

**UCLA Film & Television Archive presents fall 2024 lineup of cinematic and TV treasures**

Free public programs run through Dec. 15 at the Billy Wilder Theater at the Hammer Museum



*Chungking Express (Hong Kong, 1994) Miramax/Photofest ©Miramax Films*

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**LOS ANGELES (Oct. 11, 2024)** – The UCLA Film & Television Archive’s fall lineup of public programs features a diverse range of screenings for film and TV enthusiasts of all ages, from sci-fi to family flicks, and cult classics to independent cinema, along with TV treasures, domestic and international shorts and feature films, anniversary celebrations with special in-person guests, and more.

The season kicked off with the series [Science Fiction Against the Margins](#), which runs until Dec. 14 as part of Getty’s “PST ART: Art & Science Collide” initiative. (Read the [Newsroom story](#).)

Co-presented with the Hammer Museum, the popular matinee series [Family Flicks](#) (Oct. 13–Dec. 15) continues to showcase new and classic family-friendly films from around the world.

**Featuring Rod Serling, Lisa Cholodenko and John T. Caldwell**

On the evening of Oct. 13, [Archive Television Treasures](#) presents a screening of [Rod Serling’s Playhouse 90: ‘A Town Has Turned to Dust](#) (U.S., 1958) — including original commercials — followed by a Q&A with Molly A. Schneider, author of “Gold Dust on the Air: Television Anthology

Drama and Midcentury American Culture.” A book signing with Schneider will take place before the event.

One of the fall’s highlights is the Oct. 25 restoration world premiere of Lisa Cholodenko’s critically acclaimed independent film [High Art](#) (U.S., 1998), a provocative love story of ambition and sacrifice. Part of the [Archive Treasures](#) program, the screening is co-presented with the Sundance Institute and will feature Cholodenko and other special guests in person.

On Oct. 26, the Archive, in partnership with the UCLA Chicano Studies Research Center and the UCLA School of Theater, Film and Television, presents [Border Wars: The Radical Ethnography of John T. Caldwell](#), a selection of Caldwell’s experimental documentaries exploring the exploitation of migrant workers and the roots of populist rhetoric in the current election cycle.

### **A film tribute to Giant Robot magazine**

Presented by the Archive in partnership with the Yanai Initiative for Globalizing Japanese Humanities at UCLA, [A Film Series for You: Celebrating Giant Robot’s 30th Anniversary](#) will run for seven nights between Nov. 1 and 17, paying homage to the history of *Giant Robot* magazine, founded in 1994 by UCLA alumnus Eric Nakamura.

Co-curated with Nakamura, the series will include screenings of the iconic *Chungking Express* (Hong Kong, 1994) on Nov. 1 and the cult-classic telefilm *Voyage Into Space* (U.S., 1970) on Nov. 10, which features footage from episodes of the 1967–68 Japanese TV show “Johnny Sokko and his Flying Robot” / *Giant Robo*. These and other great programs reflect the magazine’s punk rock spirit and its focus on alternative Asian and Asian American culture. The in-person guest list includes Nakamura at all seven programs, *Giant Robot* co-editor and UCLA alumnus Martin Wong (Nov. 1); filmmakers Dylan Robertson (Nov. 1), Jon Moritsugu (Nov. 2) and Michael Arias (Nov. 8); actor-filmmaker Daniel Wu (Nov. 1 and 17) and actor Ayako Fujitani (Nov. 16).

“Having been an avid reader of *Giant Robot* during its print run and having seen its influence grow over the years, it was a tremendous honor and pleasure to work with Eric on this series,” said Archive senior public programmer Paul Malcolm. “Asking Eric to sum up everything the magazine has meant to so many people as a film series felt a little unfair, but he put together an amazingly fun lineup of screenings and guests that I can’t wait to share with audiences.”

