

***UCLA Film & Television Archive presents lineup of free cinema, TV treasures this fall***

*Public programs run through Dec. 17 at the Billy Wilder Theater at the Hammer Museum*

**FOR IMMEDIATE RELEASE**

**LOS ANGELES (Sept. 20, 2023)** – This fall, the UCLA Film & Television Archive features a broad assortment of cinematic and television offerings, including a celebration of [Silent Movie Day, Archive Talks](#), short and feature-length films from around the world, classic and contemporary television episodes, special in-person guests and much more.

The season begins Oct. 6 with a screening of [Soundies](#), short musical films produced in the 1940s for video jukeboxes in bars and restaurants that showcase musical talents from the big band era into the emergence of early rock-and-roll. The world premiere of the Archive's new restoration of the classic 13-chapter 1936 serial [Flash Gordon](#) on Nov. 19 — a one-night binge session — will feature in-person guest Ryan Linkof, curator at the Lucas Museum of Narrative Art.

Additional special in-person guests will attend the Archive's classic, current television and other programs, including actor and writer Michael McGreevey at the Oct. 15 screening of [Noir Television: Naked City](#); producers-writers-directors Sterlin Harjo and Tazbah Rose Chavez at [Reservation Dogs](#) on Nov. 4; writer-director Destin Daniel Cretton on Nov. 12 at the 10th anniversary screening of [Short Term 12](#); author and UC Irvine associate professor Bambi Haggins at [East Side/West Side: "Who Do You Kill?"](#) on Nov. 18; and author Anne Serling at the Dec. 16 screening of her father Rod Serling's [Carol for Another Christmas](#) — a chilling 1964 predecessor to this year's Christopher Nolan's *Oppenheimer* that reunites *Dr. Strangelove* stars Sterling Hayden and Peter Sellers in an impassioned plea to prevent nuclear war through international cooperation.

"The Archive's fall programs will continue to connect modern day storytelling with historical moving images and generate engaging discussions that we hope inspire scholars, filmmakers and the communities we serve," said May Hong HaDuong, director of the Archive, a division of UCLA Library.

On Oct. 12 and 13, [A String of Pearls](#) highlights new restorations of the work of Camille Billops and James Hatch, whose films tell personal and provocative stories about race, gender, class and the human experience.

On Oct. 28, in partnership with Sefira, the Archive hosts [An Evening with Tassos Boulmetis](#) with the celebrated Greek writer-director and UCLA alumnus, and on Dec. 1, [UCLA Student Film Restorations: Preserving the Past](#) features three student films made between 1960s to the 1980s that have been restored by graduate student interns.

[Time: It's of the Essence](#) (Oct. 20–Dec. 17) is an eight-evening series of films international in scope that play with the representation of real time and elevate its passage to their explicit subject, ranging from Richard Linklater's [Before Sunrise](#) to Michael Snow's [La Région Centrale](#).

This Veterans Day, Nov. 11, in honor of all LGBTQ+ service members, the Outfest UCLA Legacy Project series presents a screening of cinematic representations of queerness in the military. Unlike in *Merry Christmas*, *Mr. Lawrence* and *Reflections in a Golden Eye*, masterpieces of repression reflecting the struggle of servicemembers forced to hide their sexual and gender identities, [Thank You For Your Queerness](#) features an alternative, empowered program of two surreal, erotic shorts and an underseen, delightfully camp arthouse short feature.

And on Dec. 2, the Archive presents the 1919 silent adventure film [Male and Female](#) with live musical accompaniment, followed by a conversation between Deborah Nadoolman Landis, director of UCLA's Copley Center for the Study of Costume Design, and fashion and design historian, curator and author Michelle Tolini Finamore, on the uncredited costume designers for the film, including Clare West, Mitchell Leisen and Paul Iribe.

To view the complete fall 2023 calendar and details, visit [cinema.ucla.edu](http://cinema.ucla.edu).

In-person screenings are held at the Billy Wilder Theater. All programs are free through June 2024, thanks to a gift from an anonymous donor.

**Below are each day's program summaries with brief film or episode synopsis notes.**

Oct. 6—Nov. 19

*UCLA Film & Television Archive and the Hugh M. Hefner Classic American Film Program present*  
[Archive Treasures](#)

*Archive Treasures* showcases works from the UCLA Film & Television Archive's extensive holdings, which comprise one of the largest moving image collections in the world. Included in this series will be deserving and rarely screened gems presented in original and restored prints.

