

SUN	MON	TUES	WED	THURS	FRI	SAT
					1 7:30 ALL MEN ARE LIARS 10:00 THE FLOWER THIEF MIDNIGHT DROID	2 5:00 BACKSTAGE 8:00 THE FALLS
3 3:00 BLOOD BRUNCH 5:00 THE FLOWER THIEF 7:30 BEAT GIRL	4 7:30 A BUCKET OF BLOOD 10:00 ALL MEN ARE LIARS	5 7:30 THE WILD, WILD WORLD OF JAYNE MANSFIELD 10:00 AIN'T NOTHING LIKE BEING FREE	6 7:30 BACKSTAGE 10:00 DER FAN	7 7:30 AIN'T NOTHING LIKE BEING FREE 10:00 BEAT GIRL	8 7:30 MANSFIELD 66/67 NYC PREMIERE! + Q&A 10:00 DROID MIDNIGHT THE FLOWER THIEF	9 5:00 DROID 7:30 DER FAN 10:00 MANSFIELD 66/67 MIDNIGHT AIN'T NOTHING LIKE BEING FREE
10 3:00 FIST CHURCH 5:00 MANSFIELD 66/67 7:30 A BUCKET OF BLOOD	11 10:00 THE WILD, WILD WORLD OF JAYNE MANSFIELD	12 7:00 MATCH CUTS PRESENTS: REMEMBERING INNINIMOWIN & SEX SPIRIT STRENGTH 10:00 BEAT GIRL	13 7:30 AIN'T NOTHING LIKE BEING FREE 10:00 BACKSTAGE	14 7:30 IMAGE SPEAK WITH Q&A 10:00 IMAGE SPEAK WITH Q&A	15 7:30 THE WILD, WILD WORLD OF JAYNE MANSFIELD 10:00 DER FAN MIDNIGHT A BUCKET OF BLOOD	16 7:30 3 MIX TO COGNITION 10:00 3 MIX TO COGNITION MIDNIGHT 3 MIX TO COGNITION
17 3:00 BLOOD BRUNCH 5:00 THE FALLS	18 7:30 TALKS BACK PT. 2 WITH Q&A 10:00 TALKS BACK PT. 2 WITH Q&A	19 7:30 UNSINKABLE WITH LIVE SCORE 10:00 UNSINKABLE WITH LIVE SCORE	20 7:30 DER FAN 10:00 THE WILD, WILD WORLD OF JAYNE MANSFIELD	21 CLOSED	22 CLOSED	23 CLOSED
24 CLOSED	25 CLOSED	26 CLOSED	27 CLOSED	28 CLOSED	29 CLOSED	30 CLOSED

SPECTACLE



LOST & FORGOTTEN CINEMA

CONTEMPORARY UNDERGROUND • SPECIAL EVENTS



December 2017

124 S. 3RD ST. • BROOKLYN, NY
\$5 MOVIES • \$10 SPECIAL EVENTS
7 DAYS A WEEK

On the cover:
MANSFIELD 66/67



Der Fan, Eckhart Schmidt, 1982

ALL FOR THE FANS

The “it” star of the moment may only get 15 minutes, but obsession can last forever.

BACKSTAGE: Dir. Emmanuelle Bercot, 2005, France. 112 min.

12/2 5:00p • 12/6 7:30p • 12/13 10:00p

An oddball forgotten gem of the oughts - but still relevant as ever in the age of tween internet fandom - Emmanuelle Bercot's most striking film is a knotty teen pop opera with emotional intensity set to a speaker-blowing high. The great Isild Le Besco, French cinema's go-to for young queer hysteria, gives a fiercely committed performance as a high school girl hopelessly stanning for pop star Emmanuelle Seigner. Their paths cross as the result of a bizarre MTV-style contest, and soon both women find their lives hopelessly entwined in a relationship of shifting power dynamics.

DER FAN: Dir. Eckhart Schmidt, 1982, Germany. 89 min.

12/6 10:00p • 12/9 7:30p • 12/15 10:00p • 12/20 7:30p

Like every other teenager in school, Simone has a crush on a rock star. When her idol, the lead singer 'R', comes to town to make a television appearance Simone is gripped by a trance-like state, leaving school, friends and parents behind her. However, when Simone comes to realize the shallow nature of the 'glamorous' music industry and of 'R' himself, she plans a calculated, ritualistic and bloody revenge on her obsession. An unsettling blend of new wave pop culture, adolescent angst, and full-blooded horror, this nasty little art house shocker caught more than a few unsuspecting viewers off guard. Imagine a John Hughes film with Michael Haneke in the driver's seat and you're getting close...

