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WATCH

JANUARY & FEBRUARY 2023

GWEN, OR THE BOOK OF SAND

JANUARY - FEBRUARY HIGHLIGHTS

HACHAMIRI MADNESS



Provocative, innovative, maddening, and somewhat dangerous at the end of the 1970s, the wild, wild world of jishu eiga, or "autonomous film," threw a molotov cocktail into the imploding Japanese film industry, which not only set blaze to the establishment but upended expectations along the way. With a combustible combination of youth and creativity,

filmmakers such as Shinya Tsukamoto, Sogo Ishii, Masashi Yamamoto, and many of the most well-known talents working in Japanese cinema today burst onto the scene with irreverent, cheap 8mm films (hachimiri), the highlights of which will be showcased in this thrilling collection of 11 shorts and features from the PIA Film Festival in Tokyo, which first saw the potential of this fiery new wave and later became an exciting hub for talent looking to cause a ruckus. **Screening every Wednesday February 1-March 1. See austinfilm.org for updated details.**

A WEEKEND WITH DOLLY HALL



Join us in celebrating a true iconoclast of American independent cinema when producer Dolly Hall takes to the AFS Cinema stage to discuss her groundbreaking career and spotlights three can't-miss classics of the '90s Queer Cinema boom.

INDIE LENS



Indie Lens Pop-Up is a neighborhood series that brings people together — virtually and in-person — for film screenings and community-driven conversations. Featuring documentaries seen on PBS's Independent Lens, Indie Lens Pop-Up draws local residents, leaders, and organizations to discuss what matters most, from newsworthy topics and social issues to family and community relationships. Screenings are free and open to the public.

ESSENTIAL CINEMA: CHILDREN OF ABRAHAM/IBRAHIM



Our annual series continues to look at films from an area rich in tumultuous history, art, and literature but often mired in war and misunderstanding among the three religions that trace their roots back to a shared progenitor — Abraham/Ibrahim. Filmmakers from the Middle East, North Africa, and the diasporic communities continue to hunt for

a common humanity. We share in their efforts with our screening series, enhanced by guests and discussions. Films are selected from the most recent releases in Middle Eastern cinema. Presented in partnership with the University of Texas Center for Middle Eastern Studies. **Screening every Tuesday February 21 - March 21. See austinfilm.org for updated details.**

JOIN OUR COMMUNITY

Membership provides essential support for the AFS Cinema and our educational and artistic programs.

MEMBERS ENJOY

DISCOUNTED OR FREE TICKETS
MEMBER-ONLY SNEAK PREVIEWS
MONTHLY FREE MEMBER MONDAYS
INVITATIONS TO QUARTERLY MIXERS
AND MUCH MORE

BECOME A MEMBER:
AUSTINFILM.ORG/JOIN

JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2P THE DOUBLE LIFE OF VERONIQUE 4:30P A NEW OLD PLAY	7P THE DOUBLE LIFE OF VERONIQUE	7:30P WORLD ON A WIRE 1 3	8:30P LEONOR WILL NEVER DIE 4	6P THE DOUBLE LIFE OF VERONIQUE MOON, 66 QUESTIONS 8:30P	7P NORTH BY NORTHWEST UN HOMME QUI DORT (THE MAN WHO SLEEPS) 10P	4P NORTH BY NORTHWEST THE DOUBLE LIFE OF VERONIQUE THE MAN WHO SLEEPS 9:30P
2P NORTH BY NORTHWEST APOCALYPSE NOW: THE FINAL CUT 6P	7P FREE MEMBER MONDAY: LEONOR WILL NEVER DIE	7:30P WORLD ON A WIRE 2 10	7P APOCALYPSE NOW: THE FINAL CUT 11		6P APOCALYPSE NOW: THE FINAL CUT PORNOSTAR 9:45P <small>New Releases begin every Friday. Details at austinfilm.org.</small>	4P MOON, 66 QUESTIONS PORNOSTAR 9:30P
1P WORLD ON A WIRE 1 2P WORLD ON A WIRE 2 6P APOCALYPSE NOW: THE FINAL CUT	6P KING: A FILMED RECORD... MONTGOMERY TO MEMPHIS	7:30P THE BLACK PANTHERS/UNCLE YANCO 17			7P ALL ABOUT EVE TALES FROM THE GIMLI HOSPITAL (REDUX) 10P	5:30P THE BLACK PANTHERS/UNCLE YANCO THE RED SHOES TALES FROM THE GIMLI HOSPITAL (REDUX) 7P 10P
1:30P THE RED SHOES 4:30P ALL ABOUT EVE	7P LOVE IN THE TIME OF FENTANYL 23	7:30P LIONS LOVE (AND OTHER LIES) 24	8:30P SCIENCE ON SCREEN: EMBRACE OF THE SERPENT 25		7P PARIS, TEXAS MORNING PATROL 9P	4:15P LIONS LOVE (AND OTHER LIES) OUTRAGEOUS! MORNING PATROL 7P 10P
1:30P CASABLANCA 4P PARIS, TEXAS 7:15P EMBRACE OF THE SERPENT	7P OUTRAGEOUS! 30	7:30P THE GLEANERS & I 31				