- Oct. 6, 7:30 p.m.

**In person:** Q&A with Mark Cantor, author of "The Soundies: A History and Catalog of Jukebox Film Shorts of the 1940s."

### [Soundies](#)

We're transforming the Billy Wilder Theater into a big-screen Panoram to showcase Kino Classics' toe-tapping, eye-opening collection of newly restored Soundies, musical short films produced from 1940-1946 for distribution on video jukeboxes called Panorams. From the big band era into the emergence of early rock and roll, with featured artists including Duke Ellington, Count Basie, Gene Krupa, Thelma White and Her All-Girl Orchestra, the Les Paul Trio and dozens of unsung talents waiting to be rediscovered!

**Program 1: "Starting From Swing"** (approx. 24 min.)

**Program 2: "Powered by Dance"** (approx. 24 min.)

**Program 3: "Jumping into Gender Play"** (approx. 25 min.)

**Program 4: "Heading Toward Rock 'n' Roll"** (approx. 24 min.)

- Nov. 19, 7 p.m.

**In person:** Introduction by Jillian Borders, Archive Head of Preservation; Ryan Linkof, Curator, Lucas Museum of Narrative Art.

**Flash Gordon** (1936)

For every charmingly dated moment — the menacing iguanas shot in slow-motion, the spaceships with smoking tailpipes — the 13-chapter *Flash Gordon* serial from 1936 exudes a modern sensibility from Buster Crabbe's quotable quips to the rip-roaring pace of its 20-minute narrative chunks. The Archive is thrilled to present the world premiere of its new restoration of this classic serial in a one-night binge session that you won't want to miss!

Oct. 7, 7:30 p.m.

*UCLA Film & Television Archive and the Hugh M. Hefner Classic American Film Program present*

**In person:** Steven Hill, associate motion picture curator at the Archive and co-founder of Silent Movie Day.

*Live musical accompaniment provided by Cliff Retallick.*

**Silent Movie Day**

**The Unknown** (1927)

In a performance that required, in the contemporaneous words of the *Los Angeles Times*, "the strangest of all his tricks," Lon Chaney plays Alonzo, an armless knife thrower (he uses his feet) obsessed with his assistant Nanon, played by an alluring Joan Crawford. Newly restored by the George Eastman Museum, *The Unknown* swirls with director Tod Browning's signature atmosphere of beauty and doom.

**Dollar Down** (1925)

Shortly before joining Lon Chaney for their remarkable filmmaking partnership at MGM, Browning shot *Dollar Down* for independent Co-Artists Productions in Santa Monica. Starring serial queen Ruth Roland and frequent Browning collaborator Henry B. Walthall, *Dollar Down* is a comedy-tinged melodrama that follows the director's formula of enmeshing his characters in a cinematic morality play. Here, a spendthrift middle-class family abruptly finds itself trapped in a destructive web of debt.

Oct. 8

*UCLA Film & Television Archive and the Hugh M. Hefner Classic American Film Program present*

**Archive Talks**

*Archive Talks* pairs leading historians and scholars with screenings of the moving image media that is the focus of their writing and research. Each program will begin with a special talk by the invited scholar that will introduce audiences to new insights, interpretations and contexts for the films and media being screened.

- Oct. 8, 7 p.m.

**In person:** book signing with Marsha Gordon, author of "Becoming the Ex-Wife: The Unconventional Life & Forgotten Writings of Ursula Parrott." Book signing before screening.

**Leftover Ladies** (1931)

This rarely shown pre-Code film is chock full of transgressions that would have made Will Hays swoon! A film about divorce and women's professional ambitions, alcohol and affairs, *Leftover Ladies* paints a delightfully dissipated portrait of New York City life. As one

advertisement for the film described it: “she laughed at the bonds of matrimony — she defied convention — she loved — she paid.”

One of 10 films adapted from the writings of Ursula Parrott, *Leftover Ladies* will be introduced by Marsha Gordon, Professor and Director of Film Studies at North Carolina State University., who will be on hand before the screening to sign copies of her recently-published biography *Becoming the Ex-Wife: The Unconventional Life & Forgotten Writings of Ursula Parrott* (UC Press).

