

Free fall cinema: UCLA Film & Television Archive screenings

Public programs run through Dec. 18 at the Billy Wilder Theater at the Hammer Museum

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LOS ANGELES (Sept. 9, 2022) – This fall, the UCLA Film & Television Archive presents a wide-ranging big screen lineup featuring a major retrospective of Greek auteur Theo Angelopoulos, psychedelic TV from the '60s and '70s, a series on the work of Joan Didion, a tribute to Silent Movie Day, screenings of the Spanish-language *Drácula* and Brazil's *Madame Satã*, and more.

“The Archive closes the year with a unique variety of programs ranging from international offerings from Brazil, China and Greece to previously lost African American television and classic Hollywood films,” said May Hong HaDuong, director of the Archive, a division of UCLA Library. “Through our incredible partnerships across campus, we’ve produced a fall slate that reflects our dedication to deepening audience engagement on a global scale.”

In person screenings are held at the Billy Wilder Theater. All programs are free through June 2023, thanks to a gift from an anonymous donor.

Sept. 25–Dec. 4

Family Flicks

The Archive and the Hammer Museum continue the tradition of Sunday matinees featuring new and classic family-friendly films recommended for ages 11+.

- Sept. 25, 11 a.m.
School of Rock (2003)
Remember when a thumping rock anthem was all you really needed? Jack Black and director Richard Linklater do! In this comedic riff on *Dead Poets Society*—if Walt Whitman could shred—Black plays a six-string dreamer turned substitute teacher who unleashes the power of rock to bring out the best in his private elementary school class.
- Oct. 23, 11 a.m.
Coco (2017)
Young Miguel yearns to be a singer but his family forbids it. On Día de los Muertos, he stumbles into the Land of the Dead where he must discover his family’s secret to heal the wounds of the past. This Oscar-winner from Pixar prefigures *Encanto* with its vibrant palette, buoyant rhythms and whole-hearted celebration of family bonds, cultural traditions and musical dreams.
- Nov. 13, 11 a.m.
The Wizard of Oz (1939)
Whether you’re seeing it for the first time or the 100th time, *The Wizard of Oz* astounds and captivates like few other movies can. A towering achievement of classic Hollywood production magic, Dorothy’s journey from Kansas to Oz and back again features timeless, sing-a-long performances from a host of screen legends working at the top of their game.
- Dec. 4, 11 a.m.
The Nightmare Before Christmas (1993)

It is a Halloween movie? Is it a Christmas movie? It's both and who cares! An enthralling vision from Tim Burton, brought to stop-motion life by director Henry Selick and set to the joyfully macabre melodies of Danny Elfman, *Nightmare* has taken its place as a perennial holiday classic for any occasion.

Oct. 1–Nov. 19

[Archive Television Treasures](#)

Drawing from the Archive's vast television collection, this series features rare and sometimes forgotten titles, as well as popular programs and landmarks of the medium.

- Oct. 1, 7:30 p.m.

Co-sponsored by the UCLA Music Library

Psychedelic TV: Musical Variety in the Age of Aquarius

In person: Billy Davis Jr., UCLA alumna Marilyn McCoo, and Florence LaRue, original members of The 5th Dimension.

Two rare examples of counter-culture-inspired 1960s and early '70s primetime television, with original commercials. Featuring trippy sets, Carnaby Street costumes and musical numbers by The 5th Dimension, Andy Williams and a host of others, the shows offer a portal back to a time when the mantra "turn on, tune in and drop out" was on the lips of both hippies and network executives.

The 5th Dimension Special: An Odyssey in the Cosmic Universe by Peter Max

(5/21/1970)

Chart-topping pop and soul group The 5th Dimension take a light-hearted psychedelic trip through a colorful "Land of Lost Things" designed by iconic '60s pop artist Peter Max.

H. Andrew Williams' Kaleidoscope Company (4/28/1968)

Popular crooner Andy Williams dons a Nehru pantsuit and explores the edges of psychedelia against a backdrop of trippy mirrors and far-out effects.

- Nov. 19, 7:30 p.m.

Lost African American TV: Robert L. Goodwin's "The Upper Chamber."

In person: The program will be introduced by Ina Archer, media conservation and digitization specialist for the National Museum of African American History and Culture.

Co-presented by the National Museum of African American History and Culture. One of the first Black writers for network television, Robert L. Goodwin produced, wrote and co-starred in this powerful drama exploring the lives of four men on death row awaiting execution. Shot on videotape, Goodwin's self-funded production is a uniquely revelatory work of television art. It will be screened with a Goodwin-penned episode of the Emmy Award-winning series *Insight*.

Insight: "The Death of Simon Jackson" (1969)

Robert L. Goodwin's teleplay concerns a gifted Black poet (actor Robert DoQui of Robert Altman's *Nashville*) who embraces militancy for social change, while rejecting violence and toeing the line of the status quo.

