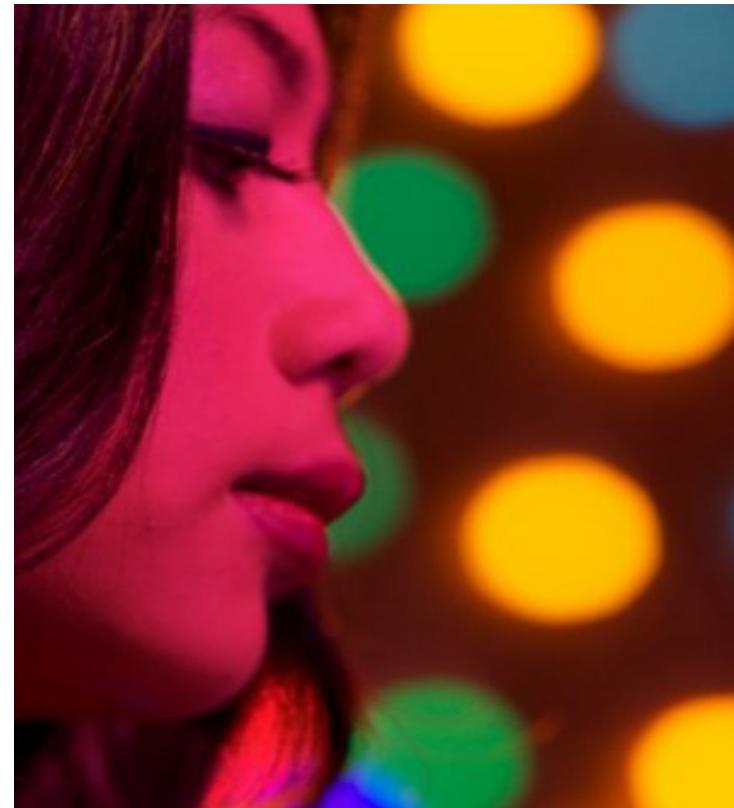


| SUN | MON | TUES | WED | THURS | FRI | SAT |
|---|---|---|---|---|--|---|
| | | | 1 7:30 PRIDE OF PLACE 10:00 PROSTITUTE | 2 7:30 KARAOKE GIRL 10:00 K (A FILM ABOUT PROSTITUTION) | 3 7:30 SWASTIKA 10:00 CATFIGHT MIDNIGHT RETOURNEMENT A RIVERDALE | 4 7:30 CATFIGHT 10:00 IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI MIDNIGHT HORROR RISES FROM THE GRAVE |
| 5 3:00 BLOOD BRUNCH 5:00 THE EXCLUDED 7:30 CATFIGHT | 6 7:30 PRIDE OF PLACE 10:00 CATFIGHT | 7 7:30 CATFIGHT 10:00 WHORES' GLORY | 8 7:30 IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI 10:00 CATFIGHT | 9 7:30 CATFIGHT 10:00 SWASTIKA | 10 7:30 ARCHIE'S BETTY 10:00 PROSTITUTE MIDNIGHT HORROR RISES FROM THE GRAVE | 11 7:30 SILVERED WATER, SYRIA SELF PORTRAIT ONE NIGHT ONLY! 10:00 KARAOKE GIRL MIDNIGHT RETOURNEMENT A RIVERDALE |
| 12 3:00 FIST CHURCH 5:00 ARCHIE'S BETTY 7:30 EPHEMERA: MARCH MADNESS | 13 7:30 WHORES' GLORY 10:00 IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI | 14 7:30 EPHEMERA: MARCH MADNESS 10:00 K (A FILM ABOUT PROSTITUTION) | 15 7:30 KARAOKE GIRL 10:00 HORROR RISES FROM THE GRAVE | 16 7:30 INDIE BEAT PRESENTS: A MORNING LIGHT 10:00 PROSTITUTE | 17 7:30 WHORES' GLORY 10:00 THE EXCLUDED MIDNIGHT FATAL DEVIATION | 18 7:30 BETWEEN FENCES ONE NIGHT ONLY! 10:00 K (A FILM ABOUT PROSTITUTION) MIDNIGHT FATAL DEVIATION |
| 19 3:00 BLOOD BRUNCH 5:00 PRIDE OF PLACE 7:30 IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI | 20 7:30 THE EXCLUDED 10:00 PROSTITUTE | 21 7:30 KARAOKE GIRL 10:00 SWASTIKA | 22 7:30 PRIDE OF PLACE 10:00 EPHEMERA: MARCH MADNESS | 23 7:30 MÉTAMORPHOSES 10:00 WHORES' GLORY | 24 7:30 IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI 10:00 ARCHIE'S BETTY MIDNIGHT RETOURNEMENT A RIVERDALE | 25 7:30 THE EXCLUDED 10:00 MÉTAMORPHOSES MIDNIGHT HORROR RISES FROM THE GRAVE |
| 26 3:00 FIST CHURCH 5:00 KARAOKE GIRL 7:30 MÉTAMORPHOSES | 27 7:30 ARCHIE'S BETTY 10:00 SWASTIKA | 28 7:30 MATCHCUTS PRESENTS: ALEX MAR'S AMERICAN MYSTIC ONE NIGHT ONLY! 10:00 MÉTAMORPHOSES | 29 7:30 K (A FILM ABOUT PROSTITUTION) 10:00 EPHEMERA: MARCH MADNESS | 30 7:30 THE EXCLUDED 10:00 MÉTAMORPHOSES | 31 7:30 EPHEMERA: MARCH MADNESS 10:00 PRIDE OF PLACE MIDNIGHT RETOURNEMENT A RIVERDALE | 1 |