Oct. 12–Oct. 13

**[A String of Pearls: The Films of Camille Billops and James Hatch](#)**

Camille Billops and James Hatch created inventive, playful and expansive ways to tell personal and provocative stories about race, gender, class and the human experience and much of their work has been difficult to access. This two-night program will feature their complete body of work — shorts, mid-lengths and a feature film — as beautiful new restorations.

- Oct. 12, 7:30 p.m.  
**[The Films of Camille Billops and James Hatch: Part 1](#)**  
**Suzanne, Suzanne** (1982)  
**Finding Christa** (1991)  
**A String of Pearls** (2002)
- Oct. 13, 7:30 p.m.  
**[The Films of Camille Billops and James Hatch: Part 2](#)**  
**Older Women and Love** (1987)  
**Take Your Bags** (1998)  
**The KKK Boutique Ain't Just Rednecks** (1994)

Oct. 15—Dec. 16

*Made possible by the John H. Mitchell Television Programming Endowment.*

**[Archive Television Treasures](#)**

The UCLA Film & Television Archive holds one of the largest archival television collections in the U.S., with over 170,000 holdings documenting the entire course of American broadcast history, from the late 1940s to the present.

- Oct. 15, 7:30 p.m.  
*Co-presented by the Film Noir Foundation.*  
**In person:** author Alan K. Rode of the Film Noir Foundation, actor and writer Michael McGreevey.

**[Noir Television: Naked City](#)**

Broadcast on ABC from 1958 to 1963, the innovative police drama *Naked City* offered television viewers an uncommonly realistic glimpse of the mean streets and desperate citizenry of New York City. Based on Jules Dassin’s acclaimed 1948 motion picture of the same name, TV’s *Naked City* boasted gritty location photography and a host of New York actors in thoughtful, original teleplays that emphasized character over action.

**Naked City: “The King of Venus Will Take Care of You” (5/30/1962)**

Veteran character actor Jack Warden (*Twelve Angry Men*) guest stars as a fugitive who takes refuge in a tenement rooftop hideaway belonging to a troubled child (Mike McGreevy). As police close in, the misfit pair confront each other and their individual life circumstances, which are untenable. The episode features a Nelson Riddle score, NYC location photography, and a tense, humanistic teleplay penned by blacklisted writer Arnold Manoff, credited here under his pseudonym "Joel Carpenter."

**Television Academy Foundation: Diahann Carroll — excerpt (1998)**

Beloved icon Diahann Carroll (*Dynasty*) discusses her Emmy-nominated performance on *Naked City*.

**Naked City: "A Horse Has a Big Head — Let Him Worry!" (11/21/1962)**

In groundbreaking casting, future superstar Diahann Carroll (*Julia*) guests as an earnest special education teacher searching for a sight-impaired student (John Megna) who, in defiant independence, wanders away on a field trip. The humanist episode, featuring extensive location photography of New York City streets, was directed by Academy Award winner Denis Sanders (*Time Out of War*) and penned by blacklisted writer Abram S. Ginnes.

- Nov. 18, 7:30 p.m.

*Co-presented by Wisconsin Center for Film and Theater Research.*

**In person:** Introduction by author and UC Irvine Associate Professor Bambi Haggins.

**[East Side/West Side: "Who Do You Kill?"](#) (with original commercials)**

*New digital preservation from 35mm network prints!*

Produced by television impresario David Susskind's esteemed Talent Associates company, the short-lived CBS drama *East Side/West Side* (1963-64) remains one of the most acclaimed and controversial series ever to air in primetime. Starring Academy Award winner George C. Scott (*Patton*) as a passionate social worker serving New York City's impoverished communities, the innovative drama thoughtfully tackled complex social issues with uncommon grittiness and realism, boldly challenging the status quo and expanding the thematic and casting boundaries of a risk-averse broadcast medium and its conservative sponsors.

**East Side/West Side: "Who Do You Kill?" (11/4/1963)**

A young African American couple (Diana Sands and James Earl Jones) face unimaginable tragedy due to the inhumane conditions of the Harlem tenement where they live with their infant. Actors Diana Sands, James Earl Jones, and writer Arnold Perl all received Emmy nominations for their work on this uncompromising episode that confronts the wrenching effects of poverty caused by racial discrimination. For his direction, Tom Greis received an Emmy for Outstanding Directorial Achievement in Drama.

