

NON-PROFIT  
ORGANIZATION  
US POSTAGE  
PAID  
AUSTIN, TEXAS  
PERMIT NO. 2026



WATCH  
JULY & AUGUST 2023

AUSTIN  
FILM  
SOCIETY  
1901 East 51 Street  
Austin, TX 78723  
512.322.0145  
austinfilm.org



MAKE  
WATCH  
LOVE  
FILM

## JULY - AUGUST HIGHLIGHTS

### ESSENTIAL CINEMA: YOU'RE MY GREATEST TREASURE: 10 EXERCISES IN INTIMACY



From transcendently delicate portraits of love to gut-wrenching sketches of death to cringeworthy lessons in excess — the film diary is cinema at its most intimate, personal, and exposed. Few tricks, one camera, and the desire to truly “show,” the films in this program offer viewers a look at life in close-up.

### JOHN DOE NOIR WEEKEND



Legendary musician and actor John Doe joins us July 8 & 9 at AFS Cinema to introduce and discuss a series of classic noirs (plus a 2022 remake of D.O.A. starring Doe himself), co-curated with Austin Film Society.

### ESSENTIAL CINEMA: JEANNE MOREAU, FILMMAKER



*"It was Orson Welles who said to me: 'If you want to be a director, you'll be a director.'"*  
—Jeanne Moreau

Between 1975 and 1983, the iconic French actress Jeanne Moreau moved behind the camera to direct three films. Little known to even the most ardent of fans, the films in this series see the actress lend her trademark wit, grace, and daring — which brought her fame the world over — to a trio of delicate portraits of women in various stages of life.

### CAROLYN PFEIFFER: CHASING THE PANTHER



Film producer Carolyn Pfeiffer has led a remarkable life — working for European stars Claudia Cardinale and Alain Delon, forming her own publicity company with such clients as Robert Redford and the Beatles, helping to revolutionize the American independent film scene in the '70s and '80s, and even producing two of the most successful Jamaican films of all time. It is such an interesting life, in fact, that she has written a new memoir, *Chasing the Panther: Adventures and Misadventures of a Cinematic Life*. She will join us for this special weekend to talk about her many cinematic adventures and will sign copies of the book. **This program is made possible in part by a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities.**

## 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](https://austinfilm.org/join)



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						2P LYNCH/OZ 4:30P THE ELEPHANT MAN 7:15P CHOCOLAT 9:45P THE LAST OF SHEILA
1P FALCON LAKE 3:30P THE ELEPHANT MAN 8:15P CHOCOLAT	3	7:30P REMINISCENCES OF A JOURNEY TO LITHUANIA	8P LYNCH/OZ 8:30P FALCON LAKE	6	7P THE GREEN RAY 9:30P RED SUN <small>New Releases begin every Friday. Details at austinfilm.org.</small>	2P REMINISCENCES OF A JOURNEY TO LITHUANIA 4:30P D.O.A. (ORIGINAL) 7P D.O.A. (NEW) 10P RED SUN
1:30P THE GREEN RAY 4P KANSAS CITY CONFIDENTIAL 8:45P OUT OF THE PAST	7P FREE MEMBER MONDAY: RICEBOY SLEEPS	7:30P NAOMI KAWASE: THE GRANDMOTHER TRILOGY	8P RICEBOY SLEEPS THE GREEN RAY	13	7P RAGING BULL 9:45P VASE DE NOCES	2P NAOMI KAWASE... 4:15P RAGING BULL 7:15P PUMPING IRON II: THE WOMEN 10P VASE DE NOCES
2P RAGING BULL 4:45P THE MELT GOES ON FOREVER: THE ART & TIMES OF DAVID HAMMONS	7P PUMPING IRON II: THE WOMEN	7:30P MODESTY AND SHAME + NO SEX LAST NIGHT	8P THE MELT GOES ON FOREVER: THE ART & TIMES OF DAVID HAMMONS 8:30P RAGING BULL	20	<small>New Releases begin every Friday. Details at austinfilm.org.</small>	1P MODESTY AND SHAME + NO SEX LAST NIGHT 3P THE LEOPARD 7:30P DANCEHALL QUEEN
2P ROADIE 5P DOGLEGG	24	7:30P LE FILMEUR	8P DRYLONGSO 8:15P PAPRIKA	27	7P PAPRIKA 9:30P SPACKED OUT	1:30P LE FILMEUR 4P PAPRIKA 10P SPACKED OUT
2P DRYLONGSO	7P EVERYTHING IS TERRIBLE: KIDZ KLUB 7:45P MY ARCHITECT	LOCATION AFS CINEMA 6406 N I-35, Suite 3100 All films take place at the AFS Cinema unless noted.		FOLLOW US! f i t @austinfilm		RENTALS Host a screening or event at the AFS Cinema! Learn more: <a href="https://austinfilm.org/rentals">austinfilm.org/rentals</a>

