

Free winter cinema: UCLA Film & Television Archive screenings

Public programs run through March 2023 at the Billy Wilder Theater at the Hammer Museum

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LOS ANGELES (Jan. 25, 2023) – The UCLA Film & Television Archive greets 2023 with a big-screen lineup including world premiere restorations, inspiring contemporary Black cinema, a celebration of film pioneer Marion Davies, special screenings honoring martial arts icon Bruce Lee and the innovative 1960s gothic horror and science fiction series *The Outer Limits*, and much more.

“The Archive opens the new year with public programs appealing to a deep appreciation for the expansive worlds of the moving image, and we welcome audiences to immerse themselves in our wide collection of stories rooted in belonging and breaking ground,” said May Hong HaDuong, director of the Archive, a division of UCLA Library. “This season’s programming also centers the incredible contributions of women artists, and the Archive is delighted to present works by visionary artist Cauleen Smith, in partnership with the Hammer Museum; films by groundbreaking director Julie Dash; and a rare documentary exploring the experiences of women in prison.”

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.

Feb. 12–March 5

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+.

- Feb. 12, 11 a.m.
Ponyo (2008)
Another enduring classic from master animator Hayao Miyazaki, *Ponyo* blends childhood wonder, high adventure and a compelling appeal for the environment in its story of a boy who discovers a magical goldfish on the shore of his small fishing village.
- March 5, 11 a.m.
Shiloh (1996)
Based on the Newbery Award-winning novel by Phyllis Reynolds Naylor, *Shiloh* tugs at the heart in the best tradition of tales about boys and their dogs. After Shiloh, an adorable beagle, follows him home, Marty (Blake Heron) makes it his mission to rescue his new best friend from his current owner, a cantankerous, abusive hunter (Scott Wilson). Adventures, friendships and lessons in growing up follow!

Jan. 27, 7:30 p.m.

Cinema '62

In person: Stephen Farber, Michael McClellan, authors, “Cinema ’62: The Greatest Year at the Movies.” In their book “Cinema ’62: The Greatest Year at the Movies,” film critic Stephen Farber and veteran film industry professional Michael McClellan make the case that 1962 saw “an explosion of provocative cinema” that transformed the art forever. Farber and McClellan will be in person for a book signing and conversation as part of a special double-bill featuring:

War Hunt (1962)

Made by brothers and UCLA film school graduates, director Denis Sanders and producer Terry Sanders, *War Hunt* presaged the anti-war, anti-establishment sentiments that would soon rock American culture with its sharp exploration of the moral conflict between two soldiers, a new recruit (Robert Redford, in his big screen debut) and a grizzled veteran (John Saxon), as they navigate the closing days of the Korean War.

Ride the High Country (1962)

Misunderstood and mishandled by MGM, *Ride the High Country* was championed by critics at the time of its release who saw behind its dark take on the closing of the West a new voice worth watching. Director Sam Peckinpah’s reconfiguration of a classic studio genre set the stage for the decade of revisionist Westerns to come.

Jan. 28–March 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.

- Jan. 28, 7:30 p.m.

We’re Alive (1974) – *Restoration World Premiere!*

Co-presented with the UCLA Center for the Study of Women | Barbra Streisand Center (CSW | Streisand Center)

In person: Michie Gleason, Christine Lesiak and Kathy Levitt; Archive director May Hong HaDuong; Grace Kyungwong Hong, UCLA associate professor of Asian American studies and gender studies; and Colby Lenz, deputy director of policy and community research at the Center for the Study of Women | Barbra Streisand Center

We’re Alive is the 1974 student-made documentary directed by UCLA School of Theater, Film and Television alumnae Michie Gleason, Christine Lesiak and Kathy Levitt in collaboration with prisoners at the California Institution for Women in Chino, chronicles the women’s experiences of being incarcerated.

- Jan. 29, 7 p.m.

Solomon King (1974)

The Archive presents the long-lost Black action film *Solomon King*, newly restored after one of the few surviving prints was discovered in the Archive’s collection. The brainchild of Sal Watts, an Oakland-based writer, director, actor and entrepreneur, “Solomon King” is a scrappy, ’70s-era time capsule of the vibrant community Watts marshaled to make the film with a two-fisted message of Black empowerment. Watts’ widow, Belinda Burton-Watts, will take part in a video-conferencing conversation following the screening.