**East Side/West Side: "No Hiding Place" (12/2/1963)**

In this artfully nuanced teleplay, co-authored by blacklisted writer Millard Lampell (*The Adams Chronicles*), an African American couple (Ruby Dee and Earle Hyman) encounter housing discrimination via unscrupulous real estate practices that expose the latent racism and limits of allyship in their new community. During a commercial break in this rebroadcast, Executive Producer David Susskind accepts an award honoring the episode from the Anti-Defamation League of the B'nai B'rith.

- Dec. 16, 7:30 p.m.  
**In person:** Introduction by author Anne Serling, who will join Television Curator Mark Quigley for a post-screening conversation. Prior to the screening, Serling will sign copies of her book “As I Knew Him: My Dad, Rod Serling.”

**[Rod Serling's Nuclear Nightmare: Carol for Another Christmas](#)** (1964)

*Preserved by UCLA — new 35mm preservation print!*

*Carol for Another Christmas* reunites stars Sterling Hayden and Peter Sellers of *Dr. Strangelove* in Rod Serling's impassioned telefilm to promote the peace-keeping work of the United Nations. Artistically resembling a feature-length *Twilight Zone*, Serling illuminates the suffering at Hiroshima, the plight of innocents displaced by war, and the tragedy of hunger. The unflinching drama culminates in a post-apocalyptic future led by an egomaniacal demigod self-named “Imperial Me” (Peter Sellers).

Oct. 20—Dec. 17

**[Time: It's of the Essence](#)**

In acknowledgement of both time as an essential building block of cinema and our current, shared general sense of temporal dislocation, the Archive presents a series of films that play with the representation of real time and elevate its passage to their explicit subject. International in scope, and in keeping with its own theme, unbound from specific periods or linear chronology, the selections in this series take place or were produced over discrete periods — a day, a night, a week — and draw our attention to the construction of time on screen in ways that most movies seek to obscure.

- Oct. 20, 7:30 p.m.  
**[Home/High Noon](#)**

**Home** (2008)

A scoreboard at Mansfield Senior High, a game in the background, and seconds countdown to the final play.

**High Noon** (1952)

With the gathering outlaws at the edge of a small western town, the clock starts ticking for Gary Cooper's sheriff who has 85 minutes, the exact runtime of the film, to confront a vengeful killer arriving by train at noon as everyone he's protected for years abandons him. A parable of the Cold War or McCarthyism or both, director Fred Zinnemann's *High Noon* (1952) was written by Carl Foreman, who was blacklisted during the film's production.

- Oct. 22, 7 p.m.  
**[Cléo from 5 to 7](#)** (France, 1961)  
Fortunes, omens, and superstitions pervade the hours that Cléo (Corinne Marchand), a famous singer, wanders through her life and the streets of Paris awaiting the results of a medical test that could bring dire news. Though her second feature ostensibly unfolds in real time, writer-director Agnès Varda also draws us into the more ambiguous, interior moments of the young and beautiful Cléo's confrontation with mortality and meaning.
- Oct. 27, 7:30 p.m.  
**[L. Cohen / Goodbye, Dragon Inn](#)**

**L. Cohen (2018)**

Settle in and watch and listen as a scene at an Oregon farm unfolds before the camera from legendary filmmaker and visual artist, James Benning. Never moving the camera and culminating in a most exquisite reward for the patient viewer, *L. Cohen* captures an unusual day where the landscape is a function of time that requires us to slow down to witness the extraordinary.

**Goodbye, Dragon Inn (Taiwan, 2003)**

An old Taipei cinema is set to close. Its final denizens, a small and lonely group of strangers, settle into disparate corners and mental spaces, as King Hu's *Dragon Inn* (1967) plays on screen for the last time. In Tsai Ming-liang's meditative feature there is an understanding that the audience (both in the picture and those of us watching) are participating in the runtime — that time is both experienced on and off screen.

- Nov. 5, 7 p.m.

**[La Région Centrale](#) (Canada, 1971)**

*La Région Centrale* is a three-hour-long film that calls attention to the mechanics of filmmaking, using a computer-programmed, motorized tripod that rotates the camera 360 degrees in any direction, repeatedly, without dialogue or any other subject beyond the landscape, over the course of a day. The film demands concentration, while its movements become meditative. Rarely screened and if you are willing to engage, the experience is dizzying and technologically sublime.