### **The work of David Lebrun and a tribute to cinematic visionary Serge Parajanov**

On Nov. 23 and 24, the Archive hosts UCLA alumnus and renowned filmmaker David Lebrun in person for [Transfigurations: A Weekend with David Lebrun](#). The program includes the restoration premiere of *Sanctus* (U.S., 1966) and other works from his six-decade career, during which he has made more than 100 films, employing a multidisciplinary approach that uses animation, documentary and experimental techniques to explore different ways of seeing and being in the world.

The fall season concludes with the eight-night series *Three Homelands: The Transcaucasian Cinema of Sergei Parajanov*, from Nov 23 to Dec. 18. The Archive will present four nights of programming, with American Cinematheque presenting the other four, at the Egyptian Theater and Los Feliz 3. “In the temple of cinema, there are images, light, and reality. Sergei Parajanov was the master of that temple,” Jean-Luc Godard said.

Featuring a new restoration and scans from original camera negatives, “Three Homelands” will offer a complete look at one of cinema’s true visionaries. “Everybody knows I have three motherlands. I was born in Georgia, worked in Ukraine and I’m going to die in Armenia,” Parajanov once said.

Screenings at the Billy Wilder Theater are free through June 2025, thanks to a gift from an anonymous donor.

**Below are summaries of each program with in-person speakers and brief film or episode synopsis notes.**

Oct. 13—Dec. 15

*The Archive and Hammer Museum present*

[Family Flicks](#)

The Archive and the Hammer Museum continue to team up for a free matinee screening series of new and classic family-friendly films from around the world.

- Oct. 13, 11 a.m.  
[Microcosmos](#) (France/Italy/Switzerland/U.K./U.S., 1996)  
A mesmerizing documentary that delves into the hidden world of insects and other tiny creatures. With breathtaking cinematography, it reveals the intricacy of the lives of these microscopic beings, showcasing their daily struggles and triumphs. The stunning close-up footage of arthropods and gastropods captures the natural world from a new perspective.
- Nov. 17, 11 a.m.  
[Chasing Coral](#) (U.S., 2017)  
*Chasing Coral* follows a team of marine biologists and photographers as they race to document the rapid and unprecedented loss of coral reefs due to the devastating effects of rising ocean temperatures in response to climate change. Through stunning underwater footage and expert insights, the film reveals the urgent need to protect these vital and fragile ecosystems.
- Dec. 15, 11:00 a.m.  
[My Octopus Teacher](#) (South Africa/U.K., 2020)  
The unique bond between a filmmaker and an exceptional octopus in a South African kelp forest is documented in this Academy Award-winning film. Through intimate and breathtaking underwater footage, the film captures the wonders of marine life and the profound lessons learned from this remarkable creature.

Oct. 13, 7 p.m.

**In-person:** Post-screening Q&A with Molly A. Schneider, author of “Gold Dust on the Air: Television Anthology Drama and Midcentury American Culture.” *Book signing before the screening.*  
*Made possible by the John H. Mitchell Television Programming Endowment.*

[Rod Serling’s Playhouse 90: “A Town Has Turned to Dust”](#) (U.S., 6/19/1958)

*With original commercials!*

Originally conceived as a contemporary drama mirroring the senseless, horrific murder of Emmett Till, Rod Serling’s piercing teleplay concerns a small town in the 1890s whipped into a frenzy of racial violence by a bigoted storekeeper (William Shatner). In the aftermath, a damaged, ineffectual

sheriff (Rod Steiger) must reckon with the deadly consequences. Directed by John Frankenheimer, the acclaimed live production represents a bold, powerful statement against prejudice despite significant censorship by sponsors.

Oct. 25, 7:30 p.m.

**In-person:** Q&A with filmmaker Lisa Cholodenko, editor Amy E. Duddleston, producer Jeffrey Kusama-Hinte, producer Susan A. Stover, composer Craig Wedren, photographer Jojo Whilden, moderated by Sundance Institute Director of Programming Kim Yutani.