The Upper Chamber (12/15/1963)

Written, produced, and co-starring Robert L. Goodwin, this expertly written and mounted drama eavesdrops on four men awaiting execution on death row. In their final hours, as they contemplate the nature of fate, their stories are juxtaposed against the tale of the crucifixion, with the men appearing in flashback biblical scenes that replicate key events in their present-day lives.

Oct. 2–Nov. 5

[Archive Treasures](#)

This series showcases rarely screened gems, presented in original and restored prints, from the Archive's holdings, which comprise one of the largest moving image collections in the world.

- Oct. 2, 7 p.m.
Mantrap (1926)
The Archive celebrates Silent Movie Day (Sept. 29) with this screening, with live musical accompaniment provided by Cliff Retallick. A pair of city slickers go on a camping trip near Mantrap, Canada, but soon find themselves out of their depth after the proprietor of a local trading post introduces them to his flirtatious wife, played by Clara Bow. *Variety* noted almost ecstatically: "Clara Bow! And how! What a 'mantrap' she is!"
- Oct. 16, 7 p.m.
Double feature
Double Door (1934)
Inspired by a New York legend, this grand guignol melodrama showcases Broadway actress Mary Morris as the demented matriarch of a fabulously wealthy family who will stop at nothing, not even murder, to maintain authority and promote her avarice.

Supernatural (1933)
In the Halperin brothers' artful follow-up to *White Zombie*, Carole Lombard plays a grieving young heiress preyed upon by spiritualists and spirits. During a phony séance, the genuine ghost of an executed murderer takes possession of her body, the better to reach the man who betrayed her, the fake medium.
- Nov. 5, 7:30 p.m.
Double feature
Letter From an Unknown Woman (1948)
Director Max Ophüls' second American feature, set in fin-de-siècle Vienna, chronicles a woman's obsession with a charming, womanizing concert pianist who trifles with her feelings over many years. Ophüls shuttles through time via flashbacks, long takes, and intricate narrative and visual repetitions in one of the most lauded works of his career.

Caught (1949)
After her fairytale marriage, Leonore Eames (Barabra Bel Geddes) is caught in an abusive relationship with her millionaire husband (Robert Ryan). Director Max Ophüls' romanticism here turns to film noir-ish morning after regrets, while creating a film à clef about the abusive head of RKO, Howard Hughes.

Oct. 14–Dec. 18

[Landscapes of Time: The Films of Theo Angelopoulos](#)

This major career retrospective includes all of Greek writer-director Theo Angelopoulos' feature films and a selection of shorts. Internationally recognized as one of the most important auteurs of his generation, Angelopoulos always seems in need of rediscovery in the U.S. This is partly due to the challenging nature of his films, but it is precisely the idiosyncrasies of his formal and thematic concerns that make his films as necessary and urgent today as they have ever been. The Archive co-presents this program with the UCLA Stavros Niarchos Foundation Center for the Study of Hellenic Culture, with the collaboration of the UCLA Center for European and Russian Studies.

Oct. 22, 7:30 p.m.

[Journey from the Fall](#) (2006)

In person: Director Hàm Trần and composer Christopher Wong

Set in the aftermath of the 1975 fall of Saigon, *Journey from the Fall* weaves together stories of a family separated and struggling for freedom. Director Hàm Trần's award-winning drama, inspired by true stories of refugees, artfully defies common narratives about the Vietnamese experience, examining the role of memory and family in communities — and a country — built out of resilience. The Archive presents this program with the UCLA Herb Alpert School of Music, the UCLA Center for Musical Humanities and the Sundance Institute.

Oct. 23, 7 p.m.

[**Outfest UCLA Legacy Project Screening Series**](#)

The Outfest UCLA Legacy Project is a collaboration between the Archive and Outfest to collect, restore and showcase queer film and video.

- Co-presented by the Outfest UCLA Legacy Project, The Andrew J. Kuehn Jr. Foundation and Film Quarterly

Madame Satã (Brazil, 2002) — 20th anniversary

In person: Director Karim Aïnouz

Director Karim Aïnouz brings a visceral, sensuous take to the biopic well suited to his subject, João Francisco dos Santos, the Afro-Brazilian descendent of enslaved people, who became a living legend of Brazilian Carnival as Madame Satã, his drag persona inspired by DeMille's Madam Satan. 20 years after its release, *Madame Satã* still seethes with liberating energy from start to finish.

Oct. 25 –Dec. 17

[**Can't Get That Monster Out of My Mind: Joan Didion and Cinema**](#)

Cinema, and Hollywood in particular, casts a long shadow across the writings of Joan Didion. This series, co-presented with the Hammer Museum, seeks to measure its reach in a variety of ways, considering Didion's work as a screenwriter and her influences, as well as those directors who share a subject with her but diverge, sometimes dramatically, from her unflinching perspective.