LOCATION



6406 N I-35, Suite 3100
All films take place at the AFS Cinema unless noted.

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RENTALS

Host a screening or event at the AFS Cinema!
Learn more: austinfilm.org/rentals

FEBRUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			6P CASABLANCA 8:30P HACHIMIRI MADNESS 1	7P CASABLANCA PARIS, TEXAS 2	6:30P BETTY BLUE (DIRECTOR'S CUT) GWEN, OR THE BOOK OF SAND 9P	4P THE GLEANERS AND I GWEN, OR THE BOOK OF SAND 9:30P
2:15P BETTY BLUE (DIRECTOR'S CUT) GWEN, OR THE BOOK OF SAND 4P LOVE JONES 6P	7P FREE MEMBER MONDAY: COAL MINER'S DAUGHTER		6P COAL MINER'S DAUGHTER HACHIMIRI MADNESS 8:30P	6P A SWEDISH LOVE STORY GWEN, OR THE BOOK OF SAND 8:30P	7P LOVE JONES FAUX FUYANTS (SUBTERFUGE) 9:30P <small>New Releases begin every Friday. Details at austinfilm.org.</small>	7P BEYOND THE VALLEY OF THE DOLLS SUBTERFUGE 10P
4P MAURICE A SWEDISH LOVE STORY 7P	7P BEYOND THE VALLEY OF THE DOLLS 13	6P A SWEDISH LOVE STORY LOVE JONES 8:30P	6P BEYOND THE VALLEY OF THE DOLLS HACHIMIRI MADNESS 9P	6P MAURICE VENGEANCE IS MINE 8:30P	7P VENGEANCE IS MINE LILYA 4-EVER 9:30P	9:30P LILYA 4-EVER 18
2P VENGEANCE IS MINE 3:30P LILYA 4-EVER 6P BAMBOOZLED	7P STORMING CAESARS PALACE	7:30P CHILDREN OF ABRAHAM/IBRAHIM 21	7:45P HACHIMIRI MADNESS 22		7P ALL OVER ME DEEP RED 9:45P	2P BARRY LYNDON 54 (DIRECTOR'S CUT) DEEP RED 6P 9:15P
2P HIGH ART 6P BARRY LYNDON	7P DEEP RED 27	7:30P CHILDREN OF ABRAHAM/IBRAHIM 28				

THANKS TO OUR SPONSORS



The Austin Film Society is funded and supported in part by a grant from the Texas Commission on the Arts and in part by the City of Austin Economic Development Department/Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. The Austin Film Society is supported in part by an award from the National Endowment for the Arts, and is made possible with funding from Humanities Texas and the National Endowment for the Humanities (NEH) as part of the federal ARP Act.



MEMBER PRE-SALE FOR SPECIAL EVENTS

RED ROCKET
WITH SEAN BAKER



MEMBER MIXERS

UNLEASHED DESIRES: LOST FILMS OF TAIWAN MEMBER MIXER
PHOTO BY HEATHER LEAH KENNEDY



BIG SCREEN CLASSICS

NORTH BY NORTHWEST (1959) 1/6-1/8
Hitchcock's crowning achievement in romantic suspense. Cary Grant plays an ad executive who is mistaken for a government intelligence agent and is pursued by foreign operatives. Can he trust the lovely young woman (Eva Marie Saint) who shelters him? Contains several of Hitchcock's biggest and most effective set pieces. A true thrill ride.