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		7:30P IN THE BATHTUB OF THE WORLD	8P MY ARCHITECT 8:30P SPACKED OUT	3	7P FLEISCHER STUDIOS: BETTY BOOP & FRIENDS 10P MARQUIS	1:30P IN THE BATHTUB OF THE WORLD 4P FLEISCHER STUDIOS: FAMILY FUN 7P FLEISCHER STUDIOS: PRECODE RARITIES 10P MARQUIS
2P THE MOTHER AND THE WHORE 8:30P TORI AND LOKITA	7P MARQUIS	7:30P LUMIERE	8:30P THE MOTHER AND THE WHORE	8:15P YOJIMBO	7P YOJIMBO 9:45P TOKYO POP <small>New Releases begin every Friday. Details at austinfilm.org.</small>	2:15P TORI AND LOKITA 4:30P LUMIERE 7P YOJIMBO 9:45P TOKYO POP
3P YOJIMBO 5:45P TOKYO POP	7P THE WICKER MAN	7P AN ADOLESCENT GIRL	7P THE WICKER MAN	17	18	2:15P AN ADOLESCENT GIRL 4:30P NAM JUNE PAIK: MOON IS THE OLDEST TV 7P RAISING ARIZONA 9:15P OLDBOY
1:30P NAM JUNE PAIK: MOON IS THE OLDEST TV 4P RAISING ARIZONA 6:15P CHILE '76	7P OLDBOY	7:30P LILLIAN GISH	4P OLDBOY 6P CHILE '76 8:30P NAM JUNE PAIK: MOON IS THE OLDEST TV	7P RAISING ARIZONA 7:45P OLDBOY	7P PERSONA	2P PERSONA 4:15P LILLIAN GISH 6P WERCKMEISTER HARMONIES 9P TAXI ZUM KLO
3P CARMEN JONES 5:30P PASSION	7P FREE MEMBER MONDAY: CARMEN JONES	7P PASSION	7P TAXI ZUM KLO 8:30P PERSONA	7:15P WERCKMEISTER HARMONIES 8:30P PASSION		



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.





## ESSENTIAL CINEMA: YOU'RE MY GREATEST TREASURE: 10 EXERCISES IN INTIMACY

**REMINISCENCES OF A JOURNEY TO LITHUANIA (1972)** <sup>7/4, 7/8</sup>  
Who says you can't go home? Returning to Lithuania after 27 years abroad, Jonas Mekas and younger brother Adolfas' homecoming is documented as an exquisite triptych which sees the pair reunite with siblings, neighbors, and their mother. One of the most acclaimed works of Jonas Mekas' impressive oeuvre, **REMINISCENCES OF A JOURNEY TO LITHUANIA** is the perfect entry-point to cinema's greatest diarist. Screening with a short film from Mekas.

**NAOMI KAWASE: THE GRANDMOTHER TRILOGY (1994-1996)** <sup>7/11, 7/15</sup>  
In three films, filmmaker Naomi Kawase explores the daily life, love, and growing distance between herself and her grandmother. In her fearless desire to scrutinize the inner-workings of her familial bonds, Kawase cements her status as one of the most quietly radical filmmakers of her generation. Featuring **KATATSUMORI (1994)**, **SEE HEAVEN (1995)**, and **THE SETTING SUN (1996)**.

**MODESTY AND SHAME & NO SEX LAST NIGHT (1991/1992)** <sup>7/18, 7/22</sup>  
“The video kept us together, but now that it is finished what will become of us?” ponders Greg Shephard, photog and then-boyfriend of French artist Sophie Calle as the pair document the end of their relationship in painstaking detail while they make their way from New York to California driving a Cadillac that's in every bit the same state of ruin as their love. Dedicated to writer and activist Hervé Guibert (**TO THE FRIEND WHO DID NOT SAVE MY LIFE**), friend of Sophie Calle, who, in **MODESTY AND SHAME**, his final work, chronicles “everything that could enter into the field of experience [and become] a potential episode” in the film that was to mark the end of his life.

