, ingenuity, and guile with which they confront biased laws, a Kafaka-esque administrative system, and their husbands’ and families’ rage to gain divorces.

**EXTREME PRIVATE EROS: LOVE SONG 1974:** Dir. Kazuo Hara, 1974, Japan, 98 min. In Japanese with English subtitles.  
12/2 10:00p • 12/8 7:30p • 12/20 10:00p • 12/23 7:30p  
Shot over several years, **EXTREME PRIVATE EROS: LOVE SONG 1974**, a documentary about Hara’s ex-lover, was a clarion call against a historically reserved Japanese culture. The film follows Miyuki Takeda, Hara’s ex and father of his son, as she navigates new relationships, raises her son, and explores life in 1970s Japan as an outspoken feminist. But the film isn’t just a portrait of the vulnerabilities of a radical feminist single mother, in a time when that wasn’t heard of; Miyuki often takes the opportunity of being filmed by her ex to let loose with what she really thinks about him as a partner, as a lover, and as a filmmaker.

**THE FALLS:** Dir. Peter Greenaway, 1980. UK, 195 min.  
12/18 7:00p • 12/21 5:00p  
A sprawling science fiction microbudget epic, Peter Greenaway’s **THE FALLS** is one of the more successful experimental features in accessibility and one that lasts 3-plus hours to boot. **THE FALLS** goes through a catalog of 92 individuals whose last name starts with the word “Fall” that were victimized by an event known as the VUE or the Violent Unknown Event. It’s told in a deadpan mock documentary style with numerous narrators, has a strange narrative current that somehow ties these characters together, can be seen as a mutated sequel to Alfred Hitchcock’s **THE BIRDS**, and boasts a playful score from Michael Nyman to wrap it all together.

### Special Events

**KINETIC CINEMA: MIMI GARRARD** Dir. Mimi Garrard, USA, 90 min.  
12/11 7:30p • *ARTIST IN ATTENDANCE!*  
Guest Artist Mimi Garrard will show works in video from 1964 to 2014 spanning her prolific career as a dancer with the legendary Alwin Nikolais, as a choreographer, and later as a video artist.

**THE STIRRING OF A THOUSAND BELLS:**  
Dir. Matt Dunning, 2014, USA, 50 min.  
12/12 8:00p • *NY PREMIERE! FILMMAKER Q&A!*  
Spectacle presents Matt Dunning’s hypnotic two-part exploration of Indonesian gamelan in the modern world.

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To mark the conclusion of Spectacle’s fourth full calendar year of operation, our programming collective has selected their favorites from among the regular series features shown throughout the past twelve months. The result, **BEST OF SPECTACLE** (aka **BoS2K14**), provides an opportunity to revisit some of 2014’s greatest discoveries, thrills and audience-pleasers. This is the first half of our selections, stay tuned for the second half coming in January!  
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**GO DOWN DEATH:** Dir. Aaron Schimberg, 2013, USA, 87 min.  
12/4 7:30p • 12/10 10:00p • 12/14 7:30p • 12/19 10:00p  
**GO DOWN DEATH** is a wry, sinister realization of a strange new universe, a cross-episodic melange of macabre folktales supposedly penned by the fictitious writer Jonathan Mallory Sinus. An abandoned warehouse in Greenpoint, Brooklyn, stands in for a decrepit village haunted by ghosts, superstition, and disease, while threatening to buckle under rumblings of the apocalypse. Soldiers are lost and found in endless woods, a child gravedigger is menaced by a shape-shifting physician, a syphilitic john bares all to a young prostitute, and a disfigured outcast yearns for the affections of a tone-deaf cabaret singer.

**GOODBYE UNCLE TOM:** Dir. Gualtiero Jacopetti & Franco Proserpi, 1971, USA, 135 min.  
Director’s Cut. In Italian with English subtitles.  
12/4 10:00p • 12/13 7:30p • 12/17 10:00p • 12/22 10:00p  
Making the tongue-in-cheek claim of being an actual documentary about American slavery, **GOODBYE UNCLE TOM** charts the entire institution of slavery from arrival (it is widely acknowledged as being the first movie ever set significantly on a slave ship) through supposed emancipation. Pulling many of the least pleasant historical realities of American slavery out from under the rug and rendering them in unhinged expressionistic extremes, it presents the institution as a grotesque atrocity exhibition including rape, infanticide, bizarre medical experimentation, and even a Bathory-esque blood bathing.