APOCALYPSE NOW: THE FINAL OUT (1979) 1/8-1/15
At the time of its making, Francis Ford Coppola's Vietnam-set APOCALYPSE NOW was seen as the height of self-indulgence. In the 40 years that have followed, it has joined the pantheon of Great Films. In the midst of some of the most spectacular location work of all time, an unbeatable cast gives outstanding performances.

ALL ABOUT EVE (1950) 1/20, 1/22
Backstage drama as high art and sublime camp. Bette Davis plays Margo Channing, a major Broadway star whose flame is beginning to dim ever so slightly, and Anne Baxter co-stars as aspiring ingénue Eve Harrington who seeks to maneuver her way to stardom. Peerlessly bitchy entertainment.

COAL MINER'S DAUGHTER (1980) 2/6, 2/8
Texas Film Hall Of Fame member Sissy Spacek stars as the great country singer-songwriter Loretta Lynn in this phenomenally successful biopic that traces Lynn's hardscrabble upbringing and early marriage through her rise to the top of the charts. With Tommy Lee Jones, Levon Helm, and Beverly D'Angelo as Patsy Cline. **Free Member Monday—free admission for all AFS members on February 6.**

BARRY LYNDON (1975) 2/25, 2/26
Kubrick's elegant adaptation of Thackeray's novel about an amoral Irish social climber (Ryan O'Neal) in 18th-century Europe has grown in esteem over the years as audiences continue to discover it. The film's technical brilliance — it was shot largely by candlelight — has tended to overshadow its unique style of humor.



SCIENCE ON SCREEN

EMBRACE OF THE SERPENT (2015) 1/25, 1/29
Director Ciro Guerra used diaries of actual expeditions to inform his depiction of an intersection of Western ways and the traditions of the residents of the Amazon rain forests. A major narrative thread in the film involves the use ofentheogens, sometimes known as psychedelic plant compounds. The first screening will be followed by a panel discussion with experts in the field of psychedelic, entheogenic, and psychotropic effects on the human organism. **Science on Screen® is an initiative of the Coolidge Corner Theatre with major support from the Alfred P. Sloan Foundation.**



LATES

THE MAN WHO SLEEPS (1974) 1/6, 1/7
A student (the depressingly winsome Jacques Spiesser) contemplates life, death, and the hell of it all from an existentially detached distance in this enthralling piece of aestheticized inertia from Bernard Quaysanne and writer Georges Perec, adapting his own 1967 novel. Rare English-language presentation with voice-over by Shelley Duvall.

PORNOSTAR (1998) 1/18, 1/14
Featuring an exclusive prerecorded video introduction from director Toshiaki Toyoda. In this “lost” film from Japan's Lost Decade, kids rule the love hotel and arcade-lined streets of Shibuya. That is until a steely-eyed loner (Chihara Junia) finds purpose—or not—in a two-front violent spree against skateboarding teens and the Yakuza. A debut befitting director Toshiaki Toyoda's belief that “the source of imagination and creativity is anger.” Featuring the brooding guitars of Japanese band Dip, this scuzzfest of angst and 20th-century malaise is more than due for a rediscovery.

TALES FROM THE GIMLI HOSPITAL [REDUX] (1988) 1/20, 1/21
Say hello to the strange world of Guy Maddin with this bizarro debut feature about two men who find themselves trapped in a misty chimera of laconic one-liners, jealousy, and utter madness. Maddin's GIMLI is a hodgepodge of experimental 16mm hijinks, silent-movie trickery, and epigrammatic wordplay. In other words, it's everything we've come to expect from the Canadian delight. **Presented in a new 4K transfer from the original negative.**

MORNING PATROL (1987) 1/27, 1/28
In a post-apocalyptic city, a woman and a man must survive the traps and dreaded morning patrol of the forbidden zone to reach safety, wherever that may be, in this altogether different sci-fi take by Greek weird-wave forerunner Nikos Nikolaidis (SINGAPORE SLING).