**LE FILMEUR (2005)** <sup>7/25, 7/29</sup>  
With hushed curiosity, filmmaker Alain Cavalier invites us to linger and asks we rest — still with the mundanity of life in all its fragility, its impermanence, and its wonder. A patchwork of moments captured over the course of ten years, **LE FILMEUR** is an inimitable portrait of details, from its many close-ups of birds and mirrored reflections to the deaths of his loved ones. Cavalier reveals all with tender honesty.

**IN THE BATHTUB OF THE WORLD (2001)** <sup>8/1, 8/5</sup>  
Caveh Zahedi knows no limits. For over 30 years, he has spared himself no critique from the public. Intensely personal to the point of exhibitionism, his work dares you to attempt to separate the work from the man. Impossible. This is his video diary. Shot from January 1, 1999, it began with the idea to shoot one minute each day for a year. Screening with a short from Zahedi



## CAROLYN PFEIFFER: CHASING THE PANTHER

**THE LEOPARD (1963)** <sup>7/12</sup>  
In this Palme d'Or winner, praised by Martin Scorsese as one of the greatest films ever made, Burt Lancaster gives a powerful performance as an aging aristocrat struggling to preserve his family amid the tumultuous social upheavals of 1860s Sicily.

**DANCEHALL QUEEN (1997)** <sup>7/22</sup>  
This infectious Jamaican low-budget reggae film veers between hard-bitten realism and the logic of the musical. A female street vendor trying to make ends meet on the mean streets of Kingston goes incognito as a dancehall superhero called the Mystery Lady to win a dance contest and attain financial stability for herself and her daughter.

**ROADIE (1980)** <sup>7/23</sup>  
Shot in Austin and the surrounding areas, Alan Rudolph's rock musical follows the most talented roadie in the world (Meat Loaf) as he navigates the musical scene of the late '70s. With *Blondie*, *Asleep At The Wheel*, and Austin art-punkers *Standing Waves*.

*This program is made possible in part by a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities.*



## LATES

**RED SUN (1970)** <sup>7/7, 7/8</sup>  
Five days. Four women. One man. You do the math. German Belmondo lookalike Marquard Bohm (**KINGS OF THE ROAD**, **DEADLOCK**) finds himself outnumbered, and possibly outwitted, by an ex (model Uschi Obermaier) and her gang of girlfriends who kill the men in their lives after five days time. Hailed as a live-action comic strip, this pastiche of post-'68 women's lib is the pop-art escapist fantasy we all need right now. **North American restoration premiere**

**VASE DE NOCES (AKA WEDDING TROUGH) (1974)** <sup>7/14, 7/15</sup>  
Shocking. Fascinating. Grotesque. Banned in Australia. At the age of 24, Belgian filmmaker and artist Thierry Zéno, under the influence of Rops and Pasolini, unleashed this most unspeakable object “about the life of a solitary man in love with a sow” onto an unsuspecting festival circuit.

**SPACKED OUT (2000)** <sup>7/28-8/2</sup>  
For friends Cookie, Banana, Bean Curd, and Sissy, life is anything but sweet. As the gang fights, does drugs, plays hooky, and shoplifts to escape predictable ruin in the seedy housing blocks of Hong Kong, this harrowing Category III-dive into the girls' secret world of karaoke bars and malls recalls the searing imagery of *KIDS* and *CHRISTIANE F*.



## ESSENTIAL CINEMA: JEANNE MOREAU, FILMMAKER

**LUMIÈRE (1976)** <sup>8/8, 8/12</sup>  
Four actresses, led by the incomparable Jeanne Moreau, reflect on art, life, and romance on the sidelines and in the limelight of success. In **LUMIÈRE**, her directorial debut, Moreau crafts a tale of female friendship and of one's own legacy in cinema. Co-starring Keith Carradine, Lucia Bosè, Bruno Ganz, and Niels Arestrup. **Newly restored in 4K.**

**AN ADOLESCENT GIRL (1979)** <sup>8/15, 8/19</sup>  
Summer, 1939. Marie, age 13, experiences the pangs of first love with a handsome, Jewish doctor (Francis Huster) as the charms of the French countryside are threatened by a looming war, both within her heart and mind, and soon, across Europe in this delicate portrait of one girl's becoming.

