

SUN	MON	TUES	WED	THURS	FRI	SAT
26	27	28	29	30	31	1 7:30 THE MOON WITH TEETH 10:00 HASCHISCH MIDNIGHT AND GOD SAID TO CAIN
2 5:00 MYSTICS IN BALI 7:30 THE WARRIOR	3 7:30 THE SURVEYORS 10:00 LADY TERMINATOR	4 7:30 CON-MEDITATIONS 1 10:00 CON-MEDITATIONS 2	5 7:30 CON-MEDITATIONS 3 10:00 GOD TOLD ME TO	6 7:30 THE MOON WITH TEETH 10:00 MYSTICS IN BALI	7 7:30 SÖKARNA 10:00 STOCKHOLMSNATT MIDNIGHT TOXIC ZOMBIES	8 7:30 AKOUNAK TEDALAT TAHA TAZOUGHAI 10:00 THE SURVEYORS MIDNIGHT TOXIC ZOMBIES
9 5:00 THE APPLE 7:30 LADY TERMINATOR	10 7:30 JAMES OU PAS 10:00 STOCKHOLMSNATT	11 8:00 JUDEX LIVE SCORE BY MIRA COOKI	12 7:30 HASCHISCH 10:00 AKOUNAK TEDALAT TAHA TAZOUGHAI	13 7:30 NATIVE AND THE REFUGEE PROGRAM I 10:00 NATIVE AND THE REFUGEE PROGRAM II DIR. MATT PETERSON & MALEK RASAMNY PRESENTING BOTH SCREENINGS!	14 7:30 GOD TOLD ME TO 10:00 BONE MIDNIGHT THE EMBALMER	15 7:30 THE APPLE 10:00 THE WARRIOR MIDNIGHT THE EMBALMER
16 5:00 GOD TOLD ME TO 7:30 SÖKARNA	17 7:30 CON-MEDITATIONS 1 10:00 CON-MEDITATIONS 2	18 7:30 CON-MEDITATIONS 3 10:00 MYSTICS IN BALI	19 7:30 THE SURVEYORS 10:00 SÖKARNA	20 7:30 AKOUNAK TEDALAT TAHA TAZOUGHAI 10:00 BONE	21 8:00 CON-MYTHOLOGY HOSTED BY BEN KEN MONTGOMERY! MIDNIGHT LASER MISSION	22 7:30 STOCKHOLMSNATT 10:00 SÖKARNA MIDNIGHT NINJA MISSION
23 5:00 HASCHISCH 7:30 LADY TERMINATOR	24 7:30 JAMES OU PAS 10:00 THE WARRIOR	25 7:30 THE WARRIOR 10:00 CON-MEDITATIONS 3	26 7:30 JAMES OU PAS 10:00 THE MOON WITH TEETH	27 7:30 STOCKHOLMSNATT 10:00 GOD TOLD ME TO	28 7:30 LADY TERMINATOR 10:00 BONE MIDNIGHT MY CHAUFFEUR	29 7:30 MYSTICS IN BALI 10:00 AKOUNAK TEDALAT TAHA TAZOUGHAI MIDNIGHT THE HORROR OF PARTY BEACH
30 5:00 CON-MEDITATIONS 2 7:30 CON-MEDITATIONS 1	31 7:30 THE APPLE 10:00 BONE					

On the cover:
Christopher Kirkley, Akounak Tedalat Taha Tazoughait, 2015



August 2015

SPECTACLE • 124 S. 3RD ST.
BROOKLYN, NY
5\$ MOVIES • SPECTACLETHEATER.COM





The Apple, a.k.a. La Pomme, Michel Soutter, 1969

MICHEL SOUTTER: THE PROSAIC POETRY OF SWITZERLAND

Of the filmmakers associated with the so-called New Swiss Cinema, itself not particularly well-known abroad, Michel Soutter has perhaps the least claim to being any kind of household name. This series of Soutter's first five features aims to highlight the charming modesty of his themes, his economy of means, and the subterranean force running through the apparent calmness of his work: the schizophrenic boredom of the Swiss, which makes the restless among them leap from one thought to another arbitrarily, poetically, trying to learn to feel again by feigning joy and rage and dispassionately emulating real passions.

THE MOON WITH TEETH: a.k.a. La Lune Avec les Dents, Dir. Michel Soutter, 1966, Switzerland, 75 min. In French with English subtitles.
8/1 7:30p • 8/6 7:30p • 8/26 10:00p
William lives an uprooted life, structured by a worthless bowling alley job and punctuated by self-destructive binges. He's the first of Soutter's lonely rebel protagonists, young men with deep reserves of undirected energy and shapeless yearnings for liberation.

