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MARCH & APRIL 2023

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## MARCH - APRIL HIGHLIGHTS

### ESSENTIAL CINEMA: KELLY REICHARDT: THE FIRST FIVE



Writer-director Kelly Reichardt trains her lens on the ordinary and takes us on a journey. From her earliest works to her genre experimentations, Reichardt's extraordinarily insightful eye gazes on relationships, social expectations and power; revealing profound truths about humanity in her stories about everyday people.

### TITANE WITH JULIA DUCOURNAU



Join AFS Cinema this SXSW season as we welcome critically acclaimed director Julia Ducournau (RAW) March 11 for a special screening of TITANE—the extreme, pulse-pounding thriller that made Ducournau just the second woman in history to win the coveted Cannes Palme d'Or—followed by an extended discussion.

### PAUL NEWMAN'S WEST, PRESENTED BY ETHAN HAWKE



Director/writer/actor Ethan Hawke, whose recent documentary series project *The Last Movie Stars* (HBO) follows the life and work of actors and married couple Paul Newman and Joanne Woodward, takes us on a weekend tour through Newman's Westerns. Hawke will introduce each screening, and post-screening audience discussions are offered for the screenings of HOMBRE and JUDGE ROY BEAN.

### NATIONAL EVENING OF SCIENCE ON SCREEN®: COMPUTER CHESS



The Coolidge Corner Theatre's Science on Screen® series, in partnership with the Alfred P. Sloan Foundation, is a national program pairing films with explorations of science, technology, and medicine, across 96 cinemas nationwide. To celebrate this year's National Evening of Science, AFS presents Andrew Bujalski's made-in-Austin comedy-drama COMPUTER CHESS, celebrating its 10th Anniversary. The 3/28 screening will feature a post-film discussion and state-of-the-art A.I. demonstration, and the 4/2 screening will feature a 10th anniversary Q&A with director Andrew Bujalski and select cast members.

## 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



MEMBER PRE-SALE FOR SPECIAL EVENTS  
CLOSE WITH LUKAS DHONT



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

MARCH

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			6:45 P REWIND & PLAY 8:30 P HACHIMIRI MADNESS	2	7P THE RULES OF THE GAME 9:30 P DER FAN	7P SIMONE BARBES OR VIRTUE [W/ DISCUSSION] 9:45 P DER FAN
2:15 P REWIND & PLAY 4P THE RULES OF THE GAME	7P SIMONE BARBES OR VIRTUE	7:30 P NO BEARS	8	6P THE RULES OF THE GAME 8:30 P DER FAN	New Releases begin every Friday. Details at austinfilm.org.	6P TITANE WITH JULIA DUCOURNAU
11A AFS SHORTCASE						
SXSW FILM FESTIVAL	SXSW FILM FESTIVAL	SXSW FILM FESTIVAL	SXSW FILM FESTIVAL	SXSW FILM FESTIVAL	SXSW FILM FESTIVAL	SXSW FILM FESTIVAL
2:15 P THE NIGHT OF THE HUNTER 4:30 P INHERENT VICE	7P FREE MEMBER MONDAY: THE NIGHT OF THE HUNTER	7:30 P CINEMA SABAYA	8:30 P INHERENT VICE	23	7P THE LEFT HANDED GUN 7:30 P THE NIGHT OF THE HUNTER	4P HOMBRE HUD 7:30 P
2P THE LIFE AND TIMES OF JUDGE ROY BEAN 5P BUFFALO BILL AND THE INDIANS		7P SCIENCE ON SCREEN: COMPUTER CHESS 7:30 P RIVER OF GRASS	8:30 P DON'T LOOK NOW	30	9:30 P IRREVERSIBLE	
LOCATION: AFS CINEMA FOLLOW US: @austinfilm RENTALS: Host a screening or event at the AFS Cinema! Learn more: austinfilm.org/rentals						