- Nov. 17, 7:30 p.m.

**[Before Sunrise](#) (1995)**

*Before Sunrise* is the first in the Before Trilogy that captures the thrill of romantic possibility while up against an encroaching departure. When Celine (Julie Delpy) and Jesse (Ethan Hawke) meet on a train to Vienna, they get off together and spend the day talking and walking the city before Jesse must leave in the morning. Together they form an intoxicating bond that feels bittersweet as time's inexorable passage works against them.

- Dec. 3, 7 p.m.

**[Blindspotting / Bhaji on the Beach](#)**

**Blindspotting (2018)**

Oakland set and shot, director Carlos López Estrada's *Blindspotting*, scripted by its magnetic stars Daveed Diggs and Rafael Casal, brims with a fierce hometown pride. That spirit helps sustain one-time offender Collin (Diggs) as he anxiously counts down the final three days of his parole. No race against the clock, getting through is the game here until Collin witnesses a police shooting while out after curfew and he's haunted by his decision not to get involved.

**Bhaji on the Beach (U.K., 1993)**

As a group of British women of Indian descent board a bus bound for the beach resort of Blackpool, their guide cheerfully declares their day trip a vacation from the "double yokes of racism and sexism." But of course the patriarchy comes calling regardless in co-writer-director Gurinder Chadha's groundbreaking debut feature, by turns delightful and earnest as tradition and identity clash on the boardwalk over a single day.

- Dec. 15, 7:30pm

[Run Lola Run](#) (Germany, 1998)

Lola has 20 minutes to save her boyfriend and the clock starts now. When Manni calls Lola from a payphone to tell her he is going to die if he cannot come up with money soon, she runs out of her apartment, trying to find ways to save him. Playing out various scenarios over the 20 minutes, time is viscerally felt as everything must fall into place for Manni to survive.

- Dec. 17, 7 p.m.

[Nine Days / After Life](#)

**Nine Days** (2020)

Edson Oda's profoundly moving first feature is a low-fi fantasy film that premiered in 2020 and was rarely screened in theaters. *Nine Days* features evaluator Will (the remarkable Winston Duke) and a series of candidates who are being tested and observed for a chance at life over the course of nine days. What transpires is an exploration of the inexplicable, the moments that add up over time to make one feel alive.

**After Life** (Japan, 1998)

*After Life* is set in a small, mid-20th century, social service-style office, acting as a waystation, where the souls of the recently deceased are processed before entering heaven. "Heaven," for the film, is a single happy memory from one's life, re-experienced for eternity, which each of the deceased must choose within their seven days at the waystation.

Oct. 28, 7:30 p.m.

*Presented by the UCLA Film & Television Archive and Sefira, a collaborative program between the SNF Centre for Hellenic Studies at Simon Fraser University and the UCLA SNF Center for the Study of Hellenic Culture*

**In person:** filmmaker Tassos Boulmetis; John K. Papadopoulos, UCLA Distinguished Professor of Archaeology & Classics and Director of Athenian Agora Excavations.

[An Evening with Tassos Boulmetis](#)

Across four feature films, celebrated Greek writer-director and UCLA alumnus Tassos Boulmetis (*The Dream Factory*, *A Touch of Spice*, *Mythopathy* and *1968*) has explored the relationship between our inner worlds and the larger myths that shape us within a specifically Greek historical, cultural and political context. In his most recent film, *1968*, an historic sporting event becomes the leaping-off point for a multifaceted vision of Greek national identity. The UCLA Film & Television Archive and its presenting partners are honored to host Boulmetis in person at the Billy Wilder Theater for a screening and conversation while he's visiting professor this fall.

- Oct. 28, 7:30pm

**1968 Greece** (2018)

When the Greek and Czech national basketball teams squared off in Athens' Panathenaic Stadium in 1968 for the European Cup, every Greek had something riding on the game. In this riveting docudrama, writer-director Tassos Boulmetis seamlessly blends reenactments with archival footage and contemporary interviews to transcend traditional sports film clichés and illuminate the fascinating network of personal and political histories that intersected on the court that fateful night.

