

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 -12 pm** IN THE WINK OF AN EYE: JIMI HENDRIX
2 -3 pm FIST CHURCH -5 pm SITTING IN LIMBO -7:30 pm* TWO FILMS FROM THE STRUGGLE TO STOP COP CITY w/Q&A	3 -7:30 pm THE FOREST OF THE WOLF -10 pm O ABISMO	4 -7:30 pm I'LL BE AROUND -10 pm IT IS NO GOOD FOR A MAN TO BE ALONE	5 -7:30 pm NATURAL ENEMIES -10 pm BAJO EN NICOTINA	6 -7:30 pm WATER DROPS ON BURNING ROCKS -10 pm THE BEST OF ME	7 -7:30 pm* GAZA IS OUR HOME w/Q&A -10 pm CRIMINAL LOVERS -Midnight THE HOUSE WITHOUT FRONTIERS	8 -3 pm ANIME NO GOGO -5 pm NO SEX LAST NIGHT -7:30 pm* DEAD PIXEL w/Q&A -10 pm THE EARTH IS A SINFUL SONG -Midnight SITCOM
9 -3 pm BLOOD BRUNCH -5 pm IT IS NO GOOD FOR A MAN TO BE ALONE -7 pm* I'LL BE AROUND w/Q&A	10 -7:30 pm* GAZA IS OUR HOME w/Q&A -10 pm CRIMINAL LOVERS	11 -7:30 pm WATER DROPS ON BURNING ROCKS -10 pm SITTING IN LIMBO	12 -7:30 pm THE EARTH IS A SINFUL SONG -10 pm THE FOREST OF THE WOLF	13 -7:30 pm NO SEX LAST NIGHT -10 pm BAJO EN NICOTINA	14 -7:30 pm CRIMINAL LOVERS -10 pm SITCOM -Midnight WATER DROPS ON BURNING ROCKS	15 -3 pm ANIME NO GOGO -5 pm THE HOUSE WITHOUT FRONTIERS -7:30 pm* THE BEST OF ME w/Q&A -10 pm NATURAL ENEMIES -Midnight O ABISMO
16 -3 pm FIST CHURCH -5 pm THE EARTH IS A SINFUL SONG	17 -7:30 pm SITTING IN LIMBO -10 pm THE FOREST OF THE WOLF	18 -7:30 pm* GAZA IS OUR HOME w/Q&A -10 pm SITCOM	19 -7:30 pm I'LL BE AROUND -10 pm NO SEX LAST NIGHT	20 -7:30 pm O ABISMO -10 pm IT IS NO GOOD FOR A MAN TO BE ALONE	21 -7:30 pm BAJO EN NICOTINO -10 pm NATURAL ENEMIES -Midnight THE EARTH IS A SINFUL SONG	22 -5 pm* MICROCINEMA SOLIDARITY w/Q&A -7:30 pm* BOTH AT ONCE: VIDEO BY PEER BODE w/Q&A -10 pm WATER DROPS ON BURNING ROCKS -Midnight THE BEST OF ME
23 -3 pm BLOOD BRUNCH -5 pm THE HOUSE WITHOUT FRONTIERS -7:30 pm BAJO EN NICOTINO	24 -7:30 pm SITCOM -10 pm I'LL BE AROUND	25 -7:30 pm SITTING IN LIMBO -10 pm GAZA IS OUR HOME	26 -7:30 pm NATURAL ENEMIES -10 pm CRIMINAL LOVERS	27 -7:30 pm WATER DROPS ON BURNING ROCKS -10 pm NO SEX LAST NIGHT	28 -7:30 pm THE FOREST OF THE WOLF -10 pm IT IS NO GOOD FOR A MAN TO BE ALONE -Midnight THE HOUSE WITHOUT FRONTIERS	

Spectacle
124 S. 3rd St. Brooklyn

All tickets \$5 unless marked otherwise.
* \$10 tickets, ** \$5 per show or \$25 day pass