*Part of the [Archive Treasures](#), the Archive and Sundance Institute present*

[High Art](#) (U.S., 1998)—*Restoration world premiere*

Lisa Cholodenko's skillful and brilliant debut feature *High Art*, made a few years after B. Ruby Rich's groundbreaking *New Queer Cinema* article, captures the intoxicating haze of limerence, addiction and power struggles through the evolving dynamics between Syd, a driven assistant editor for a photography magazine, and her upstairs neighbor Lucy, a once-acclaimed photographer.

Over 25 years ago, *High Art* garnered critical acclaim at the Sundance Film Festival, winning the Waldo Salt Screenwriting Award, launching Radha Mitchell's career, and earning praise for Patricia Clarkson and Ally Sheedy. The magnetic pull of Cholodenko's deeply complex characters has a staying power that provokes questions of love, ambition and sacrifice, solidifying *High Art* as a timeless masterpiece in independent cinema.

Oct. 26, 7:30 p.m.

**In-person:** filmmaker and UCLA Distinguished Research Professor John T. Caldwell; community filmmaker Devora Gomez; UCLA Associate Professor Jasmine Nadua Trice.

*The UCLA Film & Television Archive, the UCLA Chicano Studies Research Center and the UCLA School of Theater, Film, and Television present*

[Border Wars: The Radical Ethnography of John T. Caldwell](#)

As a Distinguished Research Professor of Cinema and Media Studies at UCLA, John Thornton Caldwell has examined how Hollywood's below-the-line film and television workers have adapted to globalization and technological change. In his work as a filmmaker, Caldwell documents the exploitation and resistance of migrant farmworkers and rural labor communities in central and southern California. Each practice informs the other in Caldwell's larger project of making visible what our cultural politics and economic policies work to normalize or keep hidden altogether. This timely program presents a selection of Caldwell's experimental documentaries that trace the persistence of migrant worker exploitation and as well as the tangled roots of the white grievance feeding the populist rhetoric of the current election cycle.

**Rancho California** (U.S., 2002)

Premiering in the Frontier section at the 2002 Sundance Film Festival, John T. Caldwell's experimental, ethnographic documentary explores the internal borders that extend well beyond the international line between Mexico and America, sharply dividing migrants in Orange and North San Diego Counties from the affluent suburbs that depend on their labor.

**Boron Lockout** (U.S., 2012)

In this galvanizing reminder of the power of collective action, John T. Caldwell documents how miners in the isolated town of Boron, California, built a global labor movement after mining company Rio Tinto locked them out of their mine during contract negotiations in 2010.

**Land Hacks** (Masculine Media Anxiety Disorder, U.S., 2020)

In his latest experimental documentary, the two streams of Caldwell's research interests come together in a rush. Parallel with an interrogation of Kern County, California, as a backdrop for Hollywood's representations of rural communities, Caldwell carries out a deep dive into the actual history of labor struggle, racial tensions and environmental destruction that has marked its actual residents.

Nov. 1—Nov. 17

*The Archive and the Yanai Initiative for Globalizing Japanese Humanities at UCLA present*  
[A Film Series for You: Celebrating Giant Robot's 30th Anniversary](#)

Founded by UCLA alumni Eric Nakamura, *Giant Robot* magazine began in 1994 as a Xeroxed zine, simply enough, as a vehicle for Nakamura to write about the stuff he liked. Its first three issues featured articles on sumo wrestling, underground filmmaker Jon Moritsugu, Hello Kitty, Pizzicato Five and Southern California's Cambodian-run donut shops. Steeped in Nakamura's DIY punk ethic, *Giant Robot* quickly attracted a like-minded readership. By the time it published its final issue as a full-page glossy in 2011, what *Giant Robot* thought was cool when no else did — ramen, Jackie Chan, Japanese candy — was suddenly everywhere.

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

**In-person:** *Giant Robot* founder Eric Nakamura, magazine co-editor Martin Wong, filmmaker Dylan Robertson, actor-filmmaker Daniel Wu.

