

From classic to punk-fueled: UCLA Film & Television Archive's free spring programs

Through June 24, most take place at the Billy Wilder Theater inside the Hammer Museum

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LOS ANGELES (Mar. 2, 2023) – This spring, the UCLA Film & Television Archive's public programs encompass a wide array of presentations: from classic to punk-fueled screenings; new restorations to a world premiere; treasures from out of this world to films that made waves. Plus, with the [Orphan Film Symposium: All-Television Edition](#) (April 21–22), the Archive will give audiences a chance to experience lost, neglected, forgotten, rare and underseen works for TV; guest appearances by filmmakers and much more.

Spring programming begins April 1 with the first of a two-part series, [Beth B: A Retrospective](#), presenting films by one of the central figures of the New York art and film scenes since the 1970s; and the calendar concludes June 24 with [Directed by Ida Lupino: Macabre Television](#), which will highlight three 1960s episodes directed by the woman who became known as the TV industry's "female Hitchcock."

"This quarter, we bring filmmakers and audiences closer through our new series, [Making Waves](#), highlighting the work by artists from historically marginalized communities, with filmmakers Walter Thompson-Hernández, Zeinabu irene Davis, Kayla Abuda Galang, Julie Ha and Eugene Yi and others in attendance," said May Hong HaDuong, director of the Archive, a division of UCLA Library. "Renewed partnerships and fresh opportunities abound this spring, with accomplished public programmer Amanda Salazar joining the Archive's fantastic programming team and two exciting upcoming series, the [UCLA Celebration of Iranian Cinema](#) and [Imagining Indigenous Cinema: New Voices, New Visions](#)."

In-person screenings are held at the [Billy Wilder Theater](#) at the Hammer Museum, unless indicated otherwise. All programs are free through June 2023, thanks to a gift from an anonymous donor.

Visit the cinema.ucla.edu for the full spring 2023 calendar, below are program summaries.

Apr. 1 and 8

The Archive and the Hugh M. Hefner Classic American Film Program present

[Beth B: A Retrospective](#)

A central figure of the New York art and film scenes since the 1970s, Beth B has continuously expanded the possibilities of independent cinema. Following the no-budget, punk-fueled films she directed with her creative partner Scott B, she has produced over 30 works across a range of genres bringing a uniquely intimate approach to some of the most vital and controversial topics of the day. The Archive is thrilled to partner with the American Cinematheque to present a selection of Bs films—many screening in new digital restorations.

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

The Offenders (1980)

As a crime wave sweeps through New York City, trumpeted in banner Daily News headlines, an abusive father attempts to reconcile with his estranged daughter who may be the mastermind behind it all. With a cast featuring a who's who of Downtown art luminaries and legends—including Diego Cortez, Laura Kennedy, Lydia Lunch, Ann Magnuson, Judy Nylon, Marcia Resnick—the Bs first feature channels the city's then palpable fears of imminent urban collapse into a stripped down action thriller.

Vortex (1981)

A central figure for decades in the evolving art scenes of the Lower East Side, Bill Rice plays a shadowy figure at the center of a sprawling criminal conspiracy in this no wave noir. Lydia Lunch is the private eye on his case after the assassination of a congressman. A moody mix of paranoia, corruption and corporate greed, the Bs third feature explores a matrix of themes that seem as urgent now as they did then.

- Apr. 8, 7:30 p.m.

Salvation! Have You Said Your Prayers Today? (1987)

In her first solo feature, Beth B takes on evangelical hypocrisy and the vicissitudes of the American Dream. After he's laid off, a blue collar roughneck (Viggo Mortensen) hatches a plan to blackmail the televangelist (Stephen McHattie) that his starry-eyed wife (Exene Cervenka) sends all their cash to. Drenched in neon and dayglow with a soundtrack featuring Cabaret Voltaire, Arthur Baker, and New Order, it doubles as a brilliantly curated time capsule of the 1980s.

The Dominatrix Sleeps Tonight (1983)

An auto mechanic's garage becomes the site of a rhythmic, erotic gathering in Beth B's music video for the mid-80s club hit by Dominatrix. 5 min. short.