Oct. 29—Dec. 10



*UCLA Film & Television Archive and the Hammer Museum present*

**Family Flicks**

UCLA Film & Television Archive and the Hammer Museum have teamed up for a free matinee screening series of new and classic family-friendly films from around the world.

- Oct. 29, 11 a.m.  
**Escape to Witch Mountain** (1975)  
Orphans with a mysterious past, Tony (Ike Eisenmann) and Tia (Kim Richards) discover a secret map that may lead to the origins of their psychic powers. Pursued by a cabal of businessmen who want to exploit their talents, the siblings, with the help of a kindly RVer and a crack team of Disney visual effects artists, spirit themselves through a suspenseful adventure set against the beauty of Monterey.
- Nov. 12, 11 a.m.  
**Babe: Pig in the City** (1998)  
Some were put off by the darker turn of writer-director George Miller's sequel *Babe* (1995) but over the years more have come around to Roger Ebert's original assessment that this follow up frequently proves "more magical than the original." Soon after his shepherding triumph at Hoggett's farm, Babe finds himself stranded alone in the big city. With a new menagerie of animal cohorts, the plucky porker proves again his mettle — and value of friendship and kindness.
- Dec. 10, 11 a.m.  
**Star Trek: The Wrath of Khan** (1982)  
*Star Trek: The Wrath of Khan* retooled the beloved franchise for the big screen blockbuster era — and introduced some innovations of its own. Ricardo Montalban as Captain Kirk's titular interstellar nemesis may be the most memorable — and memeable — villain in the entire series. Exiled to an inhospitable planet by Kirk for his crimes, Khan escapes and seeks a powerful new technology — the Genesis Device — to use as a weapon in his revenge.

Nov. 3

*Presented by the UCLA Film & Television Archive and the Hammer Museum.*

Our quarterly Food and Film series continues this fall with a tasty sampling menu of short films from around the world. As always, this program was curated with the close collaboration of legendary Bay Area chef and restaurateur Alice Waters, co-founder, with film producer Paul Aratow, of the award-winning *Chez Panisse* in 1971. The UCLA Film & Television Archive and the Hammer Museum are thrilled to partner with Waters for a weekend of films that explore how movies from around the world have represented food and food production.

- Nov. 3, 7:30 p.m.  
**In person:** Introduction by chef and restaurateur Alice Waters.  
**Food and Film: Amuse Bouche**  
Please check back for more details about this screening.

Nov. 4–Nov. 12

*UCLA Film & Television Archive and Golden Globe Foundation present*

**Making Waves**

Features contemporary BIPOC filmmakers whose works awed audiences when they premiered and continue to cause a ripple today. From first features to award-winning short films to films that inspired the makers, this series will provide context and conversation with artists from traditionally underrepresented communities to highlight their craft as they work to expand the vision of what's possible.

- Nov. 4, 7:30 p.m.

**In person:** Q&A with producers-writers-directors Sterlin Harjo and Tazbah Rose Chavez.

Made possible by the John H. Mitchell Television Programming Endowment. UCLA Film & Television Archive and the UCLA American Indian Studies Center present a tribute to FX's **Reservation Dogs** with a screening of two acclaimed episodes and an in-person conversation with special guests, co-creator-executive producer-showrunner-writer-director Sterlin Harjo and co-executive producer-writer-director Tazbah Rose Chavez.

### **Reservation Dogs**

Filmed on location in Oklahoma, *Reservation Dogs* is a breakthrough in Indigenous representation on television, both in front of and behind the camera. Every writer, director and series regular on the show is Indigenous. This first-of-its-kind creative team tells a story that resonates with them and their lived experiences.

Throughout its first two seasons, *Reservation Dogs* landed on 180+ critics' year-end best lists, was honored as an AFI Television Program of the Year for two consecutive years and won two Independent Spirit Awards, a Gotham Award and Peabody Award. The show was among seven programs recognized in 2022 by the Television Academy as part of its 15th Television Academy Honors, showcasing exceptional programs and their producers who have leveraged the power of television to fuel social change.

**Reservation Dogs: "Wide Net" (8/24/2022)**

**Reservation Dogs: "Deer Lady" (8/9/2023)**

- Nov. 12, 7 p.m.