*A book signing for "Giant Robot: Thirty Years of Defining Asian-American Pop Culture" will begin at 6 p.m.*

[Giant Robot: Asian Pop Culture and Beyond / Chungking Express](#)

**Giant Robot: Asian Pop Culture and Beyond** (U.S., 2022)

An episode of PBS SoCal's Emmy Award-winning series *Artbound*, *Giant Robot: Asian Pop Culture and Beyond* is an insider look at the history and influence of the magazine from its earliest days. Interviews with founder Eric Nakamura along with Martin Wong, Margaret Cho, Daniel Wu, David Choe, Claudine Ko (culture editor) and Wendy Lau (graphic designer) capture the DIY, punk-infused spirit that fueled its coverage of Asian and Asian American alternative culture.

**Chungking Express** (Hong Kong, 1994)

Wong Kar-wai's masterpiece of Hong Kong cool came out the same year *Giant Robot* debuted as a zine. Reviewed in GR issue #3 where it was ranked third in a top 10 of Hong Kong movies, Wong's "quirky little gem" with "a very avant-garde, experimental feel to it" is a swirled reverie of action, romance, longing and mystery featuring Christopher Doyle's dazzling cinematography and iconic performances from its entire cast.

- Nov. 2, 7:30 p.m.

**In-person:** Q&A with *Giant Robot* founder Eric Nakamura and filmmaker Jon Moritsugu.

## [Terminal USA / Mysterious Skin](#)

### **Terminal USA** (U.S., 1993)

Ultra-indie master Jon Moritsugu directs his up-from-the-underground cinematic assaults (Der Elvis, Mod Fuck Explosion, Fame Whore) across wide swaths of brain dead American culture. In his third feature, Terminal USA, a deliriously dysfunctional Japanese American family demolishes “model minority” stereotypes in their pursuit of sex, drugs and rock 'n' roll.

### **Mysterious Skin** (U.S./Netherlands, 2004)

Writer-director Gregg Araki never take a wrong step in this sensitive and deeply moving story of sexual abuse and its long aftermath. Based on the novel by Scott Heim, the film follows two suburban boys, Neil and Brady, from childhood into young adulthood whose different responses to the predations of their little league coach set them on divergent paths until the need to remember and heal brings them back together.

- Nov. 7, 7:30 p.m.  
**In-person:** *Giant Robot* founder Eric Nakamura.

### [All About Lily Chou-Chou](#) (Japan, 2001)

Japanese writer-director Shunji Iwai's elliptic take on the internet, fan culture and adolescent trauma has come to feel ever more prescient and powerful as we've moved deeper into the millennium. Enduring relentless bullying at school, 14-year-old Yuichi (Hayato Ichihara) finds solace in the dreamy pop music of Lily Chou-Chou. Iwai rides emotional swells instead of narrative arcs giving the film an intensely subjective, deeply personal experience.

- Nov. 8, 7:30 p.m.  
**In-person:** filmmaker Michael Arias, *Giant Robot* founder Eric Nakamura.

### [Tekkonkinkreet](#) (Japan, 2006)

Based on the manga by Taiyō Matsumoto, *Tekkonkinkreet* follows a pair of young orphans, Black and White, one a street-wise tough, the other a dreamy innocent, as they battle the cops, the yakuza, a corporate boss and other sinister agents for control of the megalopolis, Treasure Town. In the pages of *Giant Robot*, Eric Nakamura called it “one of the best anime movies ever.”

- Nov. 10, 7 p.m.  
**In-person:** *Giant Robot* founder Eric Nakamura.  
*Made possible by the John H. Mitchell Television Programming Endowment.*

### [Giant Robots!: Johnny Sokko, Voyage Into Space and Gigantor](#)

Derived from the Japanese series *Johnny Sokko and His Flying Robot*, the U.S. telefilm *Voyage Into Space* was must-see television viewing for children in the 1970s and '80s. Following the adventures of a schoolboy secret agent and his flying robot, the sci-fi spectacle boasts a kaleidoscope of special effects and unexpected pathos. A cult classic that inspired a generation, including the founders of the highly influential Japanese American art and culture magazine *Giant Robot*. Preceded by an episode of the Japanese anime classic *Gigantor!*

