

**UCLA Film & Television Archive Spring 2025 presents vibrant, free cinema**

*Free public programs run through June 29 at the Billy Wilder Theater at the Hammer Museum*



Denzel Washington as Malcolm X in Spike Lee's *Malcolm X*. The film will screen May 5 at 7:30 p.m. — Warner Bros./Photofest

**FOR IMMEDIATE RELEASE**

**LOS ANGELES (Mar. 6, 2025)**—The UCLA Film & Television Archive welcomes the season of renewal with a vibrant spring lineup that invites audiences to explore the bountiful possibilities of storytelling. From rarely screened classics to modern gems, this season's lineup showcases the artistry and cultural impact of film and television through a diverse selection of screenings, tributes, international cinema, [family flicks](#) and in-person Q&As.

The series kicks off April 4 with a special tribute to the late David Lynch, featuring a screening of the celebrated filmmaker's surrealist sitcom *On The Air* (1992) with in-person guest, series co-creator Mark Frost.

For [Archive Talks](#), retired Los Angeles Times film critic Kenneth Turan will visit to introduce his new book and take part in an in-person conversation with The New Yorker film critic Justin Chang following the Jean Harlow-starring screwball satire *Bombshell*.

The *Beyond Barbie* series will reexamine girlhood through cinema, spotlighting filmmakers from around the world who challenge conventional coming-of-age narratives.

Other highlights include a rich selection of international cinema, groundbreaking independent films and newly restored works that continue to shape film history.

“As the Archive commemorates six decades of film preservation and public engagement, this spring season is a testament to its lasting mission — to honor the past, embrace the present and pave the way for the future of cinema,” said May Hong HaDuong, director of the Archive, a division of the UCLA Library.

### **[David Lynch Tribute: On the Air Marathon](#)**

Join us April 4 for the season-opener, celebrating maestro David Lynch as we present all seven episodes of the cult-classic television series *On the Air*. An artful and absurdist ode to the golden age of TV, *On the Air* blended Dada and slapstick in ways television had never seen — and has never been replicated. In honor of Lynch, who died in January at 78, free coffee and doughnuts (Lynch was known for his love of both) will be available from 6 to 7 p.m. while supplies last. In-person: Series co-creator Mark Frost.

### **[Archive Talks: Bombshell](#)**

The [Archive Talks](#) series continues to pair leading historians and scholars with screenings. On April 5, former longtime Los Angeles Times film critic and author Kenneth Turan will sign his latest book, [“Louis B. Mayer and Irving Thalberg: The Whole Equation.”](#) and present a 35 mm screening of *Bombshell* (1933), followed by a conversation with Justin Chang, film critic at The New Yorker.

### **[Beyond Barbie](#)**

This riveting series seeks to redefine girlhood coming-of-age stories, showcasing mostly women filmmakers from the U.S., Europe and Asia who challenge conventional narratives. With aching empathy, *Beyond Barbie* reveals girlhood as complex, vibrant and inherently cinematic. The event includes an in-person Q&A with director and screenwriter Anna Rose Holmer and editor Saela Davis on April 6. Filmmaker Shireen Seno will be in conversation with UCLA Theater, Film and Television associate professor Jasmine Nadua Trice May 3.

### **Archive Treasures**

From one of the largest moving image collections in the world, [Archive Treasures](#) presents [Emma Mae](#) (1976) April 7, a story also known as *Black Sister's Revenge*, where Jamaa Fanaka's titular

character offers a rare, sympathetic portrait of a young, Mississippi-born Black woman adjusting to city life in Los Angeles.

The April 11 [Back From the Ink: Restored Animated Shorts](#) presentation features the restoration of historically significant animated shorts from the 1920s to 1940s, including nine animated pictures from Max and Dave Fleischer (who created Betty Boop and Koko the Clown) and two stop-motion animation shorts directed by George Pal, known for his charming *Puppetoons*. Terrytoon's *The Three Bears*, produced by Paul Terry, will also be screened. On June 7, [The Incredibly True Adventure of Two Girls in Love](#) (1995) screening celebrates the 30th anniversary of the film's release. This tender, offbeat teen romance continues to defy expectations with humor and heart.