SPECTACLE



LOST & FORGOTTEN CINEMA
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March 2017

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7 DAYS A WEEK

On the cover:
KARAOKE GIRL



Whores' Glory, Michael Glawogger, 2011

TRICKS OF THE TRADE: TRUE/FALSE PORTRAITS OF SEX WORK

The films in this series attempt to eschew the usual trappings of sex work portrayal in cinema by adopting a neutral documentary approach, even as they all contain staged elements. Each film is, to varying extents, a hybrid of the two forms. Each film is the result of active collaboration with their subjects (and, in some cases, their clients), and are predicated on an extraordinary level of access. While some contain scenes of graphic sexuality, they are either neutral or aggressively anti-erotic, although the extent to which they may or may not be considered exploitative is a complex question ultimately left to the viewer.

K (A FILM ABOUT PROSTITUTION): Dir. György Dobray, 1989, Hungary, 85 min. 3/2 10:00p • 3/14 10:00p • 3/18 10:00p • 3/29 7:30p

Rákóczi Square is Budapest's red light district, a place where "anything can happen in the criminal code." Director Dobray spent months documenting the denizens of the square, including a group of cross-dressing sex workers, a woman whose face was slashed by a client, and the off-and-on (and, to some extent, staged) relationship between young sex worker Andrea and her "boyfriend" Tarzan, a pimp and lifelong resident of the Square. Made in 1989, the year Communism fell in Hungary, K (A FILM ABOUT PROSTITUTION) was banned for decades, and is rarely, if ever, screened in the US.

KARAOKE GIRL: Dir. Visra Vichit-Vadakan, 2013, Thailand/USA, 77 min. 3/2 7:30p • 3/11 10:00p • 3/15 7:30p • 3/21 7:30p • 3/26 5:00p

KARAOKE GIRL follows a young sex worker in Bangkok through portraits of her daily life, introducing us to the nuances of a vocation borne out of a simple necessity: supporting a family in rural Thailand. The film threads memoirs of her countryside childhood with the complicated reality of her urban life. Cast as herself, 23-year-old Sa is revealed to us through both documentary and fiction as she navigates both the city and the country, family and romance. Rather than presenting a traditional narrative, KARAOKE GIRL offers a personal landscape of a woman who is thoughtful and optimistic despite her difficult past.

PROSTITUTE: Dir. Tony Garnett, 1981, UK, 94 min.

3/1 10:00p • 3/10 10:00p • 3/16 10:00p • 3/20 10:00p

Sandra, a "street girl" of Birmingham, moves to London's West End hoping a job at a high-class escort service will improve her financial situation. Her flatmate Louise, a social worker, tirelessly campaigns to reform the country's severe prostitution laws which keep their sex worker friends in and out of jail. Both women will be stymied by the prejudices and hypocrisies of mostly male authorities. Though it is fictional, director Garnett (celebrated producer of social-realist dramas) spent years researching PROSTITUTE, befriending both "street girls" and "more expensive call girls" (some of whom appear in the film), listening to their stories, and shaping their experiences into this naturalistic docudrama.