**In person:** Q&A with writer-director Destin Daniel Cretton.

### **Short Term 12** (2013) - *10th Anniversary Screening*

Grace (Brie Larson) manages the staff and patients at a foster care home where she and her colleagues treat the job as a way of life. Moments like a new employee arriving who must be trained, a beloved resident graduating out of the home, and a young woman arriving that Grace takes a personal interest in, weave together to form the fabric of a compassionate film about personal trauma and collective care.

Nov. 11, 7:30 p.m.

*The Archive and The Andrew J. Kuehn Jr. Foundation present, as part of the [Outfest UCLA Legacy Project Screening Series](#).*

### **Thank You For Your Queerness**

There have been gays in the military since at least Achilles and Patroclus, the two legendary, mythical Greeks who gave their lives making the world safe for democracy (or really the invention of democracy by Cleisthenes one thousand years later). In honor of all LGBTQ+ service members

since then, this Veterans Day, the Outfest UCLA Legacy Project presents a screening of cinematic representations of queerness in the armed forces.

**Fort Buchanan** (France, 2015)

Inspired in equal parts by Eric Rohmer and primetime soaps, Paris-based American filmmaker Benjamin Crotty's debut film, *Fort Buchanan*, feels like a bizarre television pilot set on a military base populated by sexually-fluid army spouses. Crotty appropriated the dialogue from scripts of dozens of hour-long network dramas, but the film's most subversive act is normalizing a military where queer and straight serve together and sleep together.

**Fireworks** (1947)

"This flick is all I have to say about being seventeen, the United States Navy, American Christmas, and the Fourth of July." – filmmaker Kenneth Anger

A restless young man (Anger) fantasizes about sailors.

**Military Dog Taiwan** (2019)

Lee Jun-zhong is a young officer as well as the sub of his dog trainer dom. In his provocative short, director Wang Ping-Wen connects systems of authority in the military with structures of sexual dominance in the dominance/submission space.

Dec. 1, 7:30 p.m.

*Funded by the Myra Reinhard Family Foundation*

**[UCLA Student Film Restorations: Present Preserving the Past](#)**

The Present Preserving the Past: Student Film Initiative's inaugural group of graduate student interns worked closely over a 10-week period under the supervision of Archive staff to inspect, prepare, digitally restore and preserve three UCLA student films from the 1960s-1980s. This program highlights a cross-section of student filmmakers whose work represents a vibrant and storied UCLA film tradition. The screening will be followed by a conversation with filmmakers and graduate students.

**Second Campaign** (1970)

In May 1969, UCLA film students Norman Yonemoto and Nikolai Ursin traveled to Berkeley, California, in the midst of the now-historic People's Park Protest. Following upheaval over the potential destruction of a nearby community park, then-Governor Ronald Reagan famously called in the National Guard. In documenting the ensuing protests, the filmmakers capture important and unseen moments, focusing on the sense of joy and community found amongst the students, community members and supporters.

**In Transit: The Chinese in California** (1972)

A unique blend of animation, live-action, and still photography, *In Transit: The Chinese in California* documents the history and experience of Chinese Americans on the West Coast from the 19th to mid-20th century. Featuring powerful narrative performances, this film offers an insight and perspective into Asian American history that was not often discussed in the mainstream at the time the film was made.

**Rich** (1983)

In this intimate character study, soon-to-be high school graduate Richard Lawson is determined to go to college and be someone. He pushes back against the forces of his inner

city environment, including his mother and the neighborhood gang, who continually try to lower his aspirations for the future.

Dec. 2, 7:30 p.m.

*Presented in partnership with the David C. Copley Center for Costume Design at UCLA with support from Cecilia de Mille Presley and The Cecil B. DeMille Foundation*

**In person:** Introduction by Deborah Nadoolman Landis, founding director and chair of the David C. Copley Center for Costume Design. Q&A with Professor Landis and fashion and design historian, curator and author Michelle Tolini Finamore.

**With live musical accompaniment!** *ASL interpretation will be provided for the introduction and Q&A.*

### **Male and Female** (1919)

Adapted from Peter Pan creator Sir James M. Barrie's play *The Admirable Crichton*, *Male and Female* turns the tables on social class in a whimsical silent adventure film centered on an aristocratic family and their dutiful butler Crichton (Thomas Meighan). Crichton's devotion to the family and Lady Mary Loam (Gloria Swanson, in a role that helped propel her into stardom) is upended when the group is shipwrecked on an island, and he assumes control to ensure their survival.