APRIL

						2P RIVER OF GRASS 4:30 P SIMPLE AS WATER [WITH MEGAN MYLAN] 7:15 P DON'T LOOK NOW 9:45 P IRREVERSIBLE
1P MAKE POPULAR MOVIES 3:15 P COMPUTER CHESS [W/ANDREW BUJALSKI] 6:15 P IRREVERSIBLE	7P INDIE LENS: FREE CHOL SOO LEE	7:30 P OLD JOY	8:30 P DON'T LOOK NOW	5P MILLENNIUM MAMBO 7:45 P 3 HOURS TO LOVE [WITH PATRICIA NOGUEIRA]	7P ALIEN 9:30 P THE WOUNDED MAN New Releases begin every Friday. Details at austinfilm.org.	1:45 P OLD JOY 4:15 P MILLENNIUM MAMBO 7P SPLENDOR [W/ DISCUSSION] 9:30 P THE WOUNDED MAN
1:45 P HHH: A PORTRAIT OF HOU HSIAO-HSIEN 4P MILLENNIUM MAMBO 6:45 P ALIEN	7P SPLENDOR	7:30 P WENDY AND LUCY	INDIE MEME FILM FESTIVAL	INDIE MEME FILM FESTIVAL	INDIE MEME FILM FESTIVAL	2P WENDY AND LUCY INDIE MEME FILM FESTIVAL
INDIE MEME FILM FESTIVAL	7P MEMORIES OF MURDER	7:30 P MEEK'S CUTOFF	8:30 P O SANGUE	8P MEMORIES OF MURDER	6P SOLARIS 9:30 P FUGUE	1:45 P MEEK'S CUTOFF 4:15 P HIDDEN LETTERS 6:30 P MEMORIES OF MURDER 9:30 P FUGUE
2:30 P SOLARIS 6P O SANGUE	7P FREE MEMBER MONDAY: HIDDEN LETTERS	7:30 P NIGHT MOVES		6P SOLARIS	7P REPO MAN 9:30 P CEMETERY OF SPLENDOR	2P NIGHT MOVES 7P DANCE GIRL DANCE 9:30 P CEMETERY OF SPLENDOR
4P REPO MAN	THANKS TO OUR SPONSORS: THE AUSTIN CHRONICLE, Cultural Arts, THE BUDRINE FOUNDATION, MID-AMERICA ARTS ALLIANCE, NATIONAL ENDOWMENT FOR THE HUMANITIES, TEXAS COMMISSION ON THE ARTS, SXSW					

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: KELLY REICHARDT: THE FIRST FIVE

**RIVER OF GRASS (1994)** 3/28, 4/1  
Described by Reichardt as “a road movie without the road, a love story without the love, and a crime story without the crime,” this self-assured, shot-on-16mm debut shows a bored Florida housewife embrace cheap thrills and a life on the run with a seductive drifter, Lee (Larry Fessenden, here doing triple duty as the film’s producer and editor).

**OLD JOY (2006)** 4/4, 4/8  
Traveling by car and foot, two friends — expectant father Mark (Daniel London) and nomadic Kurt (Will Oldham) — trudge through the limits of friendship and masculinity in this minimalist character study which cemented Reichardt’s reputation as an iconoclastic American filmmaker to watch.

**WENDY AND LUCY (2008)** 4/11, 4/15  
Wendy Carroll (Michelle Williams in her first Reichardt collaboration) is on the road to Ketchikan, Alaska, in hopes of a new life and gainful employment at the Northwestern Fish Cannery with her dog Lucy. When her car breaks down in Oregon, she finds herself not only down on her luck but increasingly desperate with each misfortune cast her way. An engrossing socio-political critique-cum-road-movie, **WENDY AND LUCY** examines those living at the margins of American life.