Apr. 2 and 7

[Czech Noir: New Restorations from the Czech Republic](#)

As Czech directors grappled with the horrors of the Holocaust and the emerging existential threats of the Cold War, they drew on the shadows and fatalism of film noir that emerged from Hollywood to express the anxieties of their specific moment. The Archive is pleased to present this program of new restorations from the National Film Archive of the Czech Republic in partnership with the Consulate General of the Czech Republic in Los Angeles.

- Apr. 2, 7 p.m.

The Cremator (Spalovač mrtvol, Czechoslovakia, 1969)

Right from *The Cremator's* opening scene, director Juraj Herz builds an unsettling undercurrent that crescendos into waves of horror that only presage still greater torrents to come. Hertz's distorted lenses, flashback imagery and oblique angles are helped along by Rudolf Hrusínský as a family patriarch and the proud owner of a crematory who's faith in the cleansing power of fire and death in 1930s Czechoslovakia.

Krakatit (Czechoslovakia, 1948)

A noirish fever dream of a science fiction thriller, *Krakatit* draws on multiple influences to tell a wholly original tale of Cold War paranoia and doom. Awakening in a hospital emergency room with no identification and no memory of how he got there, a disoriented man only mutters the enigmatic word “krakatit.” Fragmentary flashbacks reveal he is a renowned chemist who stumbled on the formula for a powdery explosive with apocalyptic potential.

- Apr. 7, 7:30 p.m.

In person: Pavel Jech, professor, Chapman University

And the Fifth Rider is Fear (A pátý jezdec je Strach, Czechoslovakia, 1965)

After the Nazi occupation of Czechoslovakia, a Jewish doctor is utterly demoralized being forced to work in a warehouse cataloging confiscated Jewish property. When a neighbor pleads with him to help a wounded resistance fighter hiding in their tenement, Braun reluctantly agrees and begins a fraught journey to reclaim his sense of identity and worth in this chilling suspense film built around a powerful humanist theme.

The 13th Police Station (13. revír, Czechoslovakia, 1946)

When a notorious safe cracker is released from prison, the detective who put him away goes back on the case to stop “The Cat” before he can exact revenge on those who betrayed him while trying to recover the loot the police never found. A classic crime thriller, *The 13th Police Station* reveals just how far out the shadows of post-war noir extended beyond Hollywood.

Apr. 9, 7 p.m.

[Archive Treasures](#)

Archive Treasures showcases works from Archive’s extensive holdings, which comprise one of the largest moving image collections in the world. Included in this series will be deserving and rarely screened gems presented in original and restored prints.

[Invaders From Mars](#) (1953)

In person: pre-screening presentation by Scott MacQueen, former Head of Preservation at the UCLA Film & Television Archive

Young David (Jimmy Hunt) wakes up in the middle of the night and sees a flying saucer land in his backyard. So begins the visually stunning and whimsical film that has been captivating audiences for 70 years, directed by production designer William Cameron Menzies (*Gone with the Wind*) and photographed by studio legend John F. Seitz (*Double Indemnity*). This superbly crafted sci-fi thriller captures the paranoia of the time, complemented by a curiosity for the universe.

Physically compromised shortly after its release—butchered, recut, elements scattered—*Invaders from Mars* has been retrieved from the brink of extinction thanks to this dazzling new restoration. Screening on the same date the movie premiered in 1953, the film will be preceded with a presentation about the restoration by Scott MacQueen, the former Head of Preservation at the UCLA Film & Television Archive.

Apr. 14–May 6

The Archive and the Hollywood Foreign Press Association present

[Making Waves](#)

Centering BIPOC filmmakers and their work through conversation and screenings.

In person Q&As with filmmakers: Walter Thompson-Hernández (4/14), Zeinabu irene Davis (4/15), Kayla Abuda Galang (4/23), Julie Ha and Eugene Yi (5/6).

