



UCLA Film & Television Archive’s December programs celebrate film critic J. Hoberman and Strand Releasing at the Billy Wilder Theater, Hammer Museum

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LOS ANGELES (Nov. 19, 2019) – The UCLA Film & Television Archive is pleased to announce two new programs this December. To commemorate critic J. Hoberman’s new book, *Make My Day: Movie Culture in the Age of Reagan*, on December 6 and 7, the Archive will screen four films—*First Blood*, *They Live*, *Back to the Future* and *Desperately Seeking Susan*—and host Hoberman for book signings before each show beginning at 6:30 p.m. in the lobby of the Billy Wilder Theater.

The second program honors the 30th anniversary of Strand Releasing, a leading distributor of foreign language, American independent, and documentary films, taking risks and embracing daring, sometimes outrageous filmmakers and works at which others might balk. The Archive’s December 13 celebration event is the Los Angeles premiere and last stop of a national tour of *30/30 VISION: Three Decades of Strand Releasing*. This screening will be preceded by a conversation with Strand Releasing founders Jon Gerrans and Marcus Hu, and include an extended introduction from Sundance Film Festival programmer Mike Plante and filmmakers Andrew Ahn, Gregg Araki, Fenton Bailey & Randy Barbato, Bradley Rust Gray, Connor Jessup, So Yong Kim, Tommy O’Haver, Jenni Olson and Lulu Wang.

[Make My Day: Movie Culture in the Age of Reagan](#)

December 6, 2019 – 7:30 p.m. - [First Blood / They Live](#)

***First Blood* (1982)** - Still at the top of the box office charts in the fall of 1982 when Vietnam Veterans Memorial officially opened, *First Blood* upended the returning vet genre. Pushed to the limit by a small-town sheriff, Stallone’s John Rambo fights back, equal parts “super-grunt, Green Beret, hippie protester, VC guerilla, righteous outlaw [and] Hollywood Freedom Fighter” in a violent mash up of “patriotic and countercultural signifiers” that launched a decade-defining franchise.

***They Live* (1988)** - Released the week before George H.W. Bush was elected to succeed his boss of eight years, *They Live* posits that human society is secretly controlled by a race of yuppie aliens. Explicitly crafted by John Carpenter as a critique of Reaganism, it stands as the last, great masterpiece of the kind of “topical, metaphoric genre film” that achieved a resurgent purpose during the Reagan era then faded away.

December 7, 2019 – 7:30 p.m. - [Back to the Future / Desperately Seeking Susan](#)

***Back to the Future* (1985)** - “An American Oedipus,” Marty McFly (Michael J. Fox) travels back in time to the 1950s, with the help of eccentric inventor Doc Brown (Christopher Lloyd), to ensure his

parents get together at the high school dance and so realize his own existence. Robert Zemeckis channels Spielbergian nostalgia to evoke a “comforting past to improve the present and even frame the radiant future,” and so perfectly encapsulates Reagan’s own appeals to a sanitized movie version of American history.

Desperately Seeking Susan (1985) - The mid-way point of Reagan’s two-term presidency saw the emergence of a genre deeply rooted in the moment: the comedy of yuppie angst. Director Susan Seidelman’s *Desperately Seeking Susan* is a quintessential example of the form with its gender formula flipped. Here it’s a discontent professional woman (Rosanna Arquette) who pursues her object of desire (Madonna) into an exotically-represented bohemian underworld.

[Celebrating Strand Releasing at 30](#)

December 13, 2019 – 7:30 p.m. - 30/30 VISION: Three Decades of Strand Releasing

Over 30 filmmakers and friends of Strand Releasing have come together to honor the company’s indelible contribution to independent cinema over the past 30 years. The participating filmmakers have each created a short film for the project entitled *30/30 VISION: Three Decades of Strand Releasing*. The films were all shot on iPhones. The program is produced by Strand and filmmaker Connor Jessup.

An omnibus film featuring newly-commissioned short works by Andrew Ahn, Karim Ainouz, Fatih Akin, Gregg Araki, Roddy Bogawa, Catherine Breillat, Brady Corbet, Amy Davis & Jon Moritsugu, Alain Gomis, Bradley Rust Gray, Alain Guiraudie, Lynn Hershman, Christophe Honoré, Connor Jessup, Jon Jost, Isaac Julien, Tom Kalin, So Yong Kim, Bruce LaBruce, Tommy O’Haver, Jenni Olson, Rithy Panh, Daniel Ribeiro, João Pedro Rodrigues, Ira Sachs, James Schamus, A.B. Shawky, Cindy Sherman, Elisabeth Subrin, Athina Rachel Tsangari, Rose Troche, Lulu Wang & Anna Franquesa-Solano, John Waters, Apichatpong Weerasethakul and World Of Wonder (Fenton Bailey & Randy Barbato).

Doors open 30 minutes prior to program start time. Tickets are \$10 each online. Discounted tickets only apply at the box office: \$9 general admission; \$8 for non-UCLA students, UCLA Alumni Association Members and seniors. Free admission for UCLA students.

About UCLA Film & Television Archive

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 sixth-largest moving image repository in the world, and the second largest in the U.S., behind only the Library of Congress, the Archive’s more than 450,000 holdings are stored in a state-of-the-art facility that meets and exceeds all preservation standards, from nitrate film to digital.

The Archive Research and Study Center provides free access to its holdings to researchers, writers and educators. Many of the Archive’s projects are screened at prestigious film events around the globe, as well as [locally at UCLA's Billy Wilder Theater](#).

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