



ESSENTIAL CINEMA: THE DAYS BETWEEN: A BRIEF SURVEY OF THE BERLIN SCHOOL

YELLA (2007) 10/13, 10/17
Taking inspiration from Herk Harvey's CARNIVAL OF SOULS, the final entry in Christian Petzold's "ghost trilogy" stars Nina Hoss (BARBARA) as a woman who flees her life in East Germany for the West but soon discovers the hidden truths that belie the promise of the corporate world. An early, dynamic genre-skipping exploration of the chasms of reunification from one of the world's preeminent filmmakers. Co-starring Berlin School regular, Devid Striesow. **In 35mm.**

DEALER (1998) 10/10, 10/14
Young Can (Tamer Yiğit) wants to leave petty drug dealing behind, but in a life of small-time crime, the ground isn't always steady. Thomas Arslan's third feature firmly established the Berlin School as a formidable force on the international scene and marked the first major turning point for modern German cinema since the arrival of filmmakers Wim Wenders, Rainer Werner Fassbinder, Werner Herzog, and others. With performances from Marquard Böhm (ROTE SONNE), and Angela Schanelec (director of PASSING SUMMER).

PASSING SUMMER (2001) 10/17, 10/21
A collection of everyday moments is spun into an mesmerizing assemblage of encounters as Angela Schanelec (I WAS AT HOME, BUT...) captures a summer's passing through an endlessly expanding constellation of Berliners in the life of Valerie (Ursina Lardi), a writer who has decided to remain in the city for the season.

BUNGALOW (2002) 10/24, 10/28
Quintessential in any look at the Berlin School, the debut of Ulrich Köhler (IN MY ROOM) is a wry portrait of a German soldier (Lennie Burmeister) who goes AWOL only to return to his childhood home where his older brother (Devid Striesow) is vacationing along with his Danish girlfriend (Trine Dyrholm). A beguiling look at German youths adrift.

EVERYONE ELSE (2009) 10/30, 11/4
Oscillating between love and cruelty, a young couple (Lars Eidinger and Birgit Minichmayr) is pushed to the edge while vacationing in the Mediterranean. EVERYONE ELSE is every bit as caustic as director Maren Ade's later international smash hit, TONI ERDMANN. **In 35mm. Free Member Monday—free admission for all AFS members on October 30.**

THE DAYS BETWEEN (2001) 11/13, 11/18
A young woman (Sabine Timoteo) flits between lifestyles and lives day-to-day in Berlin until she finds a kindred spirit in a young Japanese man (Hiroyuki Mano). Maria Speth's debut feature is as visually stark and poetically naked as her character's sense of purpose. **New restoration.**



ESSENTIAL CINEMA: FAST WOMEN OF THE PRE-CODE ERA

I'M NO ANGEL (1933) 9/5, 9/9
Written by and starring Mae West, I'M NO ANGEL is as good a showcase as could be imagined for West's bold style of double entendre humor. Mae plays a circus-sideshow burlesque queen who has her way with the men (among them a young Cary Grant).

SAFE IN HELL (1931) 9/12, 9/16
One of the most shockingly direct and hardboiled pre-Code films stars the little-known Dorothy Mackaill as a hard-living lady of the evening who accidentally kills a man and flees to a Caribbean island where she holds her own against desperadoes who pursue her at every turn. Rough, tough, and extraordinarily well-directed by William "Wild Bill" Wellman.

DESIGN FOR LIVING (1933) 9/18, 9/23
Perfection. In this Ernst Lubitsch adaptation of the Noël Coward play, an advertising artist (Miriam Hopkins) falls in with a pair of Bohemian best friends, playwright Fredric March and painter Gary Cooper, and soon settles into what we might today call a throuple. An irresistible comedy that is shocking in its moral irreverence.

MADAM SATAN (1930) 9/26, 9/30
Stop me if you've heard this before: it's a door-slamming sex farce that climaxes in a grand masquerade ball held aboard a zeppelin in which our heroine appears in disguise as Madam Satan and drives all the errant husbands wild. A bizarre musical comedy directed by kitsch master Cecil B. DeMille and written by DeMille's frequent collaborator Jeanie MacPherson. **In 35mm.**



LATES

SWALLOWTAIL BUTTERFLY (1996) 9/1-9/4
In a near-future Japan where millions of immigrants hustle to survive for the yen, a pop star swipes a yakuza money scam and opens a record store. Shunji Iwai's handheld camera takes on identity and the almighty yen as it moves fast to Takeshi Kobayashi's kinetic J-Pop beat.