HASCHISCH: Dir. Michel Soutter, 1968, Switzerland, 77 min.
In French with English subtitles.
8/1 10:00p • 8/12 7:30p • 8/23 5:00p
In HASCHISCH, there aren't any scenes of drugged-out dope fiends, but the title's narcotic connotations run true throughout the film: Soutter captures his actors deep in the haze of their own private worlds as they walk through an unconvincing reality, one which always depresses the shoulders and dulls the mind.

THE APPLE: a.k.a. La Pomme, Dir. Michel Soutter, 1969, Switzerland, 85 min.
In French with English subtitles.
8/9 5:00p • 8/15 7:30p • 8/31 7:30p
"Switzerland has its ass placed squarely on the Third World," and Soutter goes to infuriating lengths to convey the stiflingly peaceful postwar atmosphere that its isolated rebels feel a growing urge to break through.

JAMES OU PAS: Dir. Michel Soutter, 1970, Switzerland, 80 min.
In French with English subtitles.
8/10 7:30p • 8/24 7:30p • 8/26 7:30p
If Soutter steered clear of any attempt to build a plot in his previous features, in JAMES OU PAS, Soutter offers enough dramatic inflections to show a marked change in his practice. Gone are the Bressonian, stone-faced types from his earlier films. The droll, everyday languorousness of Swiss life still remains in the backdrop, but with Soutter's newly formed comic lightness, the absurd registers most strongly in JAMES OU PAS.

THE SURVEYORS: a.k.a. Dir. Michel Soutter, 1972, Switzerland, 81 min.
In French with English subtitles.
8/3 7:30p • 8/8 10:00p • 8/19 7:30p
In his fifth feature, Soutter breaks his rule of portraying only the idle classes of Swiss society and the equally idle would-be fugitives from it. THE SURVEYORS is firmly implanted in Soutter's usual milieu of professionals living in the prosperous Swiss countryside, a world of lawyers, cellists, and noncommittally philosophizing young ladies. But here he adds an element of foreboding: the surveyors are invading the provinces, planning to build God knows what awful roads or shopping centers. The gentry are feeling a nebulous panic growing inside them. What will happen to our Switzerland of quaint chalets and verdant hills?



Sökarna, Dir. Daniel Fridell & Peter Carriers, 1993

TEENAGE KICKS: SWEDISH TAEKWONDO PUNKS ON FILM

In the 1980s, Sweden's youth culture was carried away by Bruce Lee, THE KARATE KID, and hip-hop, ushering a new wave of counter-culture and youth rebellion. Combined with Sweden's own version of the "video nasties," which elevated violent actioners to must-see status (among them Swede Mats Helge Olsson's essential international hit NINJA MISSION, screening Aug. 22 at midnight), delinquency was on the rise. And just as it swept midwestern American mini-malls,

STOCKHOLMSNATT: a.k.a. Stockholm Night/The King of Kungsan, Dir. Staffan Hildebrand, 1987, Sweden, 45 min. In Swedish with English subtitles.
8/7 10:00p • 8/10 10:00p • 8/22 7:30p • 8/27 7:30p
STOCKHOLMSNATT is a true gem: a super stylized, state-supported 1987 quasi-docu-drama made for compulsory viewing in Swedish schools and designed to wean teens off a generally non-pervasive wave of random jumpkicking crimes—a non-trend that the movie then inadvertently popularized, making unlikely folk heroes out of its juvenile delinquent stars and christening Sweden's "kicker" subculture. ...Sweden's "kicker" subculture. Unbelievably 80s, absolutely essential.

SÖKARNA: Dir. Daniel Fridell & Peter Carriers, 1993, Sweden, 108 min.
In Swedish with English subtitles.
8/7 7:30p • 8/16 7:30p • 8/19 10:00p • 8/22 10:00p
SÖKARNA is both the apex and swan song of Swedish exploitation. Set in the world of teen delinquency, drug addiction, race conflict, hip-hop, and violence, it follows a low-rent hood who becomes a master criminal after dropping out of high school and serving a short prison sentence. Adding to the film's legend is the incredible fact that several years after it's release, amateur leading man Liam Norberg was convicted of the largest cash heist in Swedish history, which had taken place just before the film's shooting—and partially funded it.

CHEAP THRILLS: LARRY COHEN'S BONE AND GOD TOLD ME TO

BONE: Dir. Larry Cohen, 1972, USA, 95 min.
8/14 10:00p • 8/20 10:00p • 8/28 10:00p • 8/31 10:00p
Initially titled BEVERLY HILLS NIGHTMARE, DIAL RAT FOR TERROR and HOUSEWIFE, Cohen's first feature film dives headlong into racial and sexual politics in a way that is alternately brilliant and offensive. To this day, it's difficult to imagine anyone but Cohen treading such treacherous waters so fearlessly. The film's ostensible set-up involving the frightening nature of Blackness gradually gives way to one of the most bitterly negative portrayals of Whiteness to ever be committed to film.