- Feb. 11, 7:30 p.m.

Daughters of the Dust (1991)

In person: Filmmaker Julie Dash and Zama Dube, a media artist and doctoral candidate in cinema and media studies at UCLA, who will offer an intimate perspective on Dash's films through the lens of transnational Black feminism and discuss how Dash's Black expressive forms continue to inspire contemporary Black filmmakers.

Director Julie Dash's *Daughters of the Dust* is now recognized as a classic but was overlooked for years by critics and audiences — except those who saw themselves and their stories in this tale of Gullah women living off the coast of South Carolina in the early years of the 20th century.

Preceded by

Diary of an African Nun (1977)

A nun in Uganda weighs the emptiness she finds in her supposed union with Christ. Adapted from a short story by Alice Walker, the film's graphic simplicity and pantomimed performance by Barbara O. Jones give it an intensity that anticipates Julie Dash's work on *Daughters of the Dust*.

- March 3–5

UCLA AMIA Student Chapter Takeover!

As part of the Archive's new collaboration with the UCLA student chapter of the Association of Moving Image Archivists, three students curated a program of prints and media from the Archive's collection.

March 3, 7:30 p.m.

Titles with Notable Restoration Histories – presented by student Yesenia Perez, highlights the importance of international preservation collaborations.

The Prowler (1951)

Set in a shadowy post-war Los Angeles, *The Prowler* focuses on a wealthy, neglected housewife (Evelyn Keyes) who spends her evenings alone, with only her husband's voice on the radio for company. When she's startled by a peeping tom, a calculating cop (Van Heflin) answers the call, turning her ordered life upside down. *The Prowler* suffered the fate of many independently-produced films: studios failed to preserve it to the point that only one deteriorating print remained.

La Bestia Debe Morir (Argentina, 1952) – *in Spanish with English subtitles*

In *La Bestia Debe Morir*, Uruguayan director Román Viñoly Barreto explores the haunting story of a writer grieving the murder of his young son, and the chilling transformation that follows as he embarks on a quest for vengeance. Using negatives from the Museo de Arte Latinoamericano de Buenos Aires (MALBA) for its restoration, *La Bestia Debe Morir* exemplifies the international collaborations capable of reviving exceptional but overlooked works at risk of becoming definitively lost.

March 4, 7:30 p.m.

Restoring and Reinvigorating "Failures" – presented by student Felicity Flesher, turns an eye to the restoration of less well-known films.

The Strange Affair of Uncle Harry (1945)

German-born master of the thriller Robert Siodmak helms this daring melodrama about a lonely bachelor (George Sanders) torn between his domineering sister and a promising romance. After a poor box office showing, the film was seen for years in a heavily edited reissue version titled *The Zero Murder Case*. The UCLA Film & Television Archive was able to restore the film to its original form and has continually updated the sound and image quality with newly discovered elements.

Secret Beyond the Door (1947)

What begins as an exotic romance for newly wealthy bride Celia (Joan Bennett) and her secretive groom Mark (Michael Redgrave) turns sinister when Celia uncovers Mark's macabre hobby. This twist on the Blackbeard tale previewed terribly and would lose over \$1 million with poor reviews. Upon revisit, *Secret Beyond the Door* is an intriguing Hollywood effort from director Fritz Lang with its investigation of Freudian neuroses translated through nightmarish imagery and a hypnotizing Miklos Rozsa score.

March 5, 7 p.m.

UCLA Film Faculty Found in the Archives – student Christopher Castro spotlights works from famed film auteurs and UCLA film school faculty members Dorothy Arzner and Jean Renoir.

Anybody's Woman (1930)

Ruth Chatterton plays Pansy Gray, an out of work chorus girl who ends up married to a well-to-do lawyer Neil Dunlap (Clive Brook) after a night of drunken debauchery and must adjust to a new life where even the servants look down on her. As one of Arzner's pre-Code films, *Anybody's Woman* exemplifies the director's signature focus on characters who exist in the periphery of life, all while presenting a screwball comedy focused on gendered class dynamics.