WHORES' GLORY: Dir. Michael Glawogger, 2011, Germany/Austria, 115 min.

3/7 10:00p • 3/13 7:30p • 3/17 7:30p • 3/23 10:00p

A cinematic triptych on prostitution. In Thailand, women wait for clients behind glass panes, staring at reflections of themselves. In Bangladesh, men go to a ghetto of love to satisfy unfulfilled desires on indentured girls. In Mexico, women pray to a female death to avoid facing their reality. WHORES' GLORY was the last film in Glawogger's "Globalization Trilogy" and his final feature before his death at 54. He uneasily balances assumed vérité neutrality (though several scenes are staged) while operating on the foundation that sex work is fundamentally destructive. Despite this, Glawogger's scope and ambition make WHORES' GLORY an essential document of sex work around the globe.

Please visit spectacletheater.com for a full listing of films and events.



The Excluded, Franz Novotny, 1982

THE EXCLUDED: Dir. Franz Novotny, 1982, Austria, 93 min.

3/5 5:00p • 3/17 10:00p • 3/20 7:30p • 3/25 7:30p • 3/30 7:03p

A forgotten gem of Austrian miserabilist cinema, THE EXCLUDED is the story of four bourgeois would-be revolutionaries attempting to smash the 1950s Austrian state—if they can overcome their own egos long enough to pull it off. The lead, Peter, manages to form his own private fraktion of bored teenagers, and the cell happily engages in beatings, bombings, and shock tactics against "slaves of social convention." Based on the 1980 novel by Nobel winner Elfriede Jelinek, the film is a cynical portrait of Austria's doomed, post-war youth, whose undirected political energy ultimately finds a conclusion with an explosion of meaningless violence.

SWASTIKA: Dir. Philippe Moran, 1974, UK, 95 min. In German with English subtitles.

3/3 7:30p • 3/9 10:00p • 3/21 10:00p • 3/27 10:00p

"If Hitler is dehumanized and shown only as a devil, any future Hitler may not be recognized, simply because he is a human being." So reads the opening title of SWASTIKA, a statement never more pertinent than today. Released in 1974, the documentary was only recently freed from a German ban lasting until 2010. Artfully pieced together from COLOR home movies (shot by Eva Braun & her sister), propaganda reels, rally footage, and German newsreels, SWASTIKA provides a never-before-seen glimpse into the private and public life of Hitler, his cohorts, and the willing country they led into the deepest fires of hell.

ARCHIE'S BETTY: Dir. Gerald Peary, 2015, USA, 70 min.

3/10 7:30p • 3/12 5:00p • 3/24 10:00p • 3/27 7:30p

A devoted Archie fan searches for the real-life people behind characters in Archie Comics, the teen comic strip still popular almost 75 years after its creation (and getting its own upcoming gritty reboot, the surest sign of a classic). Were Archie, Betty, Veronica, Moose, and Jughead based on actual students Bob Montana, original Archie cartoonist, went to high school with in the 1930s? More, is the person who inspired blonde Betty still alive?

EPHEMERA: MARCH MADNESS: Dir. Various, 1956-1979, USA, approx. 74 min.

3/12 7:30p • 3/14 7:30p • 3/22 10:00p • 3/29 10:00p • 3/31 7:30p

No outlet served post-war American culture's ebullient pride and prosperity better than that of the educational film. Our monthly EPHEMERA program aims to present these documents to a contemporary audience free from the ironic framing that can easily overwhelm their more interesting details. MARCH MADNESS is a rare edition of mostly color shorts, presenting purported solutions to the various emotional problems, personality complications and physical ailments that may in some way—by someone—be termed "mad."

MIDNIGHTS

A ROUNDHOUSE KICK O' THE IRISH

FATAL DEVIATION: Dir. Simon Linscheid, Shay Casserley, 1998, Ireland, 76 min.