Making Waves features contemporary BIPOC (Black, Indigenous, and people of color) filmmakers whose works awed audiences when they premiered and continue to cause a ripple today. From first features to award-winning short films to films that inspired the makers, this series will provide context and conversation with artists from traditionally underrepresented communities to highlight their craft as they work to expand the vision of what's possible. Featuring filmmakers Zeinabu irene Davis, Walter Thompson-Hernández, Kayla Abuda Galang, Julie Ha, and Eugene Yi.

- Apr. 14, 7:30 p.m.

If I Go Will They Miss Me (2022)

In person: Q&A with filmmaker Walter Thompson-Hernández.

A young man watches airplanes and dreams of Pegasus, his father hears about the Delta airbus that dumped jet fuel in East L.A., there are imaginary airplane people. A poetic and personal film about a family in Watts that lives between reality and the dream of taking flight. Winner of the U.S. Fiction Short Film Award at Sundance Film Festival.

- **Killer of Sheep** (1977)—*one of the L.A. Rebellion's most celebrated films.*

Killer of Sheep is without a doubt astonishing poetry, a seamless tango of realist sting and stylized grace notes, penetrating wit and agonizing heartbreak. The film centers around Stan (Gayle Sanders), whose brutal job in a Watts slaughterhouse can barely sustain his family whose humanity surfaces in their formidable daily struggle and moments of relishing beauty and hope. One of the first films selected by the Library of Congress for their prestigious National Film Registry.

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

Crocodile Conspiracy (1986)—*Restoration world premiere!*

Willa Ledbetter, an African American middle-aged school teacher in Watts, longs to visit her parent's homeland of Cuba. In the face of political and familial pressure, Willa struggles to make the decision and forgo her dream.

Compensation (1999)

In person: Q&A with filmmaker Zeinabu irene Davis

In Zeinabu Irene Davis' feature debut, two Chicago love stories, both featuring a deaf woman and a hearing man played by the same actors, take place over different decades—one set in the early 20th century, the other in contemporary times. As the stories develop, parallels of hardship, love, politics, ability, and communication start to mirror one another, creating a fabric of lived experience that is connected to history.

- Apr. 23, 7:00 p.m.

When You Left Me On That Boulevard (2023)

In person: Q&A with filmmaker Kayla Abuda Galang

A tender portrayal of suburban life with a Filipino family on Thanksgiving Day, about coming together while on the outside. Winner of the Short Film Grand Jury Prize at the 2023 Sundance Film Festival.

Cleaners (Philippines, 2019)

From young love thwarted by pregnancy to a class project that takes a serious turn *Cleaners* eagerly follows the lives of teenagers in 2007 that are connected by the pressure of being pure or clean. Told in a series of vignettes, it combines a striking visual approach—where the film has been shot, printed out to look like photocopies, hand colored, and then rescanned – with a charged soundtrack that taps into a chaotic and emotional core.

- May 6, 7:30 p.m.
Presented with the UCLA Asian American Studies Center.

[Free Chol Soo Lee](#) (2022)

In person: Q&A with filmmakers Julie Ha, Eugene Yi, activists Mike Suzuki, Jai Lee Wong.

In 1970s San Francisco, 20-year-old Korean immigrant Chol Soo Lee is convicted of a Chinatown gang murder he did not commit. While Lee is fighting for his life behind prison walls, the Asian American community rallies to help free him, making him a symbol for a movement that unites people like never before. Combining rich archival footage, firsthand accounts, and narration drawn from personal writings, this poignant documentary paints an intimate portrait of the complex man at the center of a movement.

Apr. 16–June 11

[Family Flicks](#)

The Archive and the Hammer Museum continue the tradition of Sunday matinee screenings featuring new and classic family-friendly films from around the world recommended for ages 7+.

- Apr. 16, 11:00 a.m.
[The Sandlot](#) (1993)
When Scott joins a local baseball team in his new hometown, he learns about the game and also about “The Beast” – the notorious dog that lives beyond the fence of the ballfield. When his father’s Babe Ruth signed baseball gets hit into the Beast’s yard, the boys must find a plan to retrieve the prized possession before it’s too late. *The Sandlot* is a baseball film for all ages, just in time for the season to start.
- May 14, 11:00 a.m.
[Babies](#) (France, 2010)
This beautifully produced documentary takes us to four countries—Mongolia, Japan, Namibia, the United States—where we’re introduced to four newborns just as they’re starting out in the world. Over their first year, we observe in intimate proximity but with little commentary as they grow and develop under the watchful eyes of their parents. Differences

in their cultural and regional circumstances underscore how unique and precious each childhood is even as they share struggles and triumphs common to us all.

