

MON	TUES	WED	THURS	FRI	SAT	SUN
<b>1</b> 7:30 EPHEMERA: SAFETY FIRST 10:00 CRITICAL PARANOIA	<b>2</b> 7:30 CREATURE FROM THE HAUNTED SEA 10:00 THE LAST WOMAN ON EARTH	<b>3</b> 7:30 KRIK? KRAK! 10:00 AN EXERCISE IN REMEMBERING: PÉTER LICHTER AND THE CONTEMPORARY HUNGARIAN EXPERIMENTAL CINEMA	<b>4</b> 7:30 CINAP CINATAS 10:00 BLACK BOMBER	<b>5</b> 7:30 PITTSBURGH POLICE SHORTS 10:00 VIRGIN MACHINE MIDNIGHT THE VAN	<b>6</b> 3:00 A BROOKLYN BARRIO: LIVING LOS SURES 7:30 NIGHT TIDE 10:00 OUTSIDER MIDNIGHT VAN NUYS BLVD	<b>7</b> 3:00 FIST CHURCH 5:00 KRIK? KRAK! 7:30 CRITICAL PARANOIA
<b>8</b> 7:30 VIRGIN MACHINE 10:00 BLACK BOMBER	<b>9</b> 7:30 THE LAST WOMAN ON EARTH 10:00 THE WITCH WHO CAME FROM THE SEA	<b>10</b> 7:30 PITTSBURGH POLICE SHORTS 10:00 EPHEMERA: SAFETY FIRST	<b>11</b> 7:30 CREATURE FROM THE HAUNTED SEA 10:00 OUTSIDER	<b>12</b> MIDNIGHT LES EBRANLEES	<b>13</b> 7:30 THE STRANGE LITTLE CAT 10:00 THE FALL OF ROCK AND ROLL MIDNIGHT DELIRIUM	<b>14</b> 5:00 EPHEMERA: SAFETY FIRST 7:30 NIGHT TIDE
<b>15</b> 7:30 OUTSIDER 10:00 THE WITCH WHO CAME FROM THE SEA	<b>16</b> 7:30 KRIK? KRAK! 10:00 CRITICAL PARANOIA	<b>17</b> 7:30 THE STRANGE LITTLE CAT 10:00 CREATURE FROM THE HAUNTED SEA	<b>18</b> 7:30 AN EXERCISE IN REMEMBERING: PÉTER LICHTER AND THE CONTEMPORARY HUNGARIAN EXPERIMENTAL CINEMA 10:00 THE FALL OF ROCK AND ROLL	<b>19</b> 7:30 PITTSBURGH POLICE SHORTS 10:00 NIGHT TIDE MIDNIGHT THE VAN	<b>20</b> 7:30 VIRGIN MACHINE 10:00 BLACK BOMBER MIDNIGHT LES EBRANLEES	<b>21</b> 3:00 FIST CHURCH 5:00 THE WITCH WHO CAME FROM THE SEA 7:30 THE FALL OF ROCK AND ROLL
<b>22</b> 7:30 PITTSBURGH POLICE SHORTS 10:00 VIRGIN MACHINE	<b>23</b> 7:30 OUTSIDER 10:00 KRIK? KRAK!	<b>24</b> 7:30 THE STRANGE LITTLE CAT 10:00 NIGHT TIDE	<b>25</b> 7:30 & 10:00 BASEMENT MEDIA FEST	<b>26</b> <i>DIRECTOR IN PERSON!</i> 7:30 & 10:00 AN EXERCISE IN REMEMBERING: PÉTER LICHTER AND THE CONTEMPORARY HUNGARIAN EXPERIMENTAL CINEMA MIDNIGHT VAN NUYS BLVD	<b>27</b> 8:00 MONICA MIDNIGHT DELIRIUM	<b>28</b> 5:00 THE STRANGE LITTLE CAT 7:30 EPHEMERA: SAFETY FIRST
<b>29</b> 7:30 THE FALL OF ROCK AND ROLL 10:00 BLACK BOMBER	<b>30</b> 7:30 THE WITCH WHO CAME FROM THE SEA 10:00 CRITICAL PARANOIA					



On the cover:  
Andrej Kosak, *Outsider*, 1997

**JUNE 2015**  
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*Black Bomber*, Darko Bajic, 1992

## ALL MY BEST DAYS HAVE BEEN NIGHTS: Yugoslavian Cinema of Revolt

In the early days of the dissolution of the Yugoslavian state, in spite of the impending political chaos, the vibrant Yugoslavian counter-cultural movement was in the midst of a moment of particular power. After the death of Josip Broz Tito, beloved state leader since 1945, and the disintegration of the dream of Brotherhood and Unity and the beginning of the territorial war and ethnic conflict in Bosnia, increasingly alienated youth of the nation-turned-cipher were drawn towards the anti-authoritarianism and nihilism of punk. This series of films reflects a period in the Balkans where filmmakers in Yugoslavia's Hollywood and the counter-culture shared spaces and sought to criticize the destabilizing regime and a society unraveling around them.