**LILLIAN GISH (1984)** <sup>8/22, 8/26</sup>  
Two actresses. One tribute. A love letter to a life lived in the cinema. Jeanne Moreau pays homage to the American silent film star and looks back on her career first as a child star and later in works such as *D.W. Griffith's BIRTH OF A NATION* and *INTOLERANCE*.



## WORLD CINEMA CLASSICS

**PAPRIKA (2006)** <sup>7/28-7/29</sup>  
Writer/director/artist Satoshi Kon (**PERFECT BLUE**) takes us into the shadow-world between dreams and reality in an inventive and beautiful phantasmagoria of a film. A modern classic of Japanese animation.

**YOJIMBO** <sup>8/10-8/13</sup>  
The dynamic duo of director Akira Kurosawa and star Toshiro Mifune make their special magic in this exciting story of a samurai who hires himself out to two warring factions with the aim of destroying both. A practical blueprint for the modern action film. **In 35mm.**

**THE WICKER MAN (1973)** <sup>8/14, 8/16</sup>  
On the 50th anniversary of this cult classic (literally), a puritanical policeman investigates a young girl's disappearance from a bizarre Scottish island village in which nothing is as it seems. **Newly restored in 4K.**

**PERSONA (1966)** <sup>8/25-8/30</sup>  
Ingmar Bergman's spiritually and visually astonishing masterpiece tells a tale of dualities as a nurse caring for a famous and suddenly mute actress begins having trouble distinguishing herself from her patient. With Bibi Andersson and Liv Ullmann.



## QUEER CINEMA: LOST & FOUND

**PUMPING IRON II: THE WOMEN (1985)** <sup>7/15, 7/17</sup>  
A group of female bodybuilders—including butch Australian powerlifter Bev Francis and the more traditionally feminine Rachel McLish—prepare for and compete in the 1983 Caesars World Cup in this lesser-known sequel to the film that made Arnold Schwarzenegger a superstar. A fascinating exploration of gender and femininity and the rare sequel that's better than the original. **In 35mm. Series programmer Elizabeth Purchell will join us for a post-film discussion July 15.**

**TAXI ZUM KLO (1981)** <sup>8/28, 8/30</sup>  
A gay school teacher tries to balance his newfound relationship with his compulsive addiction to cruising public toilets for sex in this fearlessly semi-autobiographical debut from writer/director/star Frank Ripplöh. Seized by customs and banned in several countries upon its release, it's both one of the greatest and most controversial gay films of the 1980s. Paired with Chicago filmmaker Henry Hanson's 2022 short **BROS BEFORE**. **Series programmer Elizabeth Purchell will join us for a post-film discussion August 30.**

**MARQUIS (1989)** <sup>8/4-8/7</sup>  
Leave it to Belgian filmmaker Henri Xhonneux and Roland Topor (one of the minds behind **FANTASTIC PLANET**) to take the piss, and a number of other fluids, out of a historical figure like the Marquis de Sade. This depraved mix of live action, puppetry, and claymation sees the infamous libertine as a dog-faced prisoner of the Bastille with only his fantasies and talking penis for company.

**TOKYO POP (1988)** <sup>8/11-8/13</sup>  
After receiving a postcard from Japan, bleach-blonde Wendy (Carrie Hamilton, daughter of Carol Burnett) hops on a plane and checks into a hostel for gaijin. Penniless and working as a hostess, she meets Hiro (real-life Japanese rock star Diamond Yukai) whose band is anxiously awaiting their big break. A charming tour through bubble-era Japan from Fran Rubel Kuzui (**BUFFY THE VAMPIRE SLAYER**). Featuring title art by Keith Haring.

**OLDBOY (2003)** <sup>8/18-8/21</sup>  
**VENGEANCE IS HIS**. Park Chan-wook's masterpiece returns to theaters for its 20th anniversary. **Restored and remastered.**



## NEWLY RESTORED

**CHOCOLAT (1988)** <sup>7/1, 7/2</sup>  
Claire Denis (**BEAU TRAVAIL**) made her astonishing debut with a semi-autobiographical ode to her childhood. Set in French colonized Cameroon, a white woman looks back on her friendship with her Black servant from childhood, examining desire and the nebulousness of memory. Denis' early fascination with the dynamics of sensuality and identity—as well as the beginning of her creative partnership with actor Isaach de Bankolé—are observed in this **new 4K restoration.**

**RAGING BULL (1980)** <sup>7/14-7/20</sup>  
Martin Scorsese's searing biopic of former middleweight champion Jake LaMotta is adapted by Paul Schrader and Mardik Martin from LaMotta's autobiography. Featuring a devastating lead performance from Robert De Niro as LaMotta. With Joe Pesci and Cathy Moriarty.