**Voyage Into Space (“Johnny Sokko and his Flying Robot” / Giant Robo)** (U.S., 1970)  
With his powerful *Giant Robot*, child secret agent Johnny Sokko battles Emperor Guillotine, the Gargoyle Gang and other violent space invaders threatening Japan and the world. The beloved cult-classic import from Japan inspired a generation of TV viewers, including the Beastie Boys (*Intergalactic* music video), director Brad Bird (*The Iron Giant*) and the founders of the highly influential Japanese American art and culture magazine *Giant Robot*.

Preceded by

**Gigantor: “Spider’s Revenge”** (U.S., 1966)

Adapted from the *Tetsujin 28-go* manga, this noir-ish black-and-white Japanese cartoon is a genre predecessor to *Johnny Sokko*, with a small boy in command of a giant robot designed to fight for good against evil. A super-charged anime import brought to U.S. television by noted animation producer Fred Ladd, the beloved cult-classic series features arguably one of the catchiest television theme songs ever written.

- Nov. 16, 7:30 p.m.

**In-person:** actor Ayako Fujitani, *Giant Robot* Eric Nakamura.

[Gamera: The Guardian of the Universe](#) (Japan, 1995)

After giant, pterodactyl-like Gyaos threaten the Japanese mainland, Gamera emerges from the Pacific to fight its arch-nemesis along with a plucky team of Japanese military officers and scientists. Star Ayako Fujitani made her big screen debut as the daughter of a Coast Guard officer who becomes psychically bonded with the giant rocket turtle in this wildly fun reboot of the famed *kaiju* series on its 30th anniversary.

- Nov. 17, 7 p.m.

**In-person:** actor Daniel Wu, *Giant Robot* founder Eric Nakamura.

[One Nite in Mongkok](#) (Hong Kong, 2004)

Derek Yee won Best Director at the Hong Kong Film Awards for this gritty crime thriller set over 36 hours in Hong Kong’s famed Mong Kok neighborhood. Longtime *Giant Robot* fan and contributor Daniel Wu stars as a hit man arriving from the mainland on assignment who ends up on the run himself from the cops and the gangsters who hired him, with a woman who’s a sex worker (Cecilia Cheung) in tow.

Nov. 23—Nov. 24

*The Archive is honored to host Lebrun in person for a weekend of screenings.*

[Transfigurations: A Weekend with David Lebrun](#)

In a career that spans six decades and over 100 films, UCLA alumnus David Lebrun has crafted a multidisciplinary film practice encompassing animation, documentary and experimental techniques to explore different ways of seeing and being in the world. A founding member of the multimedia light show collective Single Wing Turquoise Bird, Lebrun helped create the visual language of the psychedelic era while leaning on his background in philosophy and anthropology to understand and visualize how other cultures, ancient and modern, have used available technologies to represent their own aesthetic and spiritual systems.

- Nov. 23, 7:30 p.m.

## [Sanctus and Other Shorts by David Lebrun](#)

### **Sanctus** (U.S., 1966)—*Restoration premiere*

*Sanctus* intercuts three Mexican rituals of parallel structure: the Catholic Mass, the bullfight and the sacred hallucinogenic mushroom ceremony of the Mazatec people. The Archive is thrilled to present this stunning new restoration overseen by Mark Toscano at the Academy Film Archive.

### **Single Wing Turquoise Bird Light Show Film** (U.S., 1970)

This film document of a light show performance by Peter Mays, Jeffrey Perkins, Michael Scroggins, Jon Greene, Larry Janss and Rol Murrow includes film footage by David Lebrun, Pat O'Neill and John Stehura — all made on UCLA printers and computers.

### **Metamorphosis** (U.S., 1968-2010)

An animated dance of human-made forms from the Lower Paleolithic to the present, *Metamorphosis* was created in 16mm in 1968 for the Single Wing Turquoise Bird light show collective and digitally recreated and expanded between 2002-2010.