**OUTSIDER:** Dir. Andrej Kosak. 1997. 105 min. 6/6 10:00p • 6/11 10:00p • 6/15 7:30p • 6/23 7:30p  
Set in Ljubljana in 1979, *OUTSIDER* follows Sead, who's following his father, a career officer with the Yugoslav National Army. Sead finds himself a misfit transplant and unwanted Bosnian in a rigid Slovenian high school of socialist pageants and violent cliques. He quickly becomes involved with a group of young punks and adopts the moniker "Sid", as he rises to become the leader of the motley-crew-cum-rock-band. He finds however that his new life and friendships come with harsh consequences as they all become social outcasts, targeted by the police, military and rejected by other proper communist Yugoslavians for their shameless individualism and their disorder. The film looks back towards individual persecution in the Yugoslavian system and indicts an unwillingness to move beyond a culture of conformity and obedience as the reason for the failure of Yugoslavia's utopian dream.

**THE FALL OF ROCK AND ROLL:** Dir. Goran Gajic. 1989. 106 min. 6/13 10:00p • 6/18 10:00p • 6/21 7:30p • 6/29 7:30p  
*THE FALL OF ROCK AND ROLL* is a picaresque comedy in three parts, all written by different screenwriters and directors with musicians from three Yugoslavian rock powerhouses. The scenarios begin this ramble through the streets and back-alleys of Belgrade with a wager between failed punk rocker Koma and his producer folk-singer father staging a contest to see who can perform a more popular song, leading Koma to become a masked folk singer calling himself Ninja. The film quickly careens into the second scenario, chronicling a romantic episode between a young punk (Anica Dobra) who is wooed by Darko, a man claiming to be Dracula. In the third Eve and Djuro, a troubled pair of frustrated bohemians, an aspiring rock musician and a struggling designer, are on the verge of conceiving a child but are driven astray by a mysterious love letter.

**BLACK BOMBER:** Dir. Darko Bajic. 1992. 116 min. 6/4 10:00p • 6/8 10:00p • 6/20 10:00p • 6/29 10:00p  
In Bajic's *BLACK BOMBER*, Blackie, an amnesiac radio DJ, finds himself censored and chased by the government as he pushes the boundaries of acceptable programming. Set in a dystopian cityscape, the film is meant to represent a Milosevic-era Belgrade strewn with barricades, martial law and other trappings of wartime. After he is forced out of his radio station Blackie finally takes to the streets in an unmarked van, the *Black Bomber*, to broadcast a pirate radio program in the midst of widespread repression and civil unrest in the capital, unintentionally sparking a youth uprising and becoming the voice of youth resistance.



*Night Tide*, Curtis Harrington, 1961

## WAVES OF MUTILATION

Ah, summer at the beach. The sand between your toes, the ocean breeze in your hair—but what's that washing ashore? That's right, it's *WAVES OF MUTILATION*, Spectacle's spectacular summer series of surf, sand, and slaughter! Ditch the boardwalk for these sea-side horror classics that will send chills down your spine on the hottest of nights.

**NIGHT TIDE:** Dir. Curtis Harrington, 1961. 85 min. USA. 6/6 7:30p • 6/14 7:30p • 6/19 10:00p • 6/24 10:00p  
Dennis Hopper's underseen first starring role is also one of his most memorable. In *NIGHT TIDE* he plays Johnny Drake, a sailor on shore leave in a sleepy port town. When the locals get word of his fledgling romance with Mora, the strange young woman who works as the mermaid attraction at the marina carnival, Johnny learns that Mora's former suitors have a history of being mysteriously slain under the full moon. Might it have something to do with her conviction that she's the cursed descendent of a mythic race of sea creatures? Something like a waterlogged sister to Herk Harvey's similarly low-budget *Carnival of Souls*, *NIGHT TIDE* creates an eerie atmosphere that lingers after the lights come on.