HITS FROM THE BONGOS

We're filling our bodega with some of our favorite bongo beats again, so drop out, light up, and tune in!

BEAT GIRL: Dir. Edmund T. Gréville, 1960, UK. 85 min.

12/3 7:30p • 12/7 10:00p • 12/12 10:00p

Poor little rich girl meets with London's seedy underbelly in Britain's official entry into the "white kids on dope" canon of Beatsploitation. When pouty art student Jennifer (Gillian Hills) meets her darling daddy's sexy new French wife, her Oedipal jealousy and creative frustration send her on a tailspin into the very depths of youthful transgression. Rankled by her phony friends and suffering from a case of the old ennui, she chooses instead to heap cheap coffee, unfiltered cigarettes, and American jazz into the gaping hole within.

THE FLOWER THIEF: Dir. Ron Rice, 1960, USA. 59 min.

12/1 10:00p • 12/3 5:00p • 12/8 MIDNIGHT

Spectacle favorite Taylor Mead (NO SUCH THING AS GRAVITY, CANDY AND DADDY) stars in Ron Rice's ode to meandering afternoons - THE FLOWER THIEF. Mead wanders around the city getting in scrapes with kids, literally stopping to smell the flowers, and eventually kidnapped by cowboys all set atop the grain of surplus 16mm film - rumored to be leftover from the army's ariel-machine-gun-camera stock. Special thanks to the Filmmaker's Coop

A BUCKET OF BLOOD: Dir. Roger Corman, 1959, USA. 66 min.

12/4 7:30p • 12/10 7:30p • 12/15 MIDNIGHT

Chump janitor Walter Paisley spends all day surrounded by beatniks, jazz musicians, artists and their groupies at hip coffee shop The Yellow Door. He desperately aspires to the life of an artist, but hasn't got an ounce of talent. What he does have is an accidentally dead cat, a lump of clay, and a vague idea.... When Walter's new 'sculpture' makes him an overnight sensation, all the rats come out of the woodwork to get a piece of the action, and Walter's forced to find more 'subjects' for his art. It's a fast-paced Corman classic that manages sympathy for its hapless murderer while skewering the art world around him.



The Falls, Peter Greenaway, 1980

COME GET YA MANS!

MANSFIELD 66/67: Dir. P. David Ebersole and Todd Hughes, 2017, USA. 85 min.

NYC PREMIERE!

12/8 7:30p (Q&A) • 12/9 10:00p • 12/10 5:00p

2017 marks the 50th anniversary of Jayne Mansfield's fatal and legendary car crash, yet we are still left to wonder: was her life spinning out of control...did the devil make her do it? P. David Ebersole and Todd Hughes (producers of Room 237) dive into Mansfield's life and career, but especially her tumultuous final two years and her mysterious friendship with Church of Satan founder Anton LaVey. But this isn't your regular bio-doc: expect some campy (yet educational) song and dance numbers amid the tornado of rumors and speculations as to whether or not Jayne's death was actually caused by a malicious curse.

THE WILD, WILD WORLD OF JAYNE MANSFIELD: Dir. Charles W. Broun

Jr., Joel Holt, and Arthur Knight, 1968. USA. 99 min.

12/5 7:30p • 12/11 10:00p • 12/15 7:30p • 12/20 10:00p

True exploitation (in more than just name/genre), THE WILD, WILD WORLD OF JAYNE MANSFIELD was filmed sporadically over four years before it was hastily released to capitalize off of the actress' untimely and tragic death. It's part travelogue and part nudie flick, an unstructured compilation of Mansfield's skin scenes from various films along with footage of her visiting the seedy underbellies of Europe and the U.S. An eerie voice-over of Mansfield (but actually spoken by a breathy yet clearly inauthentic imitator) puts a creepy cherry on top of this problematic pie.

THE FALLS: Dir. Peter Greenaway, 1980. UK, 195 min.

12/8 8:00p • 12/17 5:00p

Earlier this year, the Spectacle family lost one of our volunteers, Chris Knudsen. When he started volunteering with us, one of the first things Chris shared was his love of Peter Greenaway's films; he even had the tattoo based on A Zed and Two Noughts to prove it. This December, we'll be re-presenting the first film that Chris helped us program. We hope you'll join us to pay tribute to our dear friend.

"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. Known as Peter Greenaway's favorite film of his own work, 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. Manic and mechanical, THE FALLS keeps you in focus with its absurdities and allows you to solve the encyclopedic mystery with comic redundancies and run-ons. Indulgent in the best way possible, it's truly mad in execution and in thought." - CK Special thanks to Zeitgeist Films

AIN'T NOTHING LIKE BEING FREE: Dir. John Meyer, 2016, USA. 49 min.