### **The Hog Farm Movie** (U.S., 1970)

David Lebrun's time capsule of the counterculture captures a moment in 1968 when residents of the famed California hippie commune set off on a cross-country bus caravan to share their anarchic gospel. From their industrious preparations to their psychedelic performances on the road, the film abounds with the joyful, purposeful mayhem essential to the work of trying to "figure out a whole other way of doing it."

- Nov. 24, 3 p.m.

### [Proteus: A Nineteenth Century Vision](#) (U.S., 2004)

An essay film about the intersection of science and art that itself embodies a visionary fusion of art and documentary, *Proteus* centers on 19th century German naturalist Ernst Haeckel whose obsession with radiolarians, a species of microscopic marine protozoa, was central to his conception of the natural and spiritual worlds. David Lebrun delivers heady doses of philosophy, history, aesthetics, religion and evolutionary biology made all the more potent by his dazzling presentation of Haeckel's scientific illustrations.

*Preceded by*

### **Tanka** (U.S., 1976)

*Tanka* means, literally, "a thing rolled up." Photographed from Tibetan scroll paintings of the 16th to 19th centuries, *Tanka* is a cyclical vision of ancient gods and demons, an animated journey through the image world of the Tibetan Book of the Dead that won the Bronze Hugo at the Chicago International Film Festival and other international awards.

- Nov. 24, 7 p.m.

### [Transfigurations: Reanimating the Past \(2018–2024\)](#)

David Lebrun's latest project is a large-scale, multi-year work in progress to create a transformative encounter between the present and the past through an immersive experience with change itself. Beginning with high-resolution images of artifacts, art objects and architectural details from different eras and photographed at various sites around the



world, Lebrun animates the changes in their forms across millenia. The results are an awe inspiring tour of human ingenuity, imagination, belief and craft.

45 Handaxes, Lower to Middle Paleolithic (600,000 to 40,000 BP) (U.S., 2020)

137 Coins, Greece via Rome to Gaul (4th to 1st C. BCE) (U.S., 2020)

Cycladic and Anatolian Figurines (3300–2000 BCE) (U.S., 2021)

91 Spouted Vessels, Iran (3200 BCE–224 CE) (U.S., 2021)

65 Churches and Cathedrals / Early Romanesque to Late Gothic/France (1050-1500 CE) (U.S., 2021)

American Gods Triptych (2000 BCE–1521 CE) (U.S., 2024)

The Hoysalesvara Temple / Karnataka, India (circa 1250 CE) (U.S., 2012)

Nov. 23—Dec. 18

*Eight nights, four each presented by the Archive and the American Cinematheque at the Egyptian Theater and Los Feliz 3*

[Three Homelands: A Sergei Parajanov Retrospective](#)

“In the temple of cinema, there are images, light, and reality. Sergei Parajanov was the master of that temple.” – Jean-Luc Godard

Featuring a new restoration and scans from original camera negatives, Three Homelands will offer a complete look at one of cinema’s true visionaries. “Everybody knows I have three motherlands,” Sergei Parajanov once said. Born on January 9, 1924, to an Armenian family in Tbilisi, Georgia, he first studied voice before transitioning to cinema at Moscow’s All-Union State Film School. He later joined the Dovzhenko Film Studio in Kyiv, becoming part of the Thaw Generation of post-Stalinist filmmakers who redefined Socialist Realism. Parajanov’s work is often split into two phases: his lesser-known Ukrainian films and his globally acclaimed masterpieces made in the Caucasus region. His visionary style blended myth, music, ritual, and folk arts, creating a cinema that transcended time and borders. Deeply influenced by the region’s rich cultures, Parajanov’s films were both inclusive and uniquely modernist.

We believe this film series, the filmmaker’s most comprehensive centennial retrospective, will help honor his Ukrainian legacy.

**For details on all programs 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.

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