**DRYLONGSO (1998)** <sup>7/28, 7/30</sup>  
After being confronted with the bleak statistics surrounding Black male life, young art student Pica Sullivan—in a striking performance by Toby Smith—begins photographing the Black men around her as a means to preserve their memory. An amalgamation of genre and an emblem of DIY filmmaking, Cauleen Smith's **DRYLONGSO** is a saturated and prescient confrontation of race, gender, and class in 1990s America.

**THE MOTHER AND THE WHORE (1973)** <sup>8/6, 8/9</sup>  
A young man forms a love triangle between his girlfriend and a nurse in Jean Eustache's drama which sees the revolution move from the streets to the sheets in the wake of May '68. Starring Nouvelle Vague icons Jean-Pierre Léaud and Bernadette Lafont (**OUT 1**, **LE BEAU SERGE**) alongside Françoise Lebrun (**VORTEX**).

**WERCKMEISTER HARMONIES (2001)** <sup>8/28, 8/31</sup>  
Chaos and unrest simmers when a mysterious traveling circus descends upon a desolate Hungarian town. Comprised of just 39 atmospheric, black-and-white shots, Béla Tarr (**SÁTÁNTANGÓ**) crafts a hypnotic parable on social collapse, complete with a freakishly large stuffed whale and nightmarish dread.



## BIG SCREEN CLASSICS

**ELEPHANT MAN (1980)** <sup>7/1, 7/2</sup>  
David Lynch lends his magic visual touch to this biopic of John Merrick, an English man whose deformities caused him to be seen as a freak and exhibited for pay. Nominated for eight Academy Awards®, the film stars John Hurt in a career-defining performance as Merrick, with Anne Bancroft, Anthony Hopkins, and John Gielgud.

**THE GREEN RAY (1986)** <sup>7/7-7/12</sup>  
Éric Rohmer's portrait of perpetual loneliness. A masterpiece in the yearning for human connection, **THE GREEN RAY** sees Delphine (Marie Rivière) in the midst of her self-imposed isolations against tactile backdrops in the French summer.

**RAISING ARIZONA (1987)** <sup>8/19-8/24</sup>  
An exhilarating comedy masterpiece. Holly Hunter and Nicolas Cage star as a young couple who desperately want a child of their own but are unable to conceive. Then, when a local businessman and his wife have quintuplets, the dam breaks.

**CARMEN JONES (1954)** <sup>8/27, 8/28</sup>  
In post-war America, Carmen Jones, a vivacious factory worker, finds herself embroiled in a crime of passion after seducing a naive soldier. A musical adaptation of Georges Bizet's opera featuring an all-Black cast led by the late Harry Belafonte and Dorothy Dandridge. **Free Member Monday—free admission for all AFS members on August 28.**



## JOHN DOE NOIR WEEKEND

**D.O.A. (2022)** <sup>7/8</sup>  
Legendary musician and actor John Doe stars in this reimagining of the classic noir tale of a detective who, dying from a slow-acting poison, must bring his own killer to justice. Shot in black and white with a cast that includes Matt Pinfield and John Byner. **John Doe will join us to introduce the film and participate in a Q&A afterwards.**

**D.O.A. (1950)** <sup>7/8</sup>  
This original classic noir stars Edmond O'Brien as the man who must track down his own killer. **This screening will be introduced by music and cinema legend John Doe.**

**OUT OF THE PAST (1947)** <sup>7/9</sup>  
Jacques Tourneur, best known for his atmospheric horror films for producer Val Lewton, directs a superb cast (Robert Mitchum, Kirk Douglas, Jane Greer, Rhonda Fleming) in this story of a former low-rent detective established in a new, wholesome life, who is drawn back into a new, wholesome life, who is drawn back into the world of darkness he barely escaped. **In 35mm. John Doe joins us to introduce this noir classic.**

**KANSAS CITY CONFIDENTIAL (1952)** <sup>7/9</sup>  
One of the toughest noirs. John Payne stars as an ex-con, living on the straight and narrow, who is framed for a heist he never committed and must re-enter the criminal underworld to prove his innocence. With Coleen Grey, Lee Van Cleef, Neville Brand, and Jack Elam. **In 35mm. Introduced by music and cinema legend John Doe.**



## DOC NIGHTS

**LYNCH/OZ (2022)** <sup>7/1, 7/5</sup>  
A movie-length video essay that takes as its starting point the many references to **THE WIZARD OF OZ** in David Lynch's work. Featuring the insights of Amy Nicholson, John Waters, David Lowery, and other perceptive observers.