12/5 10:00p • 12/7 7:30p • 12/9 MIDNIGHT • 12/13 7:30p

Well now that all our hot garbage is starting to freeze over, we invite you to clock out of your metropolitan nightmares for a meandering vacation in sunny, sultry Central Florida. Soak up the rays as a candid cast of soul-bearing tour guides show you a thing or two you won't pick up in any hot yoga class. All shot in holy SVHS with a shaky hand and a heart of gold, ANLBF is a freewheeling, ingenious portrait of contemporary America, living out its sometimes dreary, sometimes delighted dream in a seldom documented corner of this crazed country.

DROID: Dir. Phillip O'Toole, 1988. USA, 63 min.

12/1 MIDNIGHT • 12/8 10:00p • 12/9 5:00p

For anyone who found BLADE RUNNER 2049's perfume-ad gloss just a little too savory, DROID offers up a smoky, neon underworld of trashy dive bars, virginal sex robots, and trombone masturbation. Though it masqueraded as a sci-fi feature upon its VHS release, the film is actually entirely comprised of footage from two hardcore porn films, CABARET SIN (1987) and EMPIRE OF THE SINS (1988), but with anything explicit excised. Influenced by the likes of CAFE FLESH and LIQUID SKY, DROID is some admirably audacious future sleaze.



Unsinkable: My Heart Will Go On, video collage, 2017

SPECIAL PROGRAMS:

IMAGE SPEAK

12/14 7:30p & 10:00p • ONE NIGHT ONLY

Does the moving image become an illustration of text, or is text created in response to footage? What does a process look like in which the text and image are being developed simultaneously? IMAGE SPEAK celebrates the world of essay films in which little hierarchical delineation between text and the moving image exists. As Timothy Corrigan writes in The History Of The Essay Film (2017) these are works that “do not create new forms of experimentation, realism, or narrative; they rethink existing ones as a dialogue of ideas.” Organized by Georgia Wall and Rachel James.

TALKS BACK (PT. 2)

Curated by Angela Washko, 86 min.

12/18 7:30p & 10:00p • ONE NIGHT ONLY • ARTISTS IN ATTENDANCE

Talks Back is a screening program featuring video and performance-for-video works by women artists who have opted to move away from the limitations of gallery contexts and art world audiences and put themselves in conversation with television and cinema (and their audiences). Inspired by the possibilities offered by public access television, reality television and virtual environments, these artists assert the need for the narratives of intersectional feminists in the mainstream media we consume every day.

MATCH CUTS PRESENTS: REMEMBERING INNINIMOWIN & SEX SPIRIT STRENGTH

12/12 7:00p • ONE NIGHT ONLY

REMEMBERING INNINIMOWIN: dir. Jules Koostachin, 2010. USA. 76 min.

Remembering Inninimowin is a two-year long documentary film project on the personal journey of a Cree woman, the documentarist, as she starts to remember her first language, Inninimowin (Cree).

SEX SPIRIT STRENGTH: dir. Courtney Montour, 2015. USA. 40 min.

SEX SPIRIT STRENGTH follows Michael and Jack, two young Indigenous men, as they shed the stigma and shame associated with their sexual health and gender identity. Michael, a former addict who lived a high-risk lifestyle that left him with permanent scars, hopes his activism work will discourage other young people from going down the same path. Jack, a transgender gay man, is committed to bringing pride back to two-spirit identity through education and activism.

UNSinkable: MY HEART WILL GO ON

dir. [Name of Director], live score / video collage

12/19 7:30p & 10:00P • ONE NIGHT ONLY

Join us on the twentieth anniversary of [name of blockbuster]'s debut for a live reconstruction of [blockbuster director]'s unsinkable creation. With visual processing by Sleepy Peopl and an improvised score by Cyrus, [EVENT NAME] is a 30-minute voyage into the unknown, a wreckage that will go on and on.

3 MIX TO COGNITION

dir. Various, running time TBD

12/16 7:30p, 10:00p, MIDNIGHT • ONE NIGHT ONLY

Our annual serving of work conceived by / associated with Spectacle Theater's all-volunteer roster returns! Evoking the traditions of New York art houses, third-world videotheques, and the high school stoner basement, Spectacle has never shied away from dismantling the cinematic canon, puzzling at its parts, and feverishly reassembling, hoping Dad doesn't notice. This year's program will last an entire evening and will focus on shorter work. Full lineup and schedule available online.