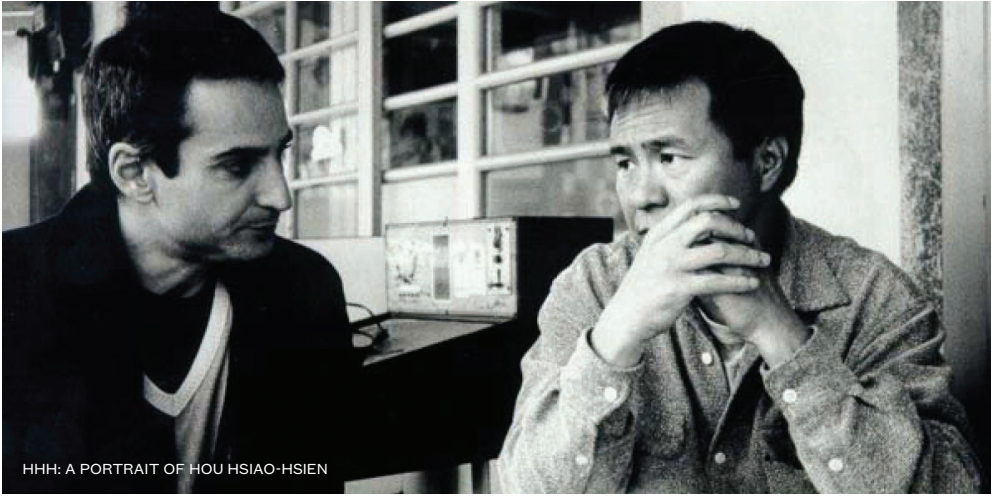
**MEEK’S CUTOFF (2010)** 4/18, 4/22  
Set in 1845 against the harsh landscape of the Oregon Trail, three families (including five-time Academy Award® nominee Michelle Williams) find their faith in each other and their loyalties to their unreliable guide, Stephen Meek, tested when their paths cross a Native American wanderer. An essential feminist western.

**NIGHT MOVES (2013)** 4/25, 4/29  
Reichardt ratchets up the suspense in this gripping-yet-deceptive eco-thriller which sees three radical environmental activists (Peter Sarsgaard, Dakota Fanning, and Jesse Eisenberg in his career’s best performance) execute the blow up of a hydroelectric dam — and soon find themselves drowning in the moral maelstrom of its waters.



## SCIENCE ON SCREEN

**NATIONAL EVENING OF SCIENCE ON SCREEN®: COMPUTER CHESS (2013)** 3/28  
**PLUS A 10TH ANNIVERSARY ENCORE** 4/2  
Made in Austin and set deep in the subculture of 1980s computer nerds, a tournament to create the best code unfolds over the course of one strange weekend. The 3/28 screening will feature a post-film discussion and state-of-the-art A.I. demonstration, and the 4/2 screening will feature a 10th anniversary Q&A with director Andrew Bujalski and select cast members. **Science on Screen® is an initiative of the Coolidge Corner Theatre with major support from the Alfred P. Sloan Foundation.**



## DOC NIGHTS

**HIDDEN LETTERS (2022)** 4/22, 4/24  
The centuries-old Chinese secret writing language Nushu was created by oppressed women to communicate their thoughts and experiences away from the interference of men. Today, the language is gaining renewed interest. This documentary depicts two women who are ardent scholars of the language and whose struggles mirror those of the women who created it. **Free Member Monday—free admission for all AFS members on April 24.**

**SIMPLE AS WATER (2021)** 4/1  
Academy Award-winning director Megan Mylan (**LOST BOYS OF SUDAN**) joins us to present her new film which documents a number of Syrian families as they contend with the impact of war and displacement. Epic in its worldwide scope but intimate in its focus on families. **Featuring an in-person Q&A with director Megan Mylan.**

**REWIND & PLAY(2022)** 3/1, 3/5  
Using found and previously unreleased footage, filmmaker Alain Gomis’ (FÉLICITÉ) fascinating film finds Thelonius Monk, the legendarily taciturn ivory tickler, trapped in a studio sweat-box for the one-on-one from hell with white interviewer Henri Renaud. An incisive portrait of racial antagonism, **REWIND & PLAY** is a rigorous deconstruction of how artists are defined—and refined—through our gaze.