- Oct. 25, 7:30 p.m.

Play It As It Lays (1972)

Joan Didion's Hollywood novel *Play It as It Lays* was adapted by Frank Perry, based on a script she penned with her husband John Gregory Dunne. The film proceeds as a kind of hypnotic regression. Its scenes pulse between the memories of an actress played by Tuesday Weld cohering into a distinctive and underappreciated vision of Los Angeles anomie.

- Nov. 3, 7:30 p.m.

The Panic in Needle Park (1971)

A key screenwriting project of Joan Didion and John Gregory Dunne was *The Panic in Needle Park*, a story based on James Mills' novel about drug addicts in love. The pair researched the demimonde depicted by spending time in a hotel near New York's Sherman Square. A harrowing chronicle of addiction, it marked the debut of a young Al Pacino.

- Nov. 12, 7:30 p.m.

The Third Man (U.K., 1949)

Joan Didion counted Carol Reed's thriller, about a writer investigating the suspicious circumstances of a friend's death in postwar Vienna, among her favorites. "Anyone writing for the screen could learn a lot from the penicillin montage," she explained. "It gives you the plot in a very short amount of screen time, yet when you actually analyze it, there are no details. Just images."

- Nov. 15, 7:30 p.m.

The Searchers (1956)

“When John Wayne rode through my childhood, and perhaps through yours,” wrote Joan Didion, “he determined forever the shape of certain of our dreams.” Hers was a profile of a complicated icon. Wayne’s turn in *The Searchers* is arguably the finest of his career, the keystone of John Ford’s inquiry into the psychosis of American racism.

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

The Night of the Iguana (1964)

In a 1964 essay about Hollywood, Joan Didion assessed the industry at a curious interregnum in which filmmakers were freed from the classical studio system but had yet to deliver on the promise of independent productions. One exception she noted was this adaptation of a Tennessee Williams play about the unraveling of a defrocked clergyman working as a tour guide in Mexico.

- Nov. 29, 7:30 p.m.

The Wild Angels (1966)

Roger Corman’s exploitation vehicle about an outlaw motorcycle club helped inaugurate the biker film genre. The idiom fascinated Joan Didion, who saw it as “a kind of underground folk literature for adolescents,” a form that “located an audience and fabricated a myth to exactly express that audience’s every inchoate resentment, every yearning for the extreme exhilaration of death.”

- Dec. 4, 7 p.m.

Didion and the Counterculture

Ringed throughout Joan Didion’s pieces on the counterculture and political militancy of the 1960s is a clear note of skepticism. These four works offer contrasting vibe reports: Agnès Varda’s dispatch on the Black Panthers, Kenneth Anger’s avant-garde summoning, Ralph Arlyck’s portrait of a four-year-old hippie in the Haight, and a documentary about one woman’s path to feminist self-understanding.

Black Panthers (France/U.S., 1968)

Invocation of My Demon Brother (1969)

Sean (1969)

Janie’s Janie (1971)

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

Water and Power and Freeways

Of car culture, Joan Didion famously wrote: “Actual participation requires a total surrender, a concentration so intense as to seem a kind of narcosis, a rapture-of-the-freeway. The mind goes clean. The rhythm takes over.” Babette Mangolte offers a counterpoint in her meditation on Southern California’s built environments, while Pat O’Neill’s classic of Los Angeles experimental filmmaking takes on another of Didion’s preoccupations, West Coast water infrastructure.

There? Where? (1979)

Water and Power (1989)

Oct. 29, 7:30 p.m.

Co-presented with the Latin American Cinemateca of Los Angeles.

- [Dracula](#) (1931, Spanish-language version)

For this version of *Dracula*, produced by Universal for the Spanish-language market, director George Melford filmed his all-Spanish-speaking cast at night on sets being used during the

day by director Tod Browning for his English-language version. Carlos Villarías plays the count, with Lupita Tovar as Eva, the object of his infernal desire. More than a historical curio, *Drácula* stands on its own as an atmospheric horror classic.

Dec. 3, 7:30 p.m.

[Archive Talks](#)

In person: Julie A. Turnock, associate professor of Media and Cinema Studies, University of Illinois, Urbana-Champaign.

Digital visual effects brought unparalleled freedom to filmmakers, so why do so many blockbusters look the same? In Julie Turnock's latest critical examination of the history and aesthetics of visual effects, *The Empire of Effects: Industrial Light and Magic and the Rendering of Realism*, Urbana-Champaign argues that this is due to the outsized influence of Industrial Light and Magic. Turnock will give a brief talk, followed by a screening of *The Mermaid* and a conversation.