3/17 MIDNIGHT • 3/18 MIDNIGHT • **ST. PATRICK'S WEEKEND SPECIAL!**

We're dragging Irish pride with FATAL DEVIATION, Ireland's first/only martial arts feature. Returning home after a long absence, Jimmy Bennett faces an uncertain future. When a monk belonging to the local church's underground kung fu sect witness Jimmy's takedown of local drug gang The Drug Lords Gang, he offers to train him for the no-holds barred Bealtaine tournament. The Drug Lords Gang increasingly pressures Jimmy to join them; when he refuses, they call ace fighter Seagull back from Hong Kong to take Jimmy out in the tournament. Jimmy's only hope is mastering the...FATAL DEVIATION. Filmed in the verdant backwater of Trim and featuring exactly one (totally unintentional) stunt, the film has the same effect as a day spent chugging Car Bombs, but without the next day's hangover.



Silvered Water, Syria Self-Portrait, Usama Muhammad, Wiam Simav Bedirxan, 2014

SPECIAL PROGRAMS

MATCH CUTS PRESENTS: ALEX MAR'S AMERICAN MYSTIC: Dir. Alex Mar,

2010, USA, 80 min.

3/28 7:30p • **ONE NIGHT ONLY! DIRECTOR ALEX MAR IN ATTENDANCE!**

Set against the rich, color-soaked backdrop of America's rural landscapes, Alex Mar's lyrical documentary braids together the stories of Chuck, a Lakota Sioux sundancer in the badlands of South Dakota; Morpheus, a Pagan priestess living off the grid in northern California's old mining country; and Kublai, a Spiritualist medium in the former revivalist district of upstate New York. Each has extracted themselves from the mainstream in order to live immersed in their faith and to seize a different way of life.

INDIE BEAT: A MORNING LIGHT: Dir. Ian Clark, 2015, USA, 82 min.

3/16 7:30p • **ONE NIGHT ONLY!**

In collaboration with The Playlist's Indie Beat podcast, Spectacle is pleased to present a one-night-only special screening of A MORNING LIGHT. "An atmospheric, sci-fi thriller focused on Zach and Ellyn—who begin to sense a strange presence has embedded itself in the forest. As they immerse themselves in the surrounding wilderness their experiences become progressively more bizarre. Do the sounds and light phenomena affecting them come from somewhere else, or is this merely an invention of their perception?"

MUBI DISCOVERIES

SILVERED WATER, SYRIA SELF PORTRAIT: Dir. Usama Muhammad, Wiam Simav Bedirxan, 2014, France/Syria/USA/Lebanon, 90 min.

3/11 7:30p • **ONE NIGHT ONLY!**

Shot by a reported "1,001 Syrians," the film shows first-hand video accounts of violence in modern-day Syria, as filmed by activists in the besieged city of Homs during the Syrian Civil War.

BETWEEN FENCES: Dir. Avi Mograbi, 2016, Israel/France, 85 min.

3/18 7:30p • **ONE NIGHT ONLY!**

Holot is a detention centre in the Israeli desert near the Egyptian border. It houses asylum-seekers from Eritrea and Sudan who can't be sent back to their own countries, but have no prospects in Israel either thanks to the country's policies. Although technically not a prison, the three times daily roll call and isolated location make it a virtual one. Enter Chen Alon and Avi Mograbi, who initiate a theatre workshop. This gives the asylum-seekers opportunity to address their experiences of forced migration and discrimination and to confront an Israeli society that has decided to view those seeking protection as dangerous infiltrators. When a few Israelis show up, the dynamic changes.

AS NASCHY AS II WANNA BE

HORROR RISES FROM THE TOMB

Dir. Carlos Aured, 1975, Spain, 95 min.

3/4 MIDNIGHT • 3/10 MIDNIGHT • 3/15 10:00p • 3/25 MIDNIGHT

The year is 1454 - diabolical warlock Alaric de Marnac (Naschy, natch) and his mistress Mabilie De Lancre are accused of witchcraft, vampirism and lycanthropy before being tortured and killed, but not before cursing the offspring of their killers. Now it's the 1970s, and a group of friends led by Hugo de Marnac (Naschy again!) and Maurice Roland attend a seance, asking tongue-in-cheek about the location of Marnac's head. Spoiler hint: they find it, and a whole lot more.. Contrasting beautiful French landscapes with gruesome murders (don't worry, our cut's the original Spanish version with all gore/nudity intact), it's an excellent introduction to Naschy's non-werewolf roles, with everything you'd want from a midnight: gallows revenge speeches, and Naschy's talking head in a box!