The Diary of a Chambermaid (1946)

Paulette Godard plays the ambitious servant whose arrival into an eccentric household of decadent French aristocrats eventually wreaks havoc. Breaking away from the leisurely documentary style found in his previous US film, *The Southerner* (1945), *The Diary of a Chambermaid* has a theatrically stylized continental flair. The film's subversive bitterness and subtle melodramatic nature illustrate the director's brilliant interweaving of the working and elite classes.

Feb. 4–26

[Marion Davies: Captain of Her Soul](#)

In person on Feb. 4 and 5: Author Lara Gabrielle will sign copies of her book in advance of the screenings. A producer, philanthropist and vivacious screen presence, Marion Davies was always much more than her popular public image as the longtime companion of media mogul William Randolph Hearst. Inspired by Lara Gabrielle's new biography, "Captain of Her Soul: The Life of Marion Davies," this series centers Davies as a pioneering producer and screwball comedian.

- Feb. 4, 7:30 p.m.
Show People (1928)

Marion Davies takes center stage in King Vidor's hilarious send up of Hollywood pretension as Peggy Peppers, a southern ingénue who comes to Hollywood with dreams of drama but stumbles her way into slapstick success. Vidor gives Davies ample time to display her comedic talents prompting the *New York Times* reviewer to remark that "Miss Davies can be said to have found her métier."

- Feb. 5, 7 p.m.

Blondie of the Follies (1932)

Blondie of the Follies follows two women who work their way up from the tenements to Park Avenue and the toll it takes on their friendship. Blondie (Marion Davies) follows Lottie (Billie Dove) onto the stage where they both find success until a Manhattan socialite (Robert Montgomery) comes between them. The focus of this sharp-witted drama script by Frances Marion and Anita Loos is the complex dynamic between friends forced into competition.

Peg O' My Heart (1933)

Marion Davies plays the daughter of an Irish fisherman who's swept away from home to the heart of English aristocracy when her maternal grandfather leaves her his estate—provided she can become a lady. Screenwriter France Marion adapted the hit Broadway play of the same specifically to suit Davies' maturing personality. While Davies sweeps through every scene with plenty of bounce—rounded out by a charming brogue—this would be Davies' last juvenile role.

- Feb. 12, 7 p.m.

Beverly of Graustark (1926)

After conspirators attack, Marion Davies must pretend to be her brother until he recovers enough from an assassination plot to assume his place on the throne of a fictional European kingdom. Intrigue, political and romantic follow with a bobbed Davies deliriously swapping gender roles throughout as both prince and princess in this thoroughly charming comedy. This newly restored version by the Library of Congress includes the final sequence originally shot in two-color Technicolor.

The Cardboard Lover (1928)

After her turn in *Show People*, *The Daily News* anointed Marion Davies "filmdom's most hilarious comedienne," so MGM raced her into another comedy which would prove to be one of her most enduringly popular. As a ready-for-mischief American abroad, Davies falls hard for a European tennis champion who, in turn, recruits her in a scheme to make his wandering fiancée jealous.

- Feb. 26, 7 p.m.

Lights of Old Broadway (1925)

Marion Davies exuded a universal charm whether playing an aristocrat or a waif. In *Lights of Old Broadway*, she plays both as twins separated at birth, one brought up in high society, the other in the tenements. This new restoration from the Library of Congress features a stunning finale shot in two-color Technicolor along with hand-tinting. The film's success helped Davies negotiate a better contract with MGM, including producer credit on all her subsequent films.

The Patsy (1928)

King Vidor's plan for his first-time directing Marion Davies was simple: "Why don't we forget the play that's written and let Marion do as she does?" And boy does she! *The Patsy* shines as a showcase for Davies emerging comic persona as she stirs up romantic chaos as a younger, put upon daughter who hatches a plan to win away her older, pampered sister's beau.

Feb. 18, 7:30 p.m.

[Outfest UCLA Legacy Project Screening Series](#)

The Outfest UCLA Legacy Project is a collaborative effort bringing together the UCLA Film & Television Archive and Outfest to collect, restore and showcase queer film and video.

Co-presented with The Andrew J. Kuehn Jr. Foundation and the Sundance Institute

Appropriate Behavior (2014)

In person: Desiree Akhavan and Maria San Filippo, associate professor, Emerson College.