GWEN, OR THE BOOK OF SAND (1985) 2/3-2/9
In a world of sand, telephones fall from the sky, denizens sing the discounts of a sales catalog as hymnal, and a very young boy is missing. Can he be found before the dangers of the unknown find him? The world of GWEN is the animated post-apocalyptic wasteland just beyond FANTASTIC PLANET. Mysterious, completely unknown, and utterly exciting — discover its charms when it hits the screen. **Presented in a new restoration.**



ESSENTIAL CINEMA: WORLD ON A WIRE

WORLD ON A WIRE
PART ONE: (1973), PART TWO: (1973) 1/3-1/15
You would expect a glossy sci-fi epic directed by Rainer Werner Fassbinder to be pretty weird, and you'd be right. WORLD ON A WIRE shows us Fassbinder the world-builder as he constructs a noir-ish, paranoid future in which reality itself is the enemy. Presented in two parts, the way it initially aired on German television. **Screening in 35mm.**



LOVE MONTH

CASABLANCA (1942) 1/29-2/2
It really is a perfect film. In the French colonial outpost of Casablanca, miles away from the guns of WWII, an American nightclub owner (Humphrey Bogart) sees an old flame (Ingrid Bergman) again, but the forces that are driving the world apart threaten to extinguish the fire. Winner of the Academy Awards® for Best Picture, Best Screenplay and Best Director. **Author and scholar Noah Isenberg will join us for a special discussion about the film at the Feb 2 screening.**

BETTY BLUE [DIRECTOR'S CUT] (1986) 2/3, 2/5
In a star-making role, Beatrice Dalle (TROUBLE EVERY DAY) brings new meaning to “amour fou” in this international '80s arthouse sensation from Jean-Jacques Beineix, director of DIVA. Nominated for both a BAFTA and Academy Award® for Best Foreign Language Film in 1986.

LOVE JONES (1997) 2/5-2/14
Queen of the Black '90s Rom-Com Nia Long stars as a struggling photographer who finds herself trying, and failing, to resist the charms of a hapless spoken-word artist (Larenz Tate) as the pair struggle to make it—and make out—in the Chicago art scene. Bursting with hits from Maxwell, Groove Theory, and Meshell Ndegeocello, LOVE JONES is sure to sweep you off your feet—and into a seat.

A SWEDISH LOVE STORY (1970) 2/19-2/14
First love has never been sweeter than a kiss punctuated by the taste of bubblegum as in Roy Andersson's aptly-titled A SWEDISH LOVE STORY. A classic in its native Sweden, this stylish look at teen romance—complete with awkward fumbblings, silent staredowns, and moped gangs—made a star of its director who promptly fell into a deep depression after its success, never again to make another film as wonderfully exuberant. Despair not, he went on to direct SONGS FROM THE SECOND FLOOR and A PIGEON SAT ON A BRANCH REFLECTING ON EXISTENCE. Keep your eyes peeled for the acting debut of Björn Andrésén, the “most beautiful boy in the world.”

MAURICE (1987) 2/12, 2/16
When Maurice Hall meets Clive Durham at Cambridge during the height of the Edwardian era, it doesn't take long for them to fall in love. However, it's love in the time of oppression, and appearances must be upheld, no matter the heartbreak. Hugh Grant and James Wilby star in James Ivory's adaptation of E.M. Forster's novel.



ESSENTIAL CINEMA: DOCUMENTARY & BEYOND: AGNÈS VARDA

THE BLACK PANTHERS/UNCLE YANCO (1970/1968) 1/17, 1/21
In these two short features, Agnès Varda looks at two very different Bay Area stories. In BLACK PANTHERS, she documents an Oakland protest against the imprisonment of Huey P. Newton, and in UNCLE YANCO, she tracks down a relative who long ago emigrated to America and now lives an unconventional life in Sausalito.

LIONS LOVE (AND OTHER LIES) (1969) 1/24, 1/28
In order to get at the truth of Hollywood, Agnès Varda makes an ersatz documentary starring counterculture figures Viva, James Rado, and Jerry Ragni as a philosophizing troupe who explore the ideas and mores of the age.

THE GLEANERS AND I (2000) 1/31, 2/4
The film that best embodies Agnès Varda's late-career metamorphosis into a philosophizing video diarist, armed with extremely-portable equipment and a towering curiosity. Here, she takes us into the lives of those who live on the edge of society, “gleaning” a living from the junk of others. In a 2014 Sight & Sound poll of the best documentaries of all time it ranked eighth, the highest entry directed by a woman.