**HHH: A PORTRAIT OF HOU HSIAO-HSIEN (1997)** 4/8  
Airing first on French television as part of the seminal *Cinéma, de notre temps*, this intimate portrait of esteemed Taiwanese filmmaker Hou Hsiao-hsien sees French filmmaker Olivier Assayas (IRMA VEP, CLOUDS OF SILS MARIA) turn the camera on one of his major artistic influences. **See it in conjunction with the new restoration of MILLENNIUM MAMBO.**



## WORLD CINEMA CLASSICS

**DON’T LOOK NOW (1973)** 3/29-4/5  
Nicolas Roeg’s Venice-set thriller about a couple (Donald Sutherland and Julie Christie) who are haunted by the loss of a child is brilliantly constructed in an experimentally elliptical structure that keeps the viewer off balance. All the better to unleash some of the most effective scares of the seventies.

**MEMORIES OF MURDER (2003)** 4/17-4/22  
A true modern masterpiece and one of the most visionary updates of the crime genre. Bong Joon-ho reimagines the policier with his darkly comic take on a true unsolved Korean murder mystery.

**SOLARIS (1972)** 4/21-4/27  
From director Andrei Tarkovsky (**STALKER**), an epic glimpse into the vast emptiness of the cosmos. An exceptional work of science fiction that encompasses the wonder of our interior universe as well. Winner of the Grand Jury Prize at the 1972 Cannes Film Festival.



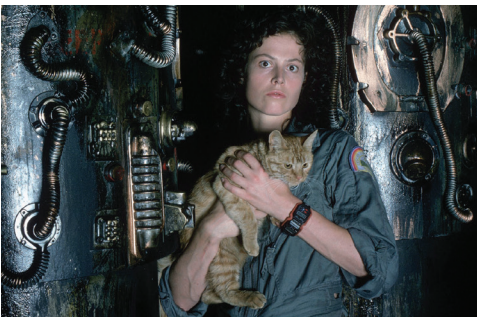
## INDIE LENS

**FREE CHOL SOO LEE (2022)** 4/8  
In 1973, Korean immigrant Chol Soo Lee was wrongly convicted of a murder in Chinatown. The rank injustice of the case galvanized an Asian-American resistance consisting of not only wild-eyed Berkeley radicals but also respectable business people. This is the compelling story of the man and the movement.



## BEST OF THE FESTS

**MAKE POPULAR MOVIES (2022)** 4/2  
Winner of a Special Jury Prize at the Chattanooga Film Festival, this micro-budget Austin-made comedy takes aim at Hollywood’s blockbuster mentality in a series of behind-the-scenes sketches. **Writer-director Bryan Connolly and other special guests will join us for this screening.**



## SPACEFLIGHT RECORDS PRESENTS

**ALIEN (1979)** 4/7, 4/9  
Our friends at Austin’s nonprofit record label Spaceflight Records present a special screenings of Ridley Scott’s terrifying sci-fi horror hybrid. The April 7 screening will be preceded by a live musical act to be announced. Don’t miss Sigourney Weaver, John Hurt, Yaphet Kotto, H.R. Giger’s alien, and Jonesy the Cat in this all-time classic.



## LATES

**DER FAN (1982)** 3/8-3/9  
Teenage angst and obsession are set to cold German synths in **DER FAN**, the absorbing tale of a girl’s unwavering popstar fandom that soon turns to madness. An entrancing minimalist take on pure pop fanaticism in the era of the Walkman. Shocking, sordid, ice-cold—meet your new cult favorite.

**IRREVERSIBLE (2002)** 3/31-4/2  
Loathed and revered in equal measure, *enfant terrible* Gaspar Noé interrogates the barbarian within during one long winding night through the streets of Paris with two men (the inimitable Vincent Cassel and comedic actor Albert Dupontel, here in an disturbingly uncharacteristic role) who set out to avenge a brutal attack on a woman (Monica Bellucci). Brutal and sexually frank, **IRREVERSIBLE** is a descent into hell—told in reverse chronological order. **Presented in a newly struck 35mm print.**

**THE WOUNDED MAN (1983)** 4/7, 4/8  
Aching with desire, the nights of Paris map the erotic yearnings of the disaffected Henri (BETTY BLUE’s Jean-Hugues Anglade in a haunting breakout performance) as he wanders the streets, seduced by the criminal underworld and a mysterious man named Jean. Written over the course of six years by acclaimed filmmaker and theater director Patrice Chéreau (**QUEEN MARGOT**) and legendary gay French author and activist Hervé Guibert (*Crazy For Vincent*), **THE WOUNDED MAN** is a lyrically transgressive tale of sexual awakening. **New 4K restoration.**