**THE MELT GOES ON FOREVER: THE ART & TIMES OF DAVID HAMMONS (2022)** <sup>7/18, 7/19</sup>  
This new documentary looks at the life and work of art-world provocateur David Hammons whose manifold creative endeavors are inspired by his own life growing up Black in America and who seeks to challenge the very notion of art's place within society.

**MY ARCHITECT (2003)** <sup>7/31, 8/2</sup>  
The 20th-anniversary restoration of one of the most popular and influential documentaries of the century so far. Filmmaker Nathaniel Kahn looks at the extraordinary life and achievements of his famous father, architect Louis Kahn, as well as exploring the darker side of the senior Kahn's life, which included multiple, separate families.

**NAM JUNE PAIK: MOON IS THE OLDEST TV (2022)** <sup>8/19-8/23</sup>  
The life and work of pioneering video and performance artist Nam June Paik is explored through interviews with those who knew him best and lots of amazing archival footage.



## MODERN MASTERS

**TORI AND LOKITA (2022)** <sup>8/6, 8/12</sup>  
In this latest masterwork from the Dardenne brothers (**TWO DAYS, ONE NIGHT**), young African immigrants Lokita and Tori are fighting for asylum in Belgium only to encounter dangers as great as what they experienced in their crossing.

**PASSION (2008)** <sup>8/27-8/31</sup>  
Before becoming the Oscar®-winning director of **DRIVE MY CAR**, Ryūsuke Hamaguchi was a filmmaking student at Tokyo University of the Arts. In his thesis film, Hamaguchi explores the coils of contemporary romance in Japan. Never before released in the States, **PASSION** reveals a burgeoning director exploring the themes and machinations which still interest him today.



## BEST OF THE FESTS

**FALCON LAKE (2022)** <sup>7/2, 7/5</sup>  
In an indelible debut, multi-hyphenate Charlotte Le Bon (**THE WALK**) crafts a wistful experience that hones in on the horrors of growing up. Adapted from the graphic novel by Bastien Vivès and set against the backdrop of rural Quebec, two teenagers forge a connection during a summer vacation.

**RICEBOY SLEEPS (2022)** <sup>7/10, 7/12</sup>  
Anthony Shim's formally innovative and emotionally devastating semi-autobiographical feature depicts the challenges faced by a young Korean mother and her son as they make a new life in Canada. **Free Member Monday—free admission for all AFS members on July 10.**

**CHILE '76 (2022)** <sup>8/20, 8/23</sup>  
In Chile, during the reign of dictatorial terror under Augusto Pinochet, a comfortable, successful middle-aged woman is faced with the fraught choice of whether or not to shield an injured young man from the authorities in this acclaimed arthouse thriller.



## SPECIAL PROGRAMS

**DOGLEG** <sup>7/23</sup>  
An ambitious, low-budget indie comedy from a talented Los Angeles crew blends the anxieties of a lost dog and indie film production into a surreal comedy soufflé. **Filmmakers in attendance.**

**EVERYTHING IS TERRIBLE: KIDZ KLUB** <sup>7/31</sup>  
Everything Is Terrible! returns with an encore of one of their most popular and fantastical expeditions into found footage... but this time the adults can stay home, as EIT! unearths thousands of forgotten DVD and VHS tapes aimed at yesterday's youth.

**THE FLEISCHER STUDIOS LEGACY: BETTY BOOP & FRIENDS** <sup>8/4</sup>  
Celebrate the films of Max Fleischer with new HD restorations of some of the most entertaining cartoons featuring Betty Boop and friends. **Max's granddaughter, Jane, joins animation historian Ray Pointer for a post-film Q&A and discussion.**

**THE FLEISCHER STUDIOS LEGACY: FAMILY FUN** <sup>8/5</sup>

**THE FLEISCHER STUDIOS LEGACY: PRECOC DOG RARITIES** <sup>8/5</sup>