In her debut feature, writer-director Desiree Akhavan stars as Shirin, a bisexual 20-something Iranian American woman navigating the social mores and romantic possibilities of Park Slope, Brooklyn. With irreverent, deadpan wit, Akhavan subverts expectations of the romantic comedy while expanding the vision of queer representation on screen.

March 9–11

[Cauleen Smith—In Space, In Time](#)

In person: artist Cauleen Smith, program curator Steve Anker; independent curator Jheanelle Brown; and Alena Williams, assistant professor in the department of visual arts at UC San Diego

The Archive and the Hammer Museum present three nights of work by Los Angeles-based filmmaker and multimedia artist Cauleen Smith, including a rare performance of her ever-evolving audio-visual production *Black Utopia LP* and two programs of short films, including the premiere of her newest film, *My Caldera* (2022). Moving compellingly between multimedia installations, slide performances and a wide variety of films, Smith creates nuanced portrayals of African diaspora culture and its troubled history in the United States, as well as issues facing Black women in contemporary life.

- March 9, 7:30 p.m.

Program 1: Black Utopia LP Performance

In its first Los Angeles presentation since 2013, *Black Utopia LP* combines 35mm slide projection with the artist's own vinyl LP—a collage of lectures, rehearsals, and live performances by Sun Ra—into a 90-minute “film without film” that is a passionate reflection on and mashup of contemporary African diaspora culture. Emerging from Cauleen Smith's extensive research on Afrofuturism, the performance involves history, music, outer space and African divination. Each time the work is performed, Smith creates new slides pertaining to the current moment, and tonight's version includes material recorded in Los Angeles.

- March 10, 7:30 p.m.

Program 2: Black Echoes and Imperatives

A program of nine films that circle around urgent Black voices both real and imagined, ranging from the present to the past and from renowned political activists to artistic visionaries, including one of Smith's earliest and best-known films *Chronicles of a Lying Spirit* by Kelly Gabron (1992);

the poignant and elegiac *Crow Requiem* (2015); the redolent utopian testament *Pilgrim* (2017); the astonishing interventionist *Space is the Place - A March for Sun Ra* (2011) and more.

- March 11, 7 p.m.

Program 3: Epochal Cultures—Chicago and New Orleans

Cauleen Smith portrays two vital Black cultures, Chicago and New Orleans, through several fantasy and documentary films that focus on creative personalities and locations that are vital to these two cities. Included are selections from Smith's *The Way Out is the Way Two* (2012) a cycle of 14 musical and philosophical short pieces made in Chicago; and her little seen short feature, *The Fullness of Time* (2008), and the premiere of Smith's newest film, *My Caldera* (2022).

March 17, 7 p.m.

[Archive Talks](#)

Archive Talks pairs leading moving-image historians and scholars with screenings of films they have focused on in 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.

- **The Misfits** (1961)

In person: Emily Carman, associate professor of film and media studies, Chapman University. Director John Huston's *The Misfits* was one of the most volatile productions of his career with its ensemble cast headlined by a trio of screen icons, Clark Gable, Marilyn Monroe and Montgomery Clift. Drawing on new primary research, film historian Emily Carman argues that the clash of the film's star personas and performances marks it as a key turning point in the shift from old to new Hollywood.

Feb. 25 and March 18

[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. The series is made possible by the John H. Mitchell Television Programming Endowment.

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

Bruce Lee: "The Way of the Intercepting Fist"

In person: Shannon Lee, daughter of Bruce Lee and author of "Be Water, My Friend: The Teachings of Bruce Lee." Admired worldwide for his incomparable martial arts skills, Lee's legacy extends far beyond his physical talents, with his teachings on self-actualization also inspiring legions of fans and further defining the icon's lasting influence. Join the Archive for this special screening celebrating the philosophies of Bruce Lee.

Longstreet: "The Way of the Intercepting Fist" (3/9/1972, rebroadcast of a program originally aired on 9/16/1971)– *With original commercials!*

Written by Academy Award-winning screenwriter Stirling Silliphant (*In the Heat of the Night*), this primetime drama showcased Bruce Lee's philosophy of Jeet Kune Do. In the series' debut episode, Lee exudes star power as an antique dealer that befriends a blind detective (James Franciscus) grappling with self-doubt. Series executive producer Silliphant and Lee were close

friends, with the screenwriter previously having written a scene-stealing part for the martial artist in the feature film *Marlowe* (1969).