**FUGUE (2018)** 4/21, 4/22  
Mommy is back ... perhaps ... when, two years after her disappearance, Alicja (screenwriter Gabriela Muskala) returns to the loving arms of her husband and young son despite having no memory of either her family or previous life in this enigmatic follow-up to **THE LURE** from director Agnieszka Smoczyńska.

**CEMETERY OF SPLENDOR (2015)** 4/28-5/1  
MEMORIA director Apichatpong Weerasethakul plumbs the soul and memories of a soldier afflicted with a mysterious sleeping sickness in this hypnotic dream from the ever-challenging Thai director.



## BIG SCREEN CLASSICS

**INHERENT VICE (2014)** 3/19, 3/22  
Paul Thomas Anderson’s sun-drenched adaptation of the Thomas Pynchon novel is a labyrinthine tableau of acid-age paranoid noir featuring a star-studded cast led by Joaquin Phoenix.

**THE NIGHT OF THE HUNTER (1955)** 3/19-3/24  
A high-contrast cinematic fairy tale that delights and, let’s face it, terrifies every new generation that sees it. The one and only film directed by the great actor Charles Laughton stars Robert Mitchum as a sanctimonious “man of the cloth” who pursues a pair of orphaned children for their wealth. Adapted for the screen by James Agee and co-starring Lillian Gish and Shelley Winters. **Free Member Monday—free admission for all AFS members on March 20.**

**DANCE, GIRL, DANCE (1940)** 4/29, 5/3  
Pioneering director Dorothy Arzner brings a specifically female perspective to this backstage story of two dancers in New York: the high-class, ballet trained Maureen O’Hara and the bump-and-grind specialist Lucille Ball.

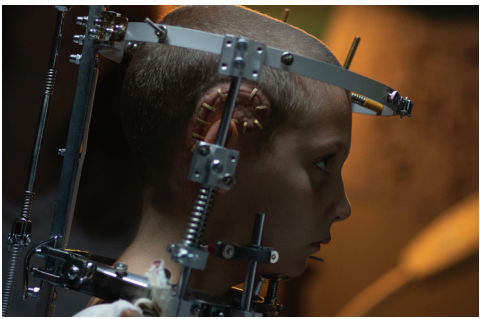
**REPO MAN (1984)** 4/28, 4/30  
Southern California hardcore punk meets high weirdness in Alex Cox’s classic tale of a disaffected teenager (Emilio Estevez) who falls in with a grizzled repossession specialist (Harry Dean Stanton) and takes off after encountering a ’64 Chevy Malibu that may or may not have aliens in the trunk.



## NEWLY RESTORED

**THE RULES OF THE GAME (1939)** 3/8-3/9  
Jean Renoir’s sharp, venomous portrait of a way of life that was disappearing even as cameras rolled has been restored to its original specifications. At a country estate, a group of French aristocrats gather and reveal their true colors as the storm clouds of war gather around them.

**MILLENNIUM MAMBO (2001)** 4/6-4/9  
The young hearts of Taipei throb to a techno beat in esteemed Taiwanese filmmaker Hou Hsiao-hsien’s neon-dipped tale of a rudderless bar hostess (the luminous Shu Qi) adrift between two men, the volatile and listless Hao-Hao and an enigmatic gangster, Jack (Jack Kao).



## SPECIAL EVENTS

**TITANE WITH JULIA DUCOURNAU (2021)** 3/11  
Julia Ducournau examines gender and the pressures of automation in her highly stylized and original vision of a woman who is part machine. **TITANE** made Ducournau the second woman in history to win the coveted Cannes Palme d’Or. **We will be joined by Cannes Palme d’Or winner Julia Ducournau for a special screening of TITANE followed by an extended discussion.**



## PAUL NEWMAN’S WEST, PRESENTED BY ETHAN HAWKE

**THE LEFT HANDED GUN (1958)** 3/24  
In this, his first Western, the up-and-coming Hollywood star Paul Newman brought a method-acting approach to Billy the Kid. Directed by television veteran Arthur Penn in his feature debut and adapted from a Gore Vidal play, this film was too arty for most American audiences, but the bohemians and the French New Wavers loved it, and it is now seen as an essential link between old and new Hollywood.