Followed by a conversation between Deborah Nadoolman Landis and Michelle Finamore on the uncredited costume designers for the film, including Clare West, Mitchell Leisen and Paul Iribe.

Dec. 8—Dec. 10

*Presented in partnership with the UCLA Chicano Studies Research Center*

### **Raphael Montañez Ortiz: Chopping Up the Classics**

A survey of film and video ritual destructions by artist Raphael Montañez Ortiz (b. 1934), a key figure of the international "Destruction in Art" movement, Guerrilla Theater and U.S. Latino art (including as founder of El Museo del Barrio). His film, video and sound art represent a missing link in the history of experimental media in the post-WWII era that helped redefine the idea of modern art after Abstract Expressionism. Ortiz's work is in the permanent collections of the Museum of Modern Art, Tate, Whitney Museum and Smithsonian American Art Museum, among others. This two-night program surveys the full scope of his media art since the late 1950s.

- Dec. 8, 7:30 p.m.

**In person:** Introduction by Chon Noriega, Distinguished Professor, UCLA School of Theater Film and Television. With video introduction by Raphael Montañez Ortiz.

#### **Program 1: Taking an Axe and Hole Punch to Celluloid + Filming Destructions**

In the late 1950s, Ortiz explored the idea of destruction in art, developing ritual approaches to transform commercial cinema. He purchased 16mm films sold for home viewing that offered abbreviated versions of Hollywood films, cartoons, sports events and documentaries. Ortiz's "found footage" films are concurrent with those by Bruce Conner and other avant-garde filmmakers, but signal an approach grounded in non-Western ritual, the unconscious and destruction. Over the next decade, Ortiz also shot an 8mm film and documented his emerging performance and installation art, providing an artistic record of his shift from the visceral destruction to an art of healing.

- Dec. 10, 7 p.m.

**In person:** Introduction by Chon Noriega, Distinguished Professor, UCLA School of Theater Film and Television.

### **Program 2: Scratch Videos**

From 1984 to 1997, Ortiz developed a performance-based form of filmmaking. Using laser discs, a computer with joystick, an electronic oscillator and a U-Matic recorder, Ortiz would explore brief passages from a commercial film, moving back and forth within the sequence until he felt he had released the essence of the scene. Ortiz's process allowed him to explore the unconscious of Hollywood romance, the middle-class family, and the choreography of violence and power. Ortiz often returned to certain films and directors, especially Orson Welles. He also began "scratching" scenes from two or more films at once, exploring media culture rather than a specific canonical film.

Dec. 9, 4 p.m.

UCLA Film & Television Archive, UCLA Anderson School of Management, Alice Waters Institute for Edible Education at UC Davis present

### **Reimagining the Olympiad: Body and Mind**

***this body is so impermanent...*** (2021)

Inspired by the first century Buddhist text Vimalakirti Sutra, the latest project from renowned theater director Peter Sellars is a call to community to learn and heal together during a time of sickness. A multi-disciplinary performance film, *this body is so impermanent...* was born of a remarkable international collaboration between Sellars and a trio of acclaimed artists to orchestrate breath and brushstroke, movement and mindfulness into a visual poem of stunning power.

**For all programs' details and admission information, please visit [cinema.ucla.edu](http://cinema.ucla.edu). Schedules and guest speakers subject to change.**

### **About the UCLA Film & Television Archive**

A division of UCLA Library, the Archive is internationally renowned for rescuing, preserving and showcasing moving image media and is dedicated to ensuring that the visual achievements of our time are available for information, education and enjoyment. The Archive has over 500,000 film and television holdings conserved in a state-of-the-art facility at the Packard Humanities Institute Stoa in Santa Clarita, CA, that is designed to hold materials ranging from nitrate film to digital video at all preservation standards. Many of the Archive's projects are screened at prestigious film events around the globe.

The Billy Wilder Theater at the Hammer Museum is the home of the UCLA Film & Television Archive's public programs. The theater is among a handful of venues nationwide able to exhibit an entire century's worth of moving images in their original formats. From the earliest silent films requiring variable speed projection all the way up to cutting-edge digital cinema, the Wilder can accommodate an array of screen technologies.

For more information, please contact Marisa Soto at (310) 206-8588 or [msoto@cinema.ucla.edu](mailto:msoto@cinema.ucla.edu).