Front: NO SEX LAST NIGHT (DOUBLE BIND),
Sophie Calle and Greg Shepard, 1992

FEBRUARY 2025



 SPECTACLE

Rockuary

IN THE WINK OF AN EYE: JIMI HENDRIX (1942-1970)

This ROCKUARY, experience a day-long celebration of the greatest guitarist of all time, Seattle's very own James Marshall Hendrix (1942-1970) aka Jimi Hendrix. Spanning verite concert films, speculative and straightlaced biopic, and form-collapsing avant-garde cinema, this marathon will serve as a psychedelic labyrinth through the myth that is the man with blistering blues and scorching stereo-sonic sound.
2/1 12pm - 2am
\$5 per show or \$25 per day pass
4pm screening \$10 w/Q&A
See full list of films and complete program description at spectacletheater.com

O ABISMO (THE ABYSS)

Dir. Rogério Sganzerla, 1977.
Brazil. 80 min
2/3 10pm • 2/15 Midnight
2/20 7:30pm
O ABISMO is a sensory mind-trip that forges a dialog between the music of Jimi Hendrix, the land of Fusang, the power of MU, and the story of an Egyptologist, who is searching for an ancient emblem while being pursued by a woman named Madame Zero (Norma Bengell).

I'LL BE AROUND

Dir. Mike Cuenca, 2020.
United States. 127 min
WORLD PREMIERE
2/4 7:30pm • 2/9 7pm, \$10 w/Q&A
2/19 7:30pm • 2/24 10pm
Set in one day, against the backdrop of a post-punk music festival, Mike Cuenca's I'LL BE AROUND follows over one hundred struggling thirty-something musicians as they navigate a variety of issues from missing guitars to premature ejaculation to generation angst. A remarkably ambitious and expansive film, I'LL BE AROUND is filled with lovingly and colorfully drawn characters; the recognizable freaks, geeks, divas, misfits, hangers-on, dreamers and criminals that make up an indie music scene.

THE BEST OF ME

Dir. Heather Landsman, 2024.
United States. 89 min
2/6 10pm • 2/15 7:30pm, \$10 w/Q&A • 2/22 Midnight
Comprising solely of crime scene photos/reports and personal video diary entries, this archival documentary chronicles the final days in the life of Ricardo López in 1996 as he mails a bomb to Icelandic singer Björk. THE BEST OF ME is an eye-opening portrait of obsession taken to the edge.

Masters of Spanish Exploitation: Pedro Olea

THE FOREST OF THE WOLF

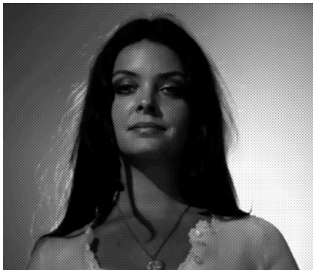
Dir. Pedro Olea, 1970.
Spain. 90 min
2/3 7:30pm • 2/12 10pm
2/17 10pm • 2/28 7:30pm
Based on a novel by Carlos Martínez-Barbeito, THE FOREST OF THE WOLF (1970) is a loose adaption of the exploits of Spain's first serial killer, Manuel Blanco Romasanta. After his arrest, Romasanta claimed that he was not responsible for the murders because he believed he was a werewolf. Although this claim was ultimately rejected, it did not prevent Romasanta from becoming a figure of Spanish folklore, known as the Werewolf of Allariz.

THE HOUSE WITHOUT FRONTIERS

Dir. Pedro Olea, 1972.
Spain. 92 min
2/7 Midnight • 2/15 5pm
2/23 5pm • 2/28 Midnight
After moving to Bilbao in search of work, Daniel is approached by a member of the elusive organization known as The House Without Frontiers and tasked with tracking down one of its deserters. If he fails, he will face "The Only Penalty." With its haunting cinematography and strikingly decrepit locations in Bilbao, this film is deserving of a critical reexamination.