Enter the Dragon (1973)

Original 35mm Technicolor dye-transfer print from the Academy Film Archive!

A seminal '70s cult film, *Enter the Dragon* remains eminently rewatchable due to Bruce Lee's unmatched charisma and the exquisite fight scenes he choreographed. Shot on location in Hong Kong, the action-packed film artfully combines elements of Bond and Blaxploitation. In between displays of martial arts prowess amongst the most riveting ever captured on film, the epic features quiet moments that allow Lee to illuminate his beliefs as a teacher and philosopher.

- March 18, 7:30 p.m.

We Are Controlling Transmission: The Outer Limits

60th Anniversary Screening - Original 16mm and 35mm Network Prints!

In person: Panel discussion with authors Joanne Morreale, David J. Schow, "The Outer Limits Companion"; Marc Scott Zicree, "The Twilight Zone Companion."

Writer-director Leslie Stevens' series represents a literate hybrid of gothic horror and science fiction previously unseen on television. With major contributions by writer-producer Joseph Stefano (screenwriter of *Psycho*), the innovative program chillingly explored Cold War anxieties surrounding the rapidly developing Space Age. The series' most memorable episodes profoundly explored the dark realization that humanity's primitive moral capacities cannot keep pace with its technological advances.

The Outer Limits: "Please Stand By" (a.k.a. "The Galaxy Being," 9/16/1963)

Original 35mm network pilot print!

Written and directed by series creator Leslie Stevens (*Private Property*), this humanist pilot was originally to air under the title *Please Stand By*, which ABC rejected for evoking grim news bulletins of the recent Cuban Missile Crisis. Academy Award-winner Cliff Robertson (*Charly*) stars as a radio engineer whose electronic experiments make contact with a powerful being from another galaxy. A profound drama with highly-innovative special effects that remain startling 60 years later.

The Outer Limits: "The Bellerophon Shield" (2/10/1964)

16mm print with original commercials!

Shakespeare's *Macbeth* and Clouzot's *Les Diaboliques* (1955) inform this gothic horror and science-fiction mash-up co-written by series co-mastermind Joseph Stefano. Sally Kellerman (*M*A*S*H*) stars as a woman trapped by indescribable terror when her scientist husband's (Martin Landau) invention summons an alien with Earth-altering abilities. Co-starring Tony Award-winner Chita Rivera and featuring the expressionist cinematography of Academy Award-winner Conrad Hall.

[Virtual Screening Room](#)

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

- Jan. 26, 4 p.m.

Trailblazer Betty White: Archival Rarities

Introduced by Al Martin, Associate Professor of Cinematic Arts, University of Miami.

Celebrating the legacy of the irreplaceable first lady of television 101 years after her birth, the Archive presents two rare TV productions in tribute to Betty White. Screening first is the live *United States Steel Hour* episode "Scene of the Crime" (1962), starring White in a rare dramatic role. Followed by an original promotional reel for the daytime program *The Betty White Show* (1954) which demonstrates the multifaceted talents of the effervescent star.

U.S. Steel Hour: "Scene of the Crime" (6/27/1962)

When a mysterious stranger (Harry Townes) arrives at her seemingly serene boarding house, a young school teacher (Betty White) finds herself at the center of a horrific, decades-old murder. This claustrophobic live production from New York offers chills and noir twists, representing an unexpected showcase for beloved television icon Betty White's mostly untapped dramatic range. A rare, forgotten footnote in White's Television Academy Hall of Fame career. Presented with original commercials.

The Betty White Show: promotional film (1955)

This not-for-broadcast television industry promo film, hosted by Betty White, showcases highlights from the star's eponymous daytime program. Directly addressing the camera with a stack of kinescopes at the ready, White presents clips from her comedy/variety program featuring special guests including comedian Danny Thomas, actor Cesar Romero, dancer Gilda Grey, and fellow icon, Lassie. Most prominently, the reel illuminates White's enduring charm and skills as a singer, performer, producer and commercial pitchwoman.

For details and admission information, 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.