### **[Family Flicks](#)**

The popular matinee series Family Flicks continues from April 13 to June 8, showcasing new and classic family-friendly films from around the world. Copresented with the Hammer Museum, this series aims to provide a delightful cinematic experience for families with screenings of [Zootopia](#) (2016), [Pelé: Birth of a Legend](#) (2016) and more.

April's lineup also includes diverse programs such as [Japanese Paper Films](#) April 13; [New Wave](#) (2024), a documentary about the identity struggle of rebellious Vietnamese Americans in the 1970s and 1980s April 19; [Palestine Blues](#) (Palestine/Israel, 2005) April 26 with director Nida Sinnokrot in person; and concluding with the [Archive Treasures: UCLA AMIA Student Chapter Takeover!](#) series, presenting double features *Union Activism: [Native Land](#)/The Killing Floor* April 27 and *Self-Narration in New York City: [Just Another Girl on the I.R.T./Parting Glances](#)* April 28.

### **[You Had Better Make Some Noise: Malcolm X at 100](#)**

Marking what would have been the 100th birthday of Malcolm X, this four-night series (May 2-8) presents film and television works — both fiction and nonfiction — that explore the depth of Malcolm X's legacy, inviting audiences to engage with his life, ideas and singular impact — and not just as an icon. The event celebrates community empowerment, global solidarity and the wisdom of Malcolm X that moved people of all races and religions.

### **[Food and Film](#)**

On May 9, in partnership with legendary Bay Area chef, restaurateur and food activist Alice Waters, the Archive and the Hammer Museum copresents this quarter's Food and Film series program: [We Are What We Eat](#) (Japan, 2025), featuring Waters in person. At the heart of this loving documentary is the work of Japanese food activists to bring the farm-to-table philosophy into Japanese classrooms, an effort modeled after Waters' Edible Schoolyard program.

### **[Sarah Maldoror: Through a Lens of Resistance and Rebellion](#)**

On May 10, the Archive is honored to screen three of acclaimed African diasporic filmmaker Sarah Maldoror markedly distinct works created for cinema and broadcast television. Presented in dialogue with each other, the three works construct a nuanced portrait of Maldoror's unique formal,

social and political concerns. This program includes an in-person conversation with Maldoror's daughter, producer and distributor Annouchka de Andrade and UCLA School of Theater, Film and Television Associate Professor Ellen C. Scott.

### **[We Don't Need This Fascist Groove Thing](#)**

The queer community has been both on the receiving end of fascism's violence and at the forefront of resistance to it. For two nights, we will travel from Berlin to Brazil to see how queer artists — using the power of music, dance, glitter and camp — pushed back against the death machine of greed, bigotry and targeted violence. In both the Academy Award-winning 1972 musical [Cabaret](#) (1972), screening May 11, and the cult film [Dzi Croquettes](#) (Brazil, 2009), which is being presented May 18, glamour serves as a deceptive weapon put to sharp ends.

### **[Legacy Project Screening Series](#)**

From the [Outfest UCLA Legacy Project](#), this series presents June 6, [In the Best Interests of the Children](#) (1977) showcases children of lesbian mothers thriving. Filmmakers Frances Reid and S. Topiary Landberg will appear at the screening.

### **[Celebrating Ivan Dixon](#)**

*Going My Own Way: Celebrating Ivan Dixon* (1931–2008), a three-day series celebration rescheduled out of respect for those impacted by the January wildfire devastation, will now run from May 30–June 1. The event honors Dixon, a prolific actor, director, and producer who was part of a generation of Black actors advocating for more professional opportunities and nuanced roles. The series features the world premiere of the 35 mm restoration of [The Spook Who Sat by the Door](#) (1973), [Nothing but a Man](#) (1964) and [Infiltrating Hollywood: The Rise and Fall of the Spook Who Sat by the Door](#) (2011). The television programs being screened include *The Big Tall Wish* from *The Twilight Zone* (1960), [Frederick Douglass: Slave and Statesman \(1983\)](#) and [The Sty of the Blind Pig](#) from *Hollywood Television Theatre* (1974). Special in-person guests include professor Christine Acham of the University of Hawaii; Dixon's daughter Nomathande Dixon; Natiki Hope Pressley, the daughter of Sam Greenlee; Robin D.G. Kelley, a UCLA distinguished professor; and actor J.A. Preston.