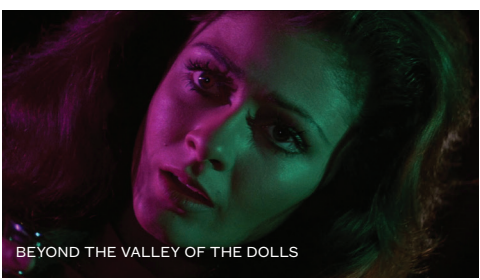
DOC NIGHTS

KING: A FILMED RECORD...MONTGOMERY TO MEMPHIS(1970) 1/16
Edited entirely from newsreels and other primary sources, this documentary—made just two years after Dr. King's death—tells the story of his campaign of nonviolent activism. Narrated by Harry Belafonte, Ruby Dee, James Earl Jones, and many others, it is a priceless document of King's life and beliefs.



SPECIAL EVENTS

BAMBOOZLED (2000) 2/19
Trying to get fired, the sole Black executive (a never better Damon Wayans) at a television network is at first horrified but then embraces the most racist show he could originate. A searing satire, BAMBOOZLED finds Spike Lee at the top of his game investigating the historical roots and modern portrayals of “Blackness.” **Screening in 35mm. In collaboration with Film Desk, copies of the book Facing Blackness by Ashley Clark will be available for purchase at the AFS Cinema box office.**



QUEER CINEMA: LOST & FOUND
OUTRAGEOUS! (1977) 1/28, 1/30
A hairdresser and his schizophrenic best friend try to make it in the world of drag in this underseen Canadian classic starring drag legend Craig Russell. Paired with Penelope Spheeris's early short I DON'T KNOW. **Queer Cinema: Lost & Found programmer Elizabeth Purchell will join us for a discussion—Sat, Jan. 23.**

BEYOND THE VALLEY OF THE DOLLS (1970) 2/11 - 2/15
A girl group heads to Hollywood to make it big only to fall into a pit of drugs, murder, and (gaspl) lesbianism in Russ Meyer's X-rated classic. Paired with Penelope Spheeris's HATS OFF TO HOLLYWOOD. **Queer Cinema: Lost & Found programmer Elizabeth Purchell will join us for a discussion—Sat, Feb. 11.**



INDIE LENS

LOVE IN THE TIME OF FENTANYL (2022) 1/23
In Vancouver, British Columbia, the fentanyl crisis is reaching epidemic proportions with accidental overdoses killing many. This documentary goes inside a renegade supervised-usage site staffed by volunteers who are active and former drug users. **This screening is free and open to the public.**

STORMING CAESARS PALACE (2022) 2/20
The story of activist Ruby Duncan, a woman who lost her job in a Las Vegas hotel due to a workplace accident and saw firsthand the shocking conditions that welfare recipients face. Her organizing work—including the occupation of the Caesar's Palace casino—is profiled in this fascinating documentary. **This screening is free and open to the public.**



A WEEKEND WITH DOLLY HALL

ALL OVER ME (1997) 2/24
Originally conceived by director Alex Sichel as a riot-grrrl expose that would “fuse the do-it-yourself ethic of punk rock with in-your-face feminism,” this sadly underseen touchstone dips you straight into the scene—with its soundtrack featuring the likes of Babes in Toyland, Sleater-Kinney, The Amps, and Helium—by following two teenage girls discovering girls, boys, and themselves in Hell's Kitchen. **Screening in 35mm. With producer Dolly Hall in attendance.**

54 [DIRECTOR'S CUT] (1998) 2/25
Released in 1998 in a butchered edit that stripped its lead (Ryan Phillippe, in a smoldering performance) of his bisexual identity, 54 was subsequently flamed by critics. Nearly 20 years after its disastrous release, this daring exploration of the hedonistic Studio 54 era was resurrected in a new director's cut, complete with 45 minutes of never-before-seen footage. Co-Starring Salma Hayek, Neve Campbell, and Mike Myers. **With producer Dolly Hall in attendance.**

HIGH ART (1998) 2/26
Director Lisa Cholodenko burst onto the scene with this coolly composed tale of a heroin-addicted photog (the ever-brilliant Ally Sheedy, nearly unrecognizable in a role far removed from THE BREAKFAST CLUB) who meet, love, and destroy themselves while working on an assignment for the influential Frame magazine. **Screening in 35mm. With producer Dolly Hall in attendance.**