**THE WITCH WHO CAME FROM THE SEA:** Dir. Matt Cimber, 1976. 88 min. USA. 6/9 10:00p • 6/15 10:00p • 6/21 5:00p • 6/30 7:30p  
Molly (Millie Perkins) is a good-natured but troubled barmaid in a seaside town, haunted by repressed memories of the sexual abuse she suffered at the hands of her father. Her trauma manifests in a drinking problem and a twisted obsession with men; she dotes on her adoring nephews, idolizes her deceased father's memory, and moons over burly football players like a lovestruck teen—even as she fantasizes about murdering them. During a night of particularly heavy binge drinking, Molly loses a few hours, and her grisly desires begin to leave the realm of fantasy. Despite the dubious distinction of making the UK's infamous "video nasties" list, *THE WITCH WHO CAME FROM THE SEA* isn't quite an exploitation flick. Surprisingly complex, and elevated by a truly inspired performance from Perkins, this little film is too weird and too bold to be anything but art.

## PITTSBURGH POLICE SHORTS

Dir. John Marshall, 1974. USA. 71 minutes. 6/5 7:30p • 6/10 7:30p • 6/19 7:30p • 6/22 7:30p  
John Marshall captures moments of contact between the people of Pittsburgh and their police in this selection of ten observational vignettes filmed between 1969 and 1970. Cops interact with feuding families, irate customers, drunk drivers, vagrant divorcees and teenage glue-sniffers, bullying, negotiating, and mediating by turns. Marshall finds some humor and humanity in the daily police work grind - without losing sight of the abuses of power that happen in meetings between the cops and city residents.



*Rimbaud*, Péter Lichter, 2014

## AN EXERCISE IN REMEMBERING: Péter Lichter and the Contemporary Hungarian Experimental Cinema

Dir. Various, 2002-2015. Hungary. 77 min. Hungarian w/English subtitles 6/3 10:00p • 6/18 7:30p • 6/26 7:30p & 10:00pm  
Hungarian experimental film still exists, even if it's currently hiding. Following the elimination of creative workshops and restructuring of film theaters, museums and galleries became primary screening forums. As a result, Hungarian avant-garde had to give up on the hypnotic potential of cinema. Péter Lichter is one of the few active Hungarian experimental filmmakers. His films take corporeality to the next level, showing results of chemical reactions, recording fractured material, revealing film's body. He shares the program with a wide range of filmmakers' surrealistic works, trance films, lyrical abstractions, animations and found footage experiments.

## THE STRANGE LITTLE CAT

Dir. Ramon Zürcher. 2013. Germany. 72 min 6/13 7:30p • 6/17 7:30p • 6/24 7:30p • 6/28 5:00p  
Ecstatic yet precise, Ramon Zürcher's debut feature deconstructs the domestic drama of a day in a Berlin apartment to riveting effect. Family tensions share dramatic weight with falling orange peels, a spinning bottle, a broken washing machine, a hair in a glass of milk; all the small, private moments in a day are disclosed like secrets. In meticulously simple framing and painterly light, the film finds the beautiful and the alien in everyday life.

## EPHEMERA: Safety First!

Approx. 80 min., Color/B&W, USA 6/1 7:30p • 6/10 10:00p • 6/14 5:00p • 6/28 7:30p  
Patronizing and frightening with genuine care, safety films are modern morality plays directed at You, The Everyman, who would get killed in short order without their guidance. Safety films just want to save you from yourself- any kind of lassitude, shortcuts, distractions, rule-bending, or emotions ALWAYS leads straight to fatality. These films want the best for you, and whether by gentle caution or gory reenactment, they WILL get their message across.

## KRIK? KRAK!: Tales of A Nightmare

Dir. Jac Avila & Vanyoska Gee, 1988. 78 min. Haiti. In Creole/French/English with subtitles. 6/3 7:30p • 6/7 5:00p • 6/16 7:30p • 6/23 10:00p  
A blistering travelogue of hell, Jac Avila and Vanyoska Gee's classic surrealist-documentary *KRIK? KRAK!* takes a traditional Haitian call-and-response and morphs it into a broad survey of national instability. The filmmakers capture roiling scenes of unimaginable poverty and repression, juxtaposed against the tropical paradise drawn by the official-ese of 24-year president François "Papa Doc" Duvalier and his backers in Washington. Featuring interviews with the secret police, refugees, cane sugar harvesters, US immigration officials and black magic priests, Avila and Gee's landscape of Haiti appears doomed to gridlocked schizophrenia. As the "first free black republic" is passed from one Duvalier to the next, *KRIK? KRAK!* deals images like clods of dirt, crumbling whenever the narrative begins to get a foothold - the ultimate document of life under voodoo dictatorship.

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