BAXTER (1989) 9/8, 9/9
Meet Baxter. A white bull terrier, he's a muscular, active companion in search of his ideal master. His perfect match? A young boy obsessed with Hitler and good breeding. Bad dog, indeed. From scribe Jacques Audiard (RUST AND BONE, A PROPHET) comes a black comedy unafraid to bite. **New restoration.**

GHOST DANCE (1983) 9/15, 9/16
CELINE AND JULIE GO BOATING with Derrida in Ken McMullen's hauntological ghost hunt set to the ambient synth throbs of Michael Giles, Jamie Muir, and David Cunningham. Starring Rohmer muse Pascale Ogier, Leonie Mellinger, and Jacques Derrida himself.



NEWLY RESTORED

CONTEMPT (1963) 9/1-9/7
Perhaps Jean-Luc Godard's most accessible film, but don't hold that against it. It's still an eerily gorgeous, sneakily angry work of cinema about cinema. Fritz Lang stars as himself, undertaking an adaptation of Homer's *Odyssey* in Capri as the various crew members and the terrifying American producer (Jack Palance) swirl around. With Brigitte Bardot, Michel Piccoli and the music of Georges Delerue. 60th Anniversary. **New 4K restoration.**

CHIMES AT MIDNIGHT (1965) 9/10, 9/15
Newly restored, Orson Welles' majestic labor of love, cobbled together over a period of years as the auteur took odd jobs to raise money, is an adaptation of Shakespeare's ongoing Falstaff narrative, which the Bard spread over several plays.

THE BITCH (1984) 9/20, 9/23
The truth wears many faces as a former policeman (Richard Berry), fresh out of prison and now a private investigator, finds himself hot on the trail of a couturier (the chameleonic Isabelle Huppert) who stitches her secrets as finely as a gown. A shadowy affair from former actress Christine Pascal, lit by neon and lensed by Godard collaborator, Raoul Coutard (CONTEMPT).

THE WIND OF AYAHUASCA (1983) 9/24, 9/27
Newly rediscovered, THE WIND OF AYAHUASCA is an astonishing document, a low-budget narrative from Peru that centers a love story in the context of the ayahuasca ceremony and the psychedelic magic and discovery of that tradition.

OPERA (1987) 10/20-10/26
For many years, the film that many consider Dario Argento's last masterpiece has been unavailable to screen in theaters. Now, it is back. Set in the Parma Opera House during a run of a very '80s production of Verdi's *Macbeth*, the film features some of Argento's best hyper-real shock murders, with Argento again pulling on the black leather gloves for a round of POV bloodlettings.



2X SHINJI SÔMAI

P.P. RIDER (1983) 10/1, 10/5
Cocaine, blood, and musical numbers—zigzagging through an increasingly batty series of plot contrivances, this ever of upping of the antes sees three teens battle it out with a ruthless yakuza gang while on the hunt for their school bully in an endless summer adventure from the minds of Chieko and Leonard Schrader (MISHIMA: A LIFE IN FOUR CHAPTERS). Starring Masatoshi Nagase (MYSTERY TRAIN). **New 2K restoration.**

TYPHOON CLUB (1985) 10/8, 10/11
Rain. Rage. Hormones. The swelling fears and jealousies of a stranded group of teens trapped within their school as the eponymous typhoon mounts the pressure inside — and out — make for one of the most influential films of Japanese cinema and the oft-cited inspiration for directors such as Shunji Iwai (ALL ABOUT LILY CHOU-CHOU) and Ryusuke Hamaguchi (DRIVE MY CAR). Winner of the Grand Prix at the first Tokyo International Film Festival in 1985. The 10th best Japanese film of all time, according to Japan's Kinema Junpo poll. **New 4K restoration.**



AGFA AND AFS PRESENT

NO BUDGET NO PROBLEM HORROR DOUBLE FEATURE 10/31
This Halloween, join AFS and AGFA for a double feature of inexpensively mounted horror movies in 35mm. Norman Thaddeus Vane's 1981 FRIGHTMARE is about a group of obsessive horror movie fans (they're actually called the Horror Film Society) who disinter their favorite horror star and party with him in a haunted house. Then we have MAUSOLEUM, an exercise in absurdity about a suburban housewife possessed by a demon. **In 35mm.**



BIG SCREEN CLASSICS

THE SHINING (1980) 10/13-10/19
We are accustomed to horror movies with a lot of atmosphere and with shocking jump scares, but when cinematic master Stanley Kubrick turns his hand to these techniques they become something akin to high art. With performances by Jack Nicholson, Shelley Duvall, and company, THE SHINING is sure to work its grim magic down your spine.