IT IS NOT GOOD FOR A MAN TO BE ALONE

Dir. Pedro Olea, 1973.
Spain. 88 min
2/4 10pm • 2/9 5pm
2/20 10pm • 2/28 10pm
Martin loves his wife Elena very much. He combs her hair, cooks her meals, and never leaves her side. The only problem is she is a mannequin... and once the neighbor's daughter discovers this dark secret, his world begins collapsing around him. Banned when submitted to the Spanish censors, the film offers a critical commentary on the patriarchal structures of late Francoist society.



THE HOUSE WITHOUT FRONTIERS.
PEDRO OLEA, 1972

Anti-Valentines

NO SEX LAST NIGHT (DOUBLE BIND)

Dir. Sophie Calle and Greg Shepard, 1992.
United States. 76 min
2/8 5pm • 2/13 7:30pm
2/19 10pm • 2/27 10pm
The iconic French artist Sophie Calle turns her typically voyeuristic impulses inward, and drags her former lover, the American photographer Greg Shepard, on a cross-country road trip in an untrustworthy Cadillac, camcorders ablate along the way - a fraught and daring documentation of a romance on the rocks.

Ozon's Lovers x 3

SITCOM

Dir. François Ozon, 1998.
United States. 80 min
2/8 Midnight • 2/14 10pm
2/18 10pm • 2/24 7:30pm
An upper-middle-class nuclear family experiences upheaval when they adopt a laboratory mouse as their new pet. As each member interacts with the new addition to the household, the animal exerts a strange power that prompts them to explore their repressed psychosexual desires.

CRIMINAL LOVERS

Dir. François Ozon, 1999.
United States. 97 min
2/7 10pm • 2/10 10pm
2/14 7:30pm • 2/26 10pm
An audacious queer take on Hansel and Gretel, Criminal Lovers starts with a thrill kill that sends its protagonists, Alice and Luc, down the rabbit hole. Like a wannabe Bonnie and Clyde, the couple flee their safe suburban lives before getting lost in the woods, only to find themselves trapped by a psychotic woodsman. What awaits in his cellar—from sexual enlightenment to karmic retribution—must be seen to be believed.

WATER DROPS ON BURNING ROCKS

Dir. François Ozon, 2000.
United States. 86 mins
2/6 7:30pm • 2/11 7:30pm
2/14 Midnight • 2/22 10pm
2/27 7:30pm
An adaptation of an unproduced play by Ozon's favorite filmmaker, Rainer Werner Fassbinder, in which a naive 19-year-old, Franz, is seduced by a smug-yet-alluring, older businessman. Domestic bliss is short-lived as a sadomasochistic relationship takes root and the power dynamics continue to shift upon the arrival of both men's ex-girlfriends.

THE EARTH IS A SINFUL SONG

Dir. Rauni Mollberg, 1973.
Finland. 108 min
2/8 10pm • 2/12 7:30pm
2/16 5pm • 2/21 Midnight
In the breathtaking remote wilds of northern Finland, 19-year old Maritta Mäkelä lays about naked, ignoring the harsh realities of village life in Siskonranta. Amidst the perpetual poverty and isolation, Maritta's world is turned upside down when she falls in love with Oula, a wandering reindeer herder. Her erotic explorations leads to her pregnancy, igniting the village's scorn and religious backlash.

Radioactive Masculinity

BAJO EN NICOTINA

Dir. Raúl Artigot, 1984.
Spain. 79 min
2/5 10pm • 2/13 10pm
2/21 7:30pm • 2/23 7:30pm
Based on the novel El ángel triste (The Sad Angel) by Carlos Pérez Merinero, the film follows the life of Carlos, a cinephile whose ambition in life is limited to sitting in front of his television. His addiction to laziness and non-commitment is complicated by a clingy girlfriend and the annoyingly loud tenants next door. What extreme measure will Carlos take to achieve tranquility with his TV set?

NATURAL ENEMIES

Dir. Jaff Kanew, 1979.
United States. 100 min
2/5 7:30pm • 2/15 10pm
2/21 10pm • 2/26 7:30pm
Hal Holbrook stars as Paul Stewart, a man who is beyond depressed, stuck in a loveless marriage, unable to even recognize the three children he despises, and going through the motions at work. Full of anger, and feeling ripped off by life, he finds a new obsession in a possible way out of his doldrums. What avenue of recourse does he have to get his failed life back on track? Easy, just murder-suiciding the whole family.