- **The Mermaid** (China, 2016)
Crucial to the madcap energy of writer-director Stephen Chow's comedy about a band of mermaids fighting to save their ocean home is the wild style of its visual effects. Fins fly, tentacles writhe and bodies—human and otherwise—are flung about in defiance of physics—and ILM's influence over effects aesthetics. Neither “bad” nor “wrong,” they offer a counterpoint to the relentless realism of the standard blockbuster.

Dec. 9 and 11

[Radical Films: A Weekend with Robert Carl Cohen](#)

In person: Director Robert Cohen will be present for both screenings.

After graduating from UCLA with a master's in film, Robert Carl Cohen worked as a filmmaker and foreign correspondent, focusing on politics and social justice issues. Traveling to places like China, Cuba and East Germany, Cohen produced a one-person counter-history to America's dominant Cold War narrative. The Archive presents a selection of works that illustrate Cohen's lasting contribution to the documentary field.

- Dec. 9, 7:30 pm
Mr. Wister, the Time Twister (France, 1956)
This charming but poignant short animation centers on a man and his dog who, harried by the speed and noise of the modern age, escape through time to find a better fit.

Mondo Hollywood (1967) — Director's cut!
Mondo Hollywood is a kaleidoscopic vision of the wildly fertile cultural and political landscape of Los Angeles in the late 1960s. Behind the camera, Robert Carl Cohen takes in the crazy parade from Hollywood to UCLA, from the Laurel Canyon to South Central, with an ethnographer's eye for customs and traditions, just as they all came undone and anything felt possible.
- Dec. 11, 7 p.m.
Inside Red China (1957)
In 1957, NBC-TV sent Robert Carl Cohen to report on a group of American students on tour in China in defiance of the U.S. government's travel ban, making him the first U.S. journalist to film in China since the Communist victory in 1949. The result is a still fascinating travelogue of a country undergoing seismic changes in every aspect of life.

Committee On Un-American Activities (1962)
By 1962, the House Committee Investigating Un-American Activities had been riding roughshod over American politics and culture for almost three decades in its paranoid hunt for subversion. In this first of its kind activist documentary, Robert Carl Cohen takes the

Committee to task through a critical history of its founding and its corrosive effects on American public life.

[Virtual Screening Room](#)

The Archive's [Virtual Screening Room](#) continues to offer online access to a broad spectrum of Archive-curated programs.

- Oct. 20, 4 p.m.

[Horror Television of the 1970s: “The House and the Brain”](#)

A rare time capsule of horror television directed by Gloria Monty (*General Hospital*), with guest speaker Elana Levine, author of *Her Stories: Daytime Soap Opera and U.S. Television History*.

The Classic Ghosts: “The House and the Brain” (5/20/1973)

Shot on videotape, the highly atmospheric drama concerns a young woman (Carol Williard) trapped by a guardian (Hurd Hatfield) that compels her to lure victims to their castle for demonic purposes. The gothic work artfully combines elements of vintage paperback romance novels, the cult-classic *Dark Shadows*, and B-movie frights. A rare time capsule of 1970s horror television, directed by pioneer Gloria Monty (*General Hospital*). Guest speaker: Elana Levine, author of *Her Stories: Daytime Soap Opera and US Television History*.

- Dec. 8, 4 p.m.

[KCET-TV Pioneers: Los Angeles Documentary in the 1970s](#)

A special screening of three rare 1970s TV documentaries and a panel discussion with their award-winning directors: Jesús Salvador Treviño (*América Tropical*), Thandeka, a.k.a. Sue Booker (*Doin' It at the Storefront*) and Lynne Littman (*Number Our Days*). The panel will be moderated by Joshua Glick, author of *Los Angeles Documentary and the Production of Public History, 1958–1977*.

América Tropical (6/22/1971)

Filmmaker/producer Jesús Salvador Treviño examines the whitewashing of illustrious Mexican artist David Alfaro Siqueiros' 1932 mural in downtown Los Angeles, which vividly depicts U.S. imperialism and the brutal exploitation of indigenous populations across the Americas.

Doin' It at the Storefront (7/1/1973)

In this rare surviving episode of *Doin' It at the Storefront*, producer-host Sue Booker (Thandeka) tours the show's headquarters in South Los Angeles and interviews Tony Brown, Dean of Education at Howard University and executive producer of the pioneering PBS series *Black Journal*.

28 Tonight: Number Our Days (10/4/1976)

Director-producer Lynne Littman and anthropologist Barbara Myerhoff document the vibrant culture and socioeconomic challenges of an elderly Jewish community in Venice, California.

For details, updates, registration information and important health guidelines, please visit 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 450,000 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) 489-6002 or msoto@cinema.ucla.edu.