- June 11, 11:00 a.m.

[A Hard Day's Night](#) (UK, 1964)

In the run up to a live television performance, The Beatles—John, Paul, George and Ringo—find themselves caught up in a whirlwind of cheeky misadventure. The still brilliant buoyancy of Richard Lester's pop music musical lies in Lester's decision not to try to capture the energy of Beatlemania in a bottle but to instead cast cinematic form aside and just (rock and) roll with it.

Apr. 16, 7 p.m.

[The Films of Amy Halpern](#)

In person: Program curator David Lebrun

Ferociously curious, brilliant, and talented, Amy Halpern (1953-2022) grew up in New York studying dance, which would prove central to her filmmaking with its themes of breaking bonds and evoking freedom, beauty, care, and wonder. A UCLA alumnus (BFA, 1979; MFA, 1989), Halpern made nearly 40 films and one feature, almost all on 16mm. The Archive is honored to participate in this three-night, cross-city celebration of Halpern's life, films, and commitment to the moving image community with additional screenings scheduled at The Academy Museum and Los Angeles Filmforum.

All films directed by Amy Halpern with a total running time of 78 min.

- Apr. 16, 7 p.m.

Hula (2022)

"Abstract music notation and something very obvious."—Amy Halpern

16mm, color, sound, 6 mins.

Emit a Beam, See a Light (2022)

"Statement and demonstration."—AH

16mm, color, sound, 4 mins.

Jane, Looking (2020)

Portrait of Jane Wodening (Brakhage). "A person who was the subject of the camera for many years looks back at us with an interrogating stare."—AH

16mm, color, silent, 2 mins. With Jane Wodening (Brakhage).

Ma Sewing (2021)

"My mother, now 94. Shot more than 30 years ago."—AH

16mm, color, silent, 2 mins.

Falling Lessons (1992)

"Amy Halpern's 64 minute Falling Lessons is a stunningly sensual, life-affirming experience from a major experimental film artist that is open to myriad meanings. The film is a rhythmic montage of almost 200 faces, human and animals, that Halpern pans vertically, creating a

cascade of visages suggesting that while individuals express a range of emotions they remain ultimately enigmas. The glimpses of life going on around all these faces have an unsettling, even apocalyptic quality, and the film forces you to consider living beings and their value collectively rather than selectively. Halpern's rich, inspired mix of sounds, words and music complements her images perfectly." - Kevin Thomas, *Los Angeles Times*.

Apr. 21–22

[Orphan Film Symposium: All-Television Edition](#)

April 21 - Opening Night - 7:30 p.m.

April 22 - Sessions begin at 11:30 a.m. - Closing event 7:30 PM p.m.

In person: Dan Streible, founder, Orphan Film Symposium, NYU Tisch School of the Arts, Martin Scorsese Department of Cinema Studies.

Co-presented by NYU Tisch School of the Arts, Martin Scorsese Department of Cinema Studies.

We interrupt our regularly scheduled programming to present an all-television special edition of New York University's renowned Orphan Film Symposium. Lost, neglected, forgotten, rare and underseen works produced for the cathode ray-tube and beyond—a vast wonderland. Kinescopes, videotapes and more. Exhibited on the big screen, introduced and contextualized by scholars, artists and archivists.

Sessions and presentations to include rare and restored film and video gems from the collections of UCLA, Library of Congress, National Museum of African American History and Culture, University of South Carolina Moving Image Research Collections (Fox Movietone News), University of Georgia, Brown Media Archive (Peabody Awards Collection), Smithsonian Libraries and Archives, Proimágenes Colombia, and others.