THE OMEN (1976) 10/26-10/29
In this paranoiac nightmare, Gregory Peck plays a diplomat who surprises his wife with a new adopted son, the adorable Damien, who has many good points but is also the Spawn Of The Devil.

THE EXORCIST (1973) 10/27-10/31
William Friedkin's iconic nightmare of possession, shown here in the extended director's cut, is a theatrical experience that is not soon forgotten. This is elemental horror, aided by its extraordinary cast: Max Von Sydow, Ellen Burstyn, Jason Miller, Linda Blair, and, as the voice of possessed Regan, Mercedes McCambridge.

POLTERGEIST (1982) 10/28, 10/29
Austin's own Tobe Hooper (with some uncredited help from producer Steven Spielberg) directs this hyperkinetic tale of a haunted house that features some of the most vivid shocks of the '80s. With Craig T. Nelson, JoBeth Williams, and Zelda Rubinstein—unforgettable as the medium who helps make the connection with the spirit world. **In 35mm.**



QUEER CINEMA: LOST & FOUND

HOOKERS ON DAVIE (1984) 9/8, 9/11
The lives and eventual activism of a group of (mostly trans) sex workers are explored in this acclaimed documentary from Canadian filmmakers Janis Cole and Holly Dale. Paired with Jeanne B. and Xanthra Philippa's T4T tape, GENDERTROUBLEMAKERS. **Series programmer Elizabeth Purchell joins us for a post-screening discussion Saturday, September 8.**

SKIN DEEP (1995) 10/21, 10/25
A lesbian filmmaker making a documentary about tattooing gets tangled up with an androgynous drifter with a troubled past in Canadian experimental filmmaker Midi Onodera's sole feature-length narrative film. Paired with Annette Kennerley's BOYS IN THE BACKYARD. **Series programmer Elizabeth Purchell joins us Saturday, October 21.**



SPECIAL EVENTS

ERO PRESENTS: FRESH EXPERIMENTAL WITH MICHAEL SICINSKI 9/28
Experimental Response Cinema teams up with Austin Film Society to bring film critic and programmer Michael Sicinski to town. His program provides a taste of the most original and provocative experimental films of the last few years.

BBOY CITY 9/22
This year's BBoy City screening at AFS Cinema features a selection of video shorts representing all four elements of Hip Hop: breaking, graffiti, deejaying, and emceeing (rapping). There will be a Q&A session with some of the filmmakers followed by a panel discussion with notable Austin bboys/bgirls, graffiti artists, deejays, and rappers. **Learn more about all the BBoy City 2023 events at BBoyCity.com.**

FEMME FRONTERA FILMMAKER SHOWCASE 9/27
The seventh annual Femme Frontera Filmmaker Showcase features short films by women and non-binary filmmakers from the US-Mexico border regions of El Paso, Texas; Las Cruces, New Mexico; and Cd. Juárez, Chihuahua, México. **This community screening is free and open to the public.**

MUSEUM OF HOME VIDEO 10/1
Museum of Home Video is a weekly found-footage livestream for stoners, seekers, archivists, and drinkers. Now, MOHV will visit Austin for a special live-in-theater screening. **More details to follow at MuseumOfHomeVideo.com.**

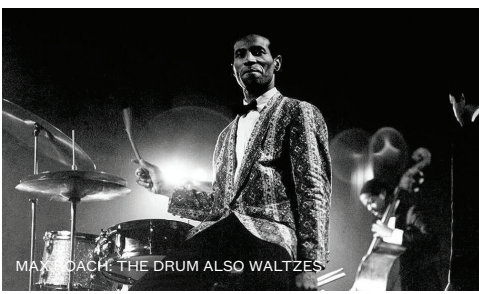
THE CRAMPS AND THE MUTANTS: THE NAPA STATE TAPES (1978) 10/4
Here for the first time ever: the long-lost tapes of art-punks The Mutants and psychobilly maniacs The Cramps playing at Napa State Psychiatric Hospital in 1978, both unedited and fully remastered from the original reel-to-reel videotape. In between the shows is WE WERE THERE TO BE THERE, a new short documentary about how the Napa State show happened and its lasting effect.