THE EARTH IS A SINFUL SONG.
RAUNI MOLLBERG, 1973

MICROCINEMA SOLIDARITY: VIDEO REVELATIONS FROM VISUAL STUDIES WORKSHOP

Dir. Various, 1971-1975.
United States. 75 min
2/22 5pm, \$10 w/Q&A
Visual Studies Workshop (VSW) is a non-profit artist space, audiovisual archive, and microcinema founded in 1969 in Rochester, NY with a mission to support the makers and interpreters of images. Critically interested in the role that images play in society, VSW became a repository for discarded media that had been deemed unusable or obsolete by larger institutions, while providing unrestricted access to artists interested in creative re-use of archives. This screening will highlight a selection of recently preserved unique and endangered videotapes that highlight the vibrant, and largely unseen, history of video art and activism in New York State.

BOTH AT ONCE: EXPERIMENTAL VIDEO FROM THE ARCHIVE OF PEER BODE

Dir. Peer Bode, 1977-1983.
United States. 75 min
2/22 7:30pm, \$10 w/Q&A
In a career spanning over four decades, video artist Peer Bode has created an extensive body of work that investigates electronic media events, active perception systems and culture. This event will feature a selection of Bode's "Process Tapes," videotapes he made at the Experimental Television Center between 1977-83, and will be presented as a live dialogue between the artist, his archives, and the audience. Video switchers, test signals, and synthetic colors run amok.

SITTING IN LIMBO

Dir. John N. Smith, 1986.
Canada. 96 min
2/2 5pm • 2/11 10pm • 2/17 7:30pm
2/25 7:30pm
Set primarily to the reggae tunes of Jimmy Cliff, SITTING IN LIMBO is an empathetic portrait of the highs and lows of family, a time capsule of 80's Montreal, and a timeless portrait of the human condition. With the support of the Canadian National Film Board, John N. Smith's alternative drama straddles the line between reality and fiction, using non-actors, improvised dialogue, and documentary-style storytelling.

TWO FILMS FROM THE COP STRUGGLE TO STOP COP CITY

Since 2021, people have been working to block construction of the largest police training center in the U.S. in a 500-acre forest in Southeast Atlanta. Join us as we present two films from the struggle to Stop Cop City by filmmaker and researcher Sasha Tycko. ATLANTA FOREST GARDEN: FOUR DAYS OF WORK follows the guerilla gardeners of the Weelaunee Food Autonomy Festival, while DWELLING: A MEASURE OF LIFE IN THE ATLANTA FOREST follows one Atlanta forest defender's quixotic attempt to build a hut by hand.
2/2 7:30pm, \$10 w/Q&A

GAZA IS OUR HOME

Dir. Monear Shaer, 2024.
United States and Palestine. 93 min
2/7 7:30pm, \$10 w/Q&A
2/10 7:30pm, \$10 w/Q&A
2/18 7:30pm, \$10 w/Q&A
2/25 10pm

Each frame of Monear Shaer's profoundly personal debut documentary represents a defiant declaration of the right to exist, to be seen, and to be heard in a world that has long ignored the cries of all who call Gaza home. The film emerges as an unflinching portrayal of the human cost of conflict, laying bare the raw emotions, shattered dreams, and incomprehensible strength of those trapped within its suffocating embrace.

DEAD PIXEL

These experimental works use film and video as tools for charting underground networks where technology, surveillance, labor and desire intersect, engaging in dynamic conversations around queer ecologies, alchemy, transmutation, and haunting. Each of these films take place on the fringes of hostile society, forming worlds in the breakdown of what came before.
2/8 7:30pm, \$10 w/Q&A
See full list of films at spectacletheater.com



DWELLING: A MEASURE OF LIFE IN THE ATLANTA FOREST, SASHA TYCKO, 2024