**HOMBRE (1967)** 3/25  
Paul Newman and director Martin Ritt made three revisionist Westerns together over the course of four years. This is the last of them and, in many ways, the most ripe for re-evaluation. Newman plays a white man raised by Native Americans whose perspective is appreciably different from the settlers he comes into contact with. This conflict comes to a head when he finds himself in the middle of stagecoach robbery. A psychologically and sociologically fraught story that nonetheless also manages to be an exciting action film. Adapted from an Elmore Leonard novel.

**HUD (1963)** 3/25  
Based on Larry McMurtry’s novel *Horseman, Pass By*, this is the first of many film adaptations of McMurtry’s works. Paul Newman is iconic as the title character, the hustling but unscrupulous heir to the family cattle ranch. When disaster befalls the operation, the family’s relationships are pushed to the breaking point. A key example of Paul Newman’s role in creating the post-mythological Hollywood West.

**THE LIFE AND TIMES OF JUDGE ROY BEAN (1972)** 3/26  
One of Paul Newman’s favorites of his own films and an oddball classic that prefigures the Coen Brothers. **THE LIFE AND TIMES OF JUDGE ROY BEAN** was written by John Milius and directed by John Huston. Here, Newman represents the Western brand of frontier justice as the titular outlaw turned Justice of the Peace who hangs just about anyone who fits the bill and confiscates their property. Newman is supported by a large cast including Stacy Keach as Bad Bob, Anthony Perkins, Tab Hunter, Victoria Principal, Ava Gardner, Roddy McDowall, John Huston himself, and, memorably, a trained bear named Bruno. A unique experience.

**BUFFALO BILL AND THE INDIANS (1976)** 3/28  
Paul Newman’s longtime passion for debunking the mythology of Western heroes reaches its apex here in a film he considered among his best. Robert Altman directs this adaptation of an Arthur Kopit play and Newman plays the real-life Great American Fraud Buffalo Bill Cody whose wildly popular traveling Western show hires on the Native American leader Sitting Bull. Presented episodically with an ensemble cast in the classic Altman manner, this is a film that gives Newman a chance to create an unsympathetic character with special richness.



## QUEER CINEMA: LOST & FOUND

**SIMONE BARBES OR VIRTUE (1980)** 3/4, 3/6  
French filmmaker Marie-Claude Treilhou perfectly captures the feeling of a “meh” night out in this stunning — yet woefully underseen—debut. A chief influence on Yann Gonzalez’s **KNIFE + HEART**, **SIMONE BARBES OR VIRTUE** finally answers the question, “What if Éric Rohmer made a movie about a lesbian who works at a porno theater?” Paired with contemporary filmmaker Jessica Dunn Rovinelli’s latest 35mm short, **MARRIAGE STORY**. **Queer Cinema: Lost & Found programmer Elizabeth Purchell will join us for a discussion after the screening on Saturday, March 4.**

**SPLENDOR (1999)** 4/8, 4/10  
Kathleen Robertson (Clare from *Beverly Hills 90210*) sparkles in Gregg Araki’s bubbly tribute to the screwball comedy and the joys of dating two himbos at once. An uncharacteristically light movie from the filmmaker who gave us **THE DOOM GENERATION** and **NOWHERE**, **SPLENDOR** boasts a characteristically killer soundtrack and the visual aesthetics of a Gap fitting room circa 1999 — in the best way possible. Paired with **THUNDERCRACK!** filmmaker Curt McDowell’s rare short, **WIENERS AND BUNS MUSICAL**. **Queer Cinema: Lost & Found programmer Elizabeth Purchell will join us for a discussion after the screening on Saturday, April 8.**