GOD TOLD ME TO: Dir. Larry Cohen, 1976, USA, 91 min.
8/5 10:00p • 8/14 7:30p • 8/16 5:00p • 8/27 10:00p
In the outrageously radical GOD TOLD ME TO, NYPD Detective Peter J. Nicholas (Tony Lo Bianco) has to deal with some heavy shit when a series of ordinary New Yorkers go on senseless killing sprees, claiming that God told them to. His corrupt fellow cops are skeptical, but Nicholas, a shame-ridden closet Catholic who sneaks off to church every morning behind his girlfriend's back, has a bad feeling that the violence is, in fact, divine in nature. Who else but Larry Cohen could make a film that posits God as a murderous bastard who wreaks havoc on a turbulent New York City, and features a messiah of sorts with a stigmata-vagina on his side who talks about his "ancestahs"? The film's climax takes place in a burned-out Bronx tenement and involves a variation on sex between men that would make many a Catholic tremble with sacrilegious excitement.



Akounak Tedalat Taha Tazoughai, Christopher Kirkley, 2015

SPECIAL EVENTS

JUDEX: Dir. Louis Feuillade, 1916
WITH LIVE SCORE BY MIRA COOK
8/11 8:00p • ONE NIGHT ONLY!
Surrounded by the latest high-tech gadgetry, a caped crusader stalks the night, plotting vengeance towards evildoers from a lair beneath his sumptuous estate... Predating Batman (it's not Batman, by the way) by 23 years, JUDEX's dark detective was created in response to criticism that Feuillade's previous serials FÂNTOMAS and LES VAMPIRES glorified the criminal element. Spectacle has distilled this 12-part serial into one compact nugget of sweet revenge (and redemption), with the talented MIRA COOK live-scoring the film's dramatic tableaux with her hypnotic, synth-layered sounds.

CON-MYTHOLOGY: The Moving Images of Conrad Schnitzler
CO-ORGANIZED WITH AND HOSTED BY GEN KEN MONTGOMERY
8/21 8:00p • ONE NIGHT ONLY!
Spectacle is pleased to present a series of screenings celebrating the life and work of electronic music and avant-garde legend Conrad Schnitzler. Schnitzler (1937-2011) came to popularity as a founding member of Tangerine Dream and Kluster, and went on to an influential and prolific career of unmistakably personal intermedia artistry. The programs are organized in collaboration with artist "Gen Ken" Ken Montgomery, friend and collaborator of Schnitzler, and founder of Generator, NYC's "first sound art gallery."

These screenings are part of a larger CON-MYTHOLOGY 2015 series of CONcerts and events throughout August, taking place at Academy Records, ALLGOLD at the MoMA PS1 Print Shop, and Control.

CON-MEDITATIONS: Check the calendar for screening dates and times!
Throughout August, Spectacle is pleased to screen a three-part series of CON-MEDITATIONS. Often shot at home on film and video utilizing multiple experimental techniques, these works offer abstract visual accompaniment for Schnitzler's epic electronic soundtracks. The screening programs are handpicked by Gen Ken from Schnitzler's vast video archives for maximum CON-immersion. Perfect for zoning out on a hot summer evening.

AKOUNAK TEDALAT TAHA TAZOUGHAI

Dir. Christopher Kirkley, 2015, Niger/USA, 75 min. In Tamashek with English subtitles.
8/8 7:30p • 8/12 10:00p • 8/20 7:30p • 8/29 10:00p
The first fiction feature ever produced in the Tuareg language, AKOUNAK TEDALAT TAHA TAZOUGHAI is nominally a DIY West African remake of Prince's 80s rock drama blockbuster PURPLE RAIN. Constructed around the personality of naturally charismatic lead Mduo Moctar and set in the world of Tuareg guitar music in Agadez, Niger—most internationally recognized for the work of Bombino—Akounak gushes with pure, earnest enthusiasm for its radically reconfigured source material. Shrouded in mystery and kicking up desert sands on his purple motorcycle while riding between home recording studios and guitar parties, Moctar is a brilliant and even more likable analog to Prince's "The Kid." Whereas Purple Rain is premised about calculated obfuscation of ostensibly autobiographical detail, Akounak's filmmakers take a Rouch-lite approach to their collaboratively produced riff on social mores, religiosity, and third world distribution models: we're witness to actual guitar battles, cell phone card song-swapping, and home recording sessions.

Make no mistake: Akounak Tedalat Taha Tazoughai works as blissful, effervescent entertainment, and it's beautifully shot and edited like a fiction film even as its DIY production and documentary ethos shine through. It's a must-see for fans of African guitar music and anyone interested in reclaiming Hollywood strategies in the service of the people.