



Saving Film & Television for Future Generations

*UCLA Film & Television Archive Presents The Young and the Reckless: A Weekend with Sandi Tan
June 21-22, 2019 at the
Billy Wilder Theater at the Hammer Museum in Westwood*

FOR IMMEDIATE RELEASE

LOS ANGELES, CA (June 17, 2019) – The UCLA Film & Television Archive is excited to present *The Young and the Reckless: A Weekend with Sandi Tan*, including four films in dialogue with Tan’s teenage road movie that never was. These features represent the inspiration she found in “youth in revolt” stories and tales of outsiders, screening June 21-22, 2019 at the Billy Wilder Theater at the Hammer Museum, 10899 Wilshire Blvd., Los Angeles, CA 90024.

Fresh off the massive critical acclaim of her first feature-length documentary film, *Shirkers*, film critic, writer and filmmaker Sandi Tan has been on a world tour, recounting the story behind the unfinished film shot with her friends in Singapore in 1992. What has emerged from these public Q&As, online interviews and print articles is more than just the story behind the film; Tan has duly won over cinephiles and culture fiends alike with her acute taste, undying curiosity and an archaeologist’s tenacity for unearthing heretofore unsung cinematic gems.

We invited Tan to dig through our vaults to excavate a handful of films that have inspired her, culminating in her dream program, all from UCLA Film & Television Archive’s extensive collection. For one weekend, we are thrilled to have guest curator Sandi Tan present these four films:

June 21, 7:30 p.m. - *Pola X* / *River’s Edge*

In person: filmmaker and guest curator Sandi Tan and American-British actress Lone Skye.

***Pola X* (France/Switzerland/Germany/Japan, 1999)** is in French with English subtitles. “It involves romantic maybe-siblings played by Guillaume Depardieu and Yekaterina Golubeva, the boy’s mom (Catherine Deneuve), graphic sex, fast bikes, darkness and death (Sonic Youth shows up, too). Carax was reaching the tail end of his *enfant-terrible*hood (he was 38) and the film feels like his cinematic scream into the abyss of the oncoming millennium. He was right to scream: both his gorgeous young leads are dead (Depardieu at 27 in 2008, Golubeva at 44 in 2011). Then there’s the ghostly, pseudonymous Carax himself who’s as likely to be sipping tea near the Pont Neuf in Paris as sitting in the dark of this theatre, behind you.”—Sandi Tan.

***River’s Edge* (1986)** “If you were a teenager in 1986, you might have been drawn in by the strange aura of newcomer Keanu Reeves. If you were older, maybe it was the hand wringing over screenwriter Neal Jimenez’s depiction of casual teenage anomie: a girl is murdered by her boyfriend, his friends get drawn in; there’s guns, drugs and sleeping-bag sex. It felt fresh in that familiar, depressing, suburban way, you know?”

“Shot by Frederick Elmes (who also shot *Blue Velvet* at around the same time), *River’s Edge* is notably darker in tone than *Stand By Me*, the other kids-find-a-dead-kid’s-body movie from 1986. There are career-high performances by Lone Skye, Crispin Glover, Dennis Hopper and creepy little Joshua Miller (now a screenwriter). Tujung and Sunland stood in for gloomy NorCal. The director is Tim Hunter, who went on to make golden-age television shows like *Breaking Bad* and *Mad Men*.

The film won the Spirit Award for Best Picture and showed the way forward for American indies; alas, few could follow.” — Sandi Tan.

June 22, 7:30 p.m. - Tarnation / Goodbye South, Goodbye

In person: filmmaker and guest curator Sandi Tan and Tarnation filmmaker Jonathan Caouette.

Tarnation (2003) “Barely 30 when he completed this filmic memoir for \$218.32, selfie-king Jonathan Caouette turned his traumatic youth with a schizophrenic mom into a mesmeric gothic fairy tale like no other—and in so doing showed us he was not just an artist but a magician. Weaving together treasures from his personal archive (photos, home video, Super 8, whispered-into-mic audio) with an energy that still feels urgent and raw and new, Caouette and co-editor Brian A. Kates (whose 2018 credits include *Private Life*, *We The Animals* and *The Marvelous Mrs. Maisel*) puts all of today’s Instagram stories and reality TV confessionals to shame.”

“A sensation when it screened at Cannes in 2004 and a legend ever since, this jigsaw self-portrait seemingly unlocks its truths as you watch. Pain, beauty. Torment, ecstasy. Come bear witness to this transfiguration.” — Sandi Tan.

Goodbye South, Goodbye (Taiwan, 1996) in Mandarin and Taiwanese with English subtitles. A stylish riff on the gangster genre, re-tooled for a modern Taiwanese context, director Hou Hsiao-hsien's film profiles the lives of a group of crooks with dreams of surfing the Taiwanese economic miracle—if only they can figure out how. A comedy of inertia, with overwrought scheming glacially leading to hilariously bungled schemes, the almost non-starting plot is a hilarious showcase of behaviors and suggests a larger national story of haphazard economic experience.

More details and tickets are available on the Archive [website](#).

Doors open at 7 p.m. Program starts at 7:30 p.m. Tickets are \$10 each online, \$9 in person, and \$8 discount for non-UCLA students and seniors. UCLA students always receive free admission.

About UCLA Film & Television Archive

The mission of the UCLA Film & Television Archive is to save film and television for future generations.

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.

A unit of the UCLA School of Theater, Film and Television, the Archive’s 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](#).

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