Apr. 29–May 14

[UCLA Celebration of Iranian Cinema 2023](#)

The Archive is proud to continue its long tradition of bringing the best cinema from Iran and the Iranian diaspora to Los Angeles through its annual survey. Mindful of the present moment, this year's program will celebrate individual films while acknowledging the resilience and courage of Iranian filmmakers, in general. We look forward to announcing the full line up films and special guests in conjunction with our partners at the Farhang Foundation. All films from Iran are in Persian with English subtitles, except where noted.

Program generously funded by Farhang Foundation.

May 18, 5:30 p.m.

[Virtual Screening Room](#)

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

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

A special screening of three vital 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.

June 2–18

[Imagining Indigenous Cinema: New Voices, New Visions](#)

A contemporary survey of works programmed by and featuring Indigenous artists

Bursting with thought provoking, personal, and genre-defying explorations, *Imagining Indigenous Cinema* spotlights innovative emerging Indigenous filmmakers working with the moving image today. By crafting narratives that center their own stories and culture, and experimenting with conventional modes of filmmaking, these works offer new possibilities that resist dominant representations and actively work towards decolonizing the medium. Over the course of several weeks, film screenings will be accompanied by filmmaker discussions and panels.

Screenings will take place at the Billy Wilder Theater at the Hammer Museum and at the Eagle Theatre, the home of Vidiots Foundation, as well as live-streamed when possible.

We are grateful for the support of the Hollywood Foreign Press Association. This project was made possible with support from California Humanities, a non-profit partner of the National Endowment for the Humanities. Visit www.calhum.org.

June 4, 7 p.m.

[Archive Talks](#)

Archive Talks pairs leading historians and scholars with screenings of the moving image media that is the focus of 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.

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.

June 24, 7:30 p.m.

[Directed by Ida Lupino: Macabre Television](#)

In person: Ida Lupino scholar Alexandra Seros

One of the few women directors working in TV in the 1950s and 1960s, screen legend Ida Lupino defied barriers to helm over 50 network episodes across a wide variety of series and genres. Crowned the “female Hitchcock” by the TV industry, Lupino's artistic mark on the medium is perhaps best illustrated by her directorial work in a trio of macabre tales from the beloved horror-tinged television series: *Alfred Hitchcock Presents*, *Thriller*, and *Twilight Zone*.

Join us for a trio of unforgettably macabre television episodes directed by Ida Lupino. Post-screening Q&A with Lupino scholar Alexandra Seros and Maya Montañez Smukler, Archive Research and Study Center Officer and author of *Liberating Hollywood: Women Directors and the Feminist Reform of 1970s American Cinema*.

- ***Alfred Hitchcock Presents: “A Crime for Mothers”*** (1/24/1961)
In a mesmerizing performance with shades of her Academy Award-winning turn in *Key Largo* (1948), “Queen of Noir,” Claire Trevor stars as a tragic alcoholic that hatches an extortion plot against the couple that adopted her child. The dark episode with a grim twist represents a reunion between director and star, as Trevor headlined Lupino's third feature film behind the camera, *Hard, Fast, and Beautiful* (1951).
- ***Thriller: “Guillotine”*** (9/26/1961)
Horror icon Boris Karloff introduces this sneakily morbid teleplay adaptation by frequent *Twilight Zone* contributor Charles Beaumont (from a story by Cornell Woolrich). The tale concerns a condemned man (Alejandro Rey) that employs his wife (Danielle De Met) in a ruse to save his neck by disqualifying his executioner-to-be (Robert Middleton). Lupino found her macabre niche on the *Thriller* series, directing nine episodes during the program's two-year run.
- ***Twilight Zone: “The Masks”*** (3/20/1964)
Ida Lupino owns the distinction of being the only person to both star in and direct an episode of the beloved original *Twilight Zone* series. As director, Lupino delivers perhaps the most

memorable shock of the entire series in a horrific tale of a dying man (Robert Keith) that demands that his greedy relatives wear grotesque masks or risk being written out of his will.

For all programs' 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 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.

For more information, please contact Marisa Soto at (310) 489-6002 or msoto@cinema.ucla.edu.