

If you're curious about apocalyptic prophecies, are at all haunted by the possibility of their validity, or in the potential to survive beyond their threats of extinction, join us on December 21 for a night of both satirical and sombre reflections on humanity's strange and destructive time on planet Earth. If it is our collective "last night," Pleasure Dome will put you into the right frame of mind. We'll begin in the sphere of YouTube, with unabridged comments floating without their related videos, a sea of worry, speculations and doubt around this day, the conclusion of the Mayan calendar (*People This 2012 Shit is Hype*, Mél Hogan). Our journey proceeds into psychedelic rituals, ancient prophecies and artefacts of humanity's unsuccessful spiritual reconciliation with nature (*Sun Moon Stars Rain*, Leslie Supnet). Then, a portal transports us to Southern California, as we are guided by the words of Jack Parsons into the feared *Devil's Gate* (Laura Kraning). As a reminder of the contained apocalypses that have already occurred, we'll visit the overgrown site of the Jonestown mass suicides and hear recollections peppered with omissions (*Pieces of Jonestown*, Aaron Oldenburg). We continue on to an abandoned subdivision evoking a post-apocalyptic landscape as a band of survivors move through a foreclosed wasteland of track homes and desolate streets, as if subprime mortgages themselves had caused some kind of mass epidemic (*Black Moon*, Amie Siegel). After a short break, we will present a rare screening of Bruce Connor's *Crossroads*. Mesmerized by the rippling devastation of the Bikini Atoll atomic bomb tests, known as "Operation Crossroads," Conner constructs an exhaustive assemblage of military documentation of the event, and its terrifying beauty. The lights will come on, we'll go home. What of tomorrow? As one YouTube comment reads, "I don't know we just have to see what happens."



***People This 2012 Shit is Hype*, Mél Hogan, 2010, 5:44**

People this 2012 shit is hype is a conversation about the end of the world. Assembled from YouTube comments from videos about the 2012 phenomenon, *People this 2012 shit is hype* is a collection of fears and philosophies about the stakes involved in the vanishing of the human race. Based on numerous spiritual, mathematical, scientific, and apocalyptic readings of the Mayan Long Count Calendar, December 21, 2012, is an important date where diverse eschatological beliefs are said to culminate. - M-C MacPhee, nomorepotlucks.org, melhogan.com



***Sun Moon Stars Rain*, Leslie Supnet, 2009, 3:20**

Sun Moon Stars Rain is an animated psychedelic elegy, lamenting the death of Mother Nature's children. Made for the One Take Super-8 event held annually at the WNDX Festival. Leslie Supnet animated colourful transparencies on an overhead projector, creating a psychedelic collage. - filmfestivalrotterdam.com, lesliesupnet.com



***Devil's Gate*, Laura Kraning, 2011, 20:00**

Devil's Gate explores the metaphysical undercurrents of a Southern California landscape scarred by fire. The film lyrically depicts the physical and mythological terrain of Devil's Gate Dam, located at the nexus of Pasadena's historical relationship with technology and the occult, and intertwining with its central figure, Jack Parsons, who some believe to have opened a dark portal in this place. The film merges an observational portrait of a landscape transformed by fire, ash and water with a fragmentary textual narrative, providing a view into man's obsession with controlling and transcending the forces of nature and spirit. It can be seen as unearthing a subconscious of the landscape, as the echoes of the past reverberate in the present and infect our perception and experience of place. - laurakraning.com



Pieces of Jonestown, Aaron Oldenburg, 2010, 3:28

The video is of the empty field in Guyana that used to be Jonestown, where the Peoples Temple massacre occurred in 1978, as well as the surrounding towns and villages. The audio is composed of selections from interviews conducted nearby with local residents Wilfred Jupiter and Carlton Daniels in June, 2010. - aaronoldenburg.com



Black Moon, Amie Siegel, 2010, 20:00

A partial remaking of Louis Malle's 1975 film of the same title. A present-day science-fiction without dialogue, Siegel's "Black Moon" traverses multiple film tropes – action, guns, lonely campfires, the end of the world – and, like its band of armed female revolutionaries, resists taking up residence in a fixed genre or narrative. Set in the post-apocalyptic landscape of foreclosed housing developments in Florida and California, the houses and empty streets become protagonists of a silent narrative, a documentary of the recent past. A highly stylized troop of female soldiers wanders through the abandoned environments, pushed on

by gunfire and the bloody aftermath of battles. "Black Moon" conjures references to wars 'here and elsewhere,' suggesting alternate endings to the mythical domestic return of US troops from campaigns abroad, pondering the places soldiers protect, and the parallel economies of gender, images, and warfare. The film's deliberate pacing, juxtaposing scenes of the armed women with fixed camera tableaux and tracking shots of the empty architecture of financial speculation, ponders the uncannily recent ruins of a future that never was. - amiesiegel.net

Following Intermission:



Crossroads, Bruce Conner, 1975, 36:00

"Conner bases his film on government footage of the first underwater A-bomb test, July 25, 1946, at Bikini Atoll in the Pacific. Recorded at speeds ranging from normal to super slow motion, the same explosion is seen 27 different times - from the air, from boats and land-based cameras; distant and close-up. The opening segment emphasizes the awesome grandeur of the explosion - the destructiveness, as well as the dramatic spectacle and beauty. As the repetition builds, however, the explosion is gradually removed from the realm of historic phenomena, assuming the dimensions of a universal, cosmic force. And in the film's second section this force is brought into a kind of cosmic harmony, part of the lyrically indifferent ebb and flow of life that one sees in a lingering, elegaic view of the ocean." - Thomas Albright, *San Francisco Chronicle* (bruceconner.org)

Essay - Representing the Unrepresentable: Bruce Conner's *Crossroads* and the Nuclear Sublime, by William C. Wees

<http://www.incite-online.net/wees2.html>