**HOPE (aka *Umut*):** Dir. Yılmaz Güney, 1970, Turkey, 100 min. In Turkish with new English subtitles by Spectacle.  
12/2 7:30p • 12/7 5:00p • 12/13 10:00p • 12/17 7:30p  
**HOPE** is considered a landmark in the history of Turkish cinema. Although it is often compared to De Sica’s **BICYCLE THIEVES**, **HOPE** also has much in common with Glauber Rocha’s **BLACK GOD, WHITE DEVIL**—with its rural merchant protagonist who gets fleeced one too many times and turns to a messianic preacher for guidance—and with Ousmane Sembene’s **BOROM SARRET**, the tale of a poor horse-cart driver in Dakar getting kicked around by the law.

**LIQUID SKY:** Dir. Slava Tsukerman, 1982, USA, 112 min.  
12/5 10:00p • 12/9 7:30p • 12/23 10:00p  
The unforgettable cult classic **LIQUID SKY** is the story of a weekend in New York’s hyperrealist, queer, neon, drug fueled, dangerous, and dystopian 1980s featuring cast of underground models, electroclash singers, shrimp-obsessed housewives, scumbag clubbers, addicts, necrophiliacs, and a German Ufologist. Deadpan humor and eroticism, satire and horror, camp and realism make **LIQUID SKY** several bolts of lightning striking the same bottle.

**HEAD AGAINST THE WALL (aka *La Tete Contre Les Murs*):** Dir. Georges Franju, 1959, France, 95 min. In French with English subtitles.  
12/1 10:00p • 12/6 7:30p • 12/10 7:30p • 12/15 7:30p  
Anouk Aimee. Charles Aznavour. A shimmering black motorcycle jacket. Georges Franju’s **HEAD AGAINST THE WALL** taps into cinema’s inherent attractions but renders its own utterly untenable, less a cautionary tale than a smoldering portrait of loss. Behind the gates of a countryside sanatorium lives young Francois, the hotheaded son of a stuffy lawyer – a wild one in the Brando tradition on the outside, bored to sedation within. Francois knows he’s sane, but while waiting for this latest convulsion of **The System** to pass, all he can do is look at the people around him – and now, without the comfort of his on-and-off girlfriend Stéphanie, his visage isn’t pretty.

**IN A GLASS CAGE (aka *Tras el cristal*):** Dir. Agustí Villaronga, 1986, Spain, 111 min. In Spanish with English subtitles.  
12/3 10:00p • 12/7 7:30p • 12/15 10:00p • 12/19 7:30p  
Death-camp Nazi doctor Klaus (Günter Meisner) flees to Spain after the Holocaust, where the emotional toll of his systemic, compulsive physical and sexual abuse of children during and after the war leaves him suicidal. A botched attempt lands him immobilized in an iron lung, cared for by his tormented wife Griselda (Marisa Paredes) and innocent young daughter Rena (Gisela Echevarria). Soon, a strange and aggressive man (David Sust) arrives and takes control of Klaus’ care... at the elder man’s insistence.

**NAKED KILLER:** Dir. Clarence Fok Yiu-leung, 1992, Hong Kong, 93 min. In Cantonese with English subtitles.  
12/3 7:30p • 12/6 10:00p • 12/11 10:00p • 12/26 10:00p  
A gleefully sleazy, over-the-top **CAT III** camp romp about dueling lesbian contract killers and the impotent policeman caught in the middle, **NAKED KILLER** is a joyous ode to all things (s)excessive. Following a traumatic crime bust gone awry, Hong Kong cop Taninan can’t seem to perform in the line of duty or in the bedroom...until he meets the enchanting seductress/killer Kitty. Their tango is soon cut short by Sister Candy, a veteran assassin who snatches Kitty away and teaches her the ways of professional execution and how to tap into her sensual side. Two of Sister Candy’s previous students show up and prompted an all-out lesbian assassin war.

**WHO’S SINGIN’ OVER THERE?:** Dir. Slobodan Sijan, 1980. SFR Yugoslavia, 86 min. In Serbian with original English subtitles by Spectacle.  
12/5 7:30p • 12/8 10:00p • 12/16 7:30p • 12/22 7:30p  
A highly quotable classic, **WHO’S SINGIN’ OVER THERE?** charts the journey of a ramshackle bus across the Yugoslavian countryside toward Belgrade on April 5, 1941. Lorded over by an impetuous conductor and his numbskull son, the passengers constitute a vertiable ship of fools, misfits, and outcasts: among them a disgruntled WWI vet, a goofy hunter, a fatalistic consumptive, libidinous newlyweds, a suave pop singer, and a pair of young gypsy musicians – the source of pointed social tensions – whose folk numbers provide the film’s Greek chorus. A prime example of the Aristotelian Unities in screenwriting, it follows the little scrapheap-that-could through encounters with highwaymen, funerals, soldiers, and other odd situations, rolling inexorably toward an unexpectedly resonant conclusion.

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