YOU'RE ON!: 50 YEARS OF PUBLIC ACCESS TV 10/6
Join us for a special mixer and screening event at AFS Cinema spanning the 50-year history of Austin Public Access Television. **Free and open to the public.**



SPACEFLIGHT RECORDS PRESENTS

TRUE STORIES (1986) 9/8, 9/10
David Byrne's directorial debut, and, in fact, his only directorial effort to date, takes us into a quirk-filled Texas of the imagination where various parties prepare for the state's Sesquicentennial Celebration. The first screening of this film will be preceded by a musical act from Austin's own critically acclaimed nonprofit music label Spaceflight Records. **In 35mm.**

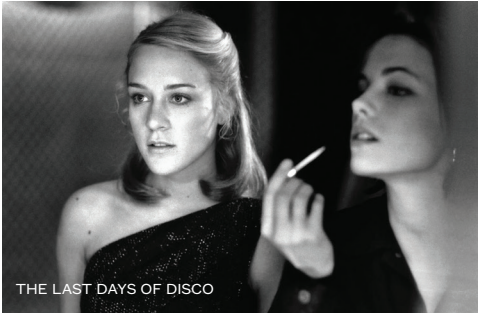


DOC NIGHTS

THE COLOUR OF INK (2023) 9/25, 9/28
Documentarian Brian D. Johnson chronicles his ink-centric explorations around the world, from a New Yorker cartoonist to a renegade tattoo artist in the American Southwest and finally to a Japanese calligrapher who makes massive artworks with an eight-foot-tall brush. **Free Member Monday—free admission for all AFS members on September 25.**

MAX ROACH: THE DRUM ALSO WALTZES (2023) 10/2-10/7
Drummer Max Roach was the beating heart of bebop music and a jazz composer of ongoing importance. He was also, in tandem with his wife and collaborator Abbey Lincoln, a socially conscious activist who used his talent to make America a better — and more awake — place.

JAMES BALDWIN ABROAD: A PROGRAM OF THREE FILMS 10/18, 10/21
Special encore engagement. In these three newly restored films, made between 1968 and 1973, the great American novelist, essayist, and activist James Baldwin's travels and encounters with fellow intellectuals are documented in Istanbul, Paris, and London.



DOOMED. BOURGEOIS. IN LOVE: 3X WHIT STILLMAN

METROPOLITAN (1990) 10/18, 10/11
A middle-class Princeton student finds himself adrift among the demimonde that is Manhattan during debutante season and pals around with a set of bright young things who are all too acutely aware of their status as "doomed and bourgeois." God forbid, he falls in love with one. A sleeper hit for the then-unknown Whit Stillman, the script went on to garner an Academy-Award® nomination for Best Screenplay.

BARCELONA (1994) 10/16, 10/18
In the last decade of the Cold War, two cousins destined for middle-management discover Barcelona is for lovers, not Americans. With sharp, droll, and undeniably clever dialogue delivered by the likes of Stillman regular Chris Eigeman and Mira Sorvino, BARCELONA cemented Stillman as one of the most original voices of his generation.

THE LAST DAYS OF DISCO (1998) 10/23, 10/25
By day, they work humdrum jobs as administrative assistants. By night, they are partying to the end of an era at an exclusive night club. Chloë Sevigny and Kate Beckinsale look for fun and pleasure under the disco lights in this splendidly wordy send-up to lost youth.



WORLD CINEMA CLASSICS

A MATTER OF LIFE AND DEATH (1946) 9/2, 9/3
Powell and Pressburger are at their most imaginative in this story of a WWII Royal Air Force flier (David Niven) who forms a unique, spiritual connection with his American radio operator (Kim Hunter). A romance that transcends life and death, heaven and earth. Completely unforgettable Cinema.

CLOSE-UP (1990) 9/16-9/20
Iranian auteur Abbas Kiarostami's masterpiece tells a direct but multifaceted true story of a man who impersonates a famous filmmaker. The film, based upon a real-life case, stars the actual participants from the events depicted. **In 35mm.**

NOSTALGHIA (1983) 10/5-10/8
Andrei Tarkovsky's next-to-last film is a reverie inspired by Italy, by dreams, and by the pain of being away from home. A Russian poet, in Italy to research a long-dead composer, switches between memory, dreams, and the strangeness of life itself.



FRIGHT CLUB

TERROR OF MECHAGODZILLA (1975) 9/21, 9/23
Ishirō Honda, the King of Kaiju Monster Movies, returned to the Showa Godzilla series he had created twenty years earlier to finish it off with this berserk mix of hard sci-fi, pulp space-invasion adventure, and emo/goth contemplation. If you've only seen the '70s GODZILLA movies made for kids, this one may shock you.

CAT PEOPLE (1942) 10/20, 10/22
Jacques Tourneur directs this moody and atmospheric classic that, among other things, pioneered jump scares in horror films. Simone Simon stars as a woman with a strange affliction that makes her especially dangerous to her male partners. This does tend to mess up her love life. Highly literate and elegantly executed. **In 35mm.**