### **UCLA Celebration of Iranian Cinema 2025**

The UCLA Film & Television Archive and its supporting partner, Farhang Foundation, are once again pleased to present the best contemporary and classic films from Iran and Iranian diaspora over 10 screenings this June, from the 14-29.

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

April 4, 7:30 p.m.

**In person:** post-screening Q&A with actor Ian Buchanan, actor Nancye Ferguson, series co-creator and executive producer Mark Frost.

*Made possible by the John H. Mitchell Television Programming Endowment*

### **David Lynch Tribute: *On the Air* Marathon**

Join us for a tribute to maestro David Lynch as we present all seven episodes of the cult-classic television series *On the Air* (1992). Created by Mark Frost and David Lynch, the surrealist sitcom is best described as a brilliantly eccentric cousin to its older relative, the beloved *Twin Peaks*. An artful, absurdist ode to the golden age of TV, blending Dada and slapstick in ways never before (or since) presented on network television.

Complete series: episodes 1–7 newly digitized from studio tape masters

*In honor of David Lynch, free coffee and donuts will be available prior to the screening from 6 to 7 p.m., while supplies last.*

April 5, 7:30 p.m.

[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 begins with a special talk by the invited scholar who introduces audiences to new insights, interpretations and contexts for the films and media being screened.

- April 5, 7:30 p.m.

**In person:** Kenneth Turan, author of "Louis B. Mayer and Irving Thalberg: The Whole Equation;" film critic Justin Chang. *Book signing with Turan before the screening.*

### **Archive Talks: *Bombshell***

In conjunction with the publication of his latest book, *Louis B. Mayer and Irving Thalberg: The Whole Equation*, former long-time *Los Angeles Times* film critic Kenneth Turan is the Archive's special guest for this screening of the outlandish MGM screwball comedy *Bombshell*. Jean Harlow glitters as the titular starlet who keeps her studio and a comic coterie of hangers on in the green with the help of an unscrupulous publicity man (the inimitable Lee Tracy).

April 6—June 8

### **Beyond Barbie**

Girlhood has been called a "before time," free from adulthood's burdens. Cinema has long confined it to familiar narratives centered on male validation. This series seeks to redefine girlhood coming-of-age stories, showcasing mostly women filmmakers from the U.S., Europe, and Asia who challenge conventional narratives. These films prioritize self-discovery and agency, insisting a girl's psyche—no matter how wounded—is worth exploring. With aching empathy, *Beyond Barbie* reveals girlhood as complex, vibrant, and inherently cinematic.

- April 6, 7 p.m.

**In-person:** Director/Screenwriter Anna Rose Holmer and Editor Saela Davis

**[The Fits](#)** (U.S., 2015)

Eleven-year-old Toni, (Royalty Hightower), trains in a boxing gym until the neighboring dance team's fierce energy draws her in. Anna Rose Holmer's Venice Film Festival premiering debut blends adolescence's mysteries with an eerie outbreak of seizure-like "fits" among the dancers. Spare yet hypnotic, the film is a vibrant ode to Black girlhood and African American dance traditions.

*Preceded by*

**Grace** (U.S., 2024)

As sixteen-year-old Grace prepares for baptism in the 1950s rural South, unexpected feelings surface. Written and directed by Natalie Jasmine Harris, this Black queer Southern Gothic short explores the tension between faith, identity, and coming-of-age. Its rich visuals blend pastoral landscapes with the double entendre of Grace's shifting perspective. Referencing *Daughters of the Dust*, *Eve's Bayou*, *The Color Purple*\*, and *Their Eyes Were Watching God*, *Grace* offers a poignant reimaging of self-discovery and tradition.

- April 18, 7:30 a.m.

**In-person:** director Deniz Gamze Ergüven.

**[Mustang](#)** (France, Turkey, 2015)

*Mustang* is a coming-of-age drama that follows five orphaned sisters in rural Turkey whose carefree summer triggers a harsh backlash. As the girls resist increased restrictions, their close-knit bond fuels powerful resilience. Deniz Gamze Ergüven's visually pristine directorial debut is an act of defiance against patriarchal norms that deftly captures adolescent rebellion and awakening. It earned an Academy Award nomination for Best Foreign Language Film in 2016.

**[Cuties/Les Mignonnes](#)** (France, 2020)

Based on interviews with young dancers in Paris, *Cuties* explores identity and rebellion through 11-year-old Amy, a French-Senegalese girl navigating cultural pressures at home and at school. When the film became enveloped in a right-wing fueled controversy, a group of women filmmakers, including Mary Harron and Julie Dash, defended it as "a sensitive portrayal of the emergent sexuality of young girls." Ultimately, *Cuties* critiques, not endorses, the hypersexualization of girlhood today, compelling deeper reflection on outdated societal norms.

- April 20, 7 p.m.

**[Leave No Trace](#)** (U.S., 2018)

*Leave No Trace* is a meditative story that embraces silence and slow revelation. Set in Oregon's lush woods, it follows a teenage girl (Thomasin McKenzie) and her PTSD-stricken father (Ben Foster) as they live off the grid. The forest, more than just a backdrop, becomes

a vital character in the film. Debra Granik offers a fresh take on feminine coming-of-age while also exploring veteran suicide and houselessness, and casting local first-time actors for authenticity.

- May 1, 7 p.m.

**Summer 1993** (Spain, 2017)

Carla Simón's tender coming-of-age film follows Frida, a young girl from Barcelona grieving her mother's untimely death. Sent to live with her uncle's family in rural Catalonia, Frida struggles with loss and belonging. The film unfolds from her perspective, capturing childhood's quiet mysteries. Subtly alluding to the early '90s HIV/AIDS crisis, it never explicitly names the illness. Through evocative performances from its child actors and Simón's delicate hand, it portrays childhood grief and resilience with stunning, unspoken depth.

**System Crasher/Systemsprenger** (Germany, 2019)

The trauma-fueled rage of a volatile 9-year-old, Benni, pushes her through an endless cycle of foster homes. Actor Helena Zengel (*News of the World*) astonishes with her full-bodied performance. Avoiding sensationalism, writer-director Nora Fingscheidt immerses us in Benni's chaotic world, where even the most patient caregivers struggle. The film offers no easy answers, instead it urges viewers to confront the complexities of trauma: How far are we willing to go to help wounded children heal?

- May 3, 7:30 p.m.

**In-person:** Filmmaker Shireen Seno in conversation with UCLA Theater, Film and Television Associate Professor Jasmine Nadua Trice.

**Nervous Translation** (Philippines, 2017)

Nervous Translation follows Yael, an eight-year-old who spends much of her time alone with her imagination: she plays with a miniature kitchen set and secretly records her parents' long-distance audio correspondence. Blending realism with dreamlike storytelling, Seno captures the quiet loneliness, curiosity, and unspoken emotions of childhood, where understanding and explanation comes in fragments. The *New Yorker* calls it "among the best recent evocations of a child's life and thought, and among the most sophisticated."

*Preceded by*

***Maybe I'm Unlucky Because I Cut My Nails at Night*** (Philippines, 2022)

A superstition warns that cutting nails at night brings bad luck. In this experimental short, it becomes a lens for reflecting on the erasure of Philippine history under the rule of Ferdinand Marcos Sr. and, later, his son. Paiso evokes this historical erasure by making subjects vanish from her personal photos, like ghosts. The film unfolds as a quiet elegy for memory itself—a meditation on what we choose to remember and what we choose to forget.

- June 8, 7 p.m.

**In-person:** Director Linda Goldstein Knowlton

**[We Are the Radical Monarchs](#)** (U.S., 2019)

This documentary is a testament to resilience, community and the power of young women's voices. Set in Oakland weeks before the 2016 election, director Linda Goldstein Knowlton's (Whale Rider) film follows co-founders Marilyn and Anayvette as they launch a social justice-focused troop for girls of color. Filmed over three years, the film captures their remarkable growth and highlights the urgency of the present. It premiered at the SXSW Film Festival in 2019.

*Preceded by*

**The Claudia Kishi Club** (U.S., 2020)

Sue Ding's heartfelt documentary celebrates the impact of the iconic The Baby-Sitters Club book series character Claudia Kishi. Through intimate first-person testimonials mostly from Asian American women fans, the short explores Claudia's significance as a stylish, creative and extremely rare Asian American teen role model existing in mainstream popular culture. The film puts a face to the power of representation and highlights the importance of reflecting on formative images.

April 7—June 7

**Archive Treasures**

[Archive Treasures](#) showcases works from UCLA Film & Television 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.

- April 7, 7 p.m.

**[Emma Mae](#)** (U.S., 1976)

Also known as Black Sister's Revenge, Jamaa Fanaka's *Emma Mae* offers a rare, sympathetic portrait of a young Black woman adjusting to city life. Arriving in Los Angeles from Mississippi, Emma Mae (Jerri Hayes) is shy but fiercely protective and capable of taking down anyone who disrespects her. Unlike the glamorous heroines of Blaxploitation, she is plain yet powerful. Fanaka subverts expectations, prioritizing sisterhood over romance in this gritty, character-driven take on the genre.

- April 11, 7:30

**In-person:** Introduction by animation historian Jerry Beck, Archive Head of Preservation Jillian Borders.

**[Back From the Ink: Restored Animated Shorts](#)**

The Seth MacFarlane Foundation, with Martin Scorsese's Film Foundation funded the restoration of historically significant animated shorts from the 1920s to 1940s. Nine animated pictures from Max and Dave Fleischer, who created Betty Boop and Koko the Clown, are among the pieces that have been restored. Also restored were two stop-motion



animation shorts directed by George Pal, known for his charming *Puppetoons* and a Terrytoon, *The Three Bears*, produced by Paul Terry.

- **Koko's Tattoo** (1928)
  - **An Elephant Never Forgets** (1935)
  - **Two-Gun Rusty** (1944)
  - **Little Nobody** (1935)
  - **So Does an Automobile** (1939)
  - **Wilbur the Lion** (1947)
  - **Greedy Humpty Dumpty** (1936)
  - **Peeping Penguins** (1937)
  - **The Three Bears** (1939)
  - **You Can't Shoe a Horsefly** (1940)
  - **The Little Stranger** (1936)
  - **The Fresh Vegetable Mystery** (1939)
- June 7, 7:30 p.m.  
[The Incredibly True Adventure of Two Girls in Love](#) (U.S., 1995)  
Celebrating its 30th anniversary of release on June 16, 2025, this tender, offbeat teen romance continues to defy expectations with humor and heart. Randy, a rebellious tomboy from a working-class background, falls for Evie, a wealthy, popular girl, in a love story full of sweetness, self-discovery and the recitation of Walt Whitman verse. Maria Maggenti's indie gem, with its raw charm and unpolished energy, captures first love's exhilaration and awkwardness, offering a refreshingly joyful take on queer coming-of-age.

April 13—June 8

*The Archive and Hammer Museum present*

### [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+.

- April 13, 11 a.m.  
[Earth](#) (France/U.K./Germany/U.S., 2007)  
From the asteroid hit that changed Earth's angle to the sun five billion years ago to the present-day profusion of life made possible by that cosmic accident, this stirring BBC documentary blends wonder and warning about the fragile dynamics that sustain life on our planet. Earth revels in the beauty of the natural world while examining how climate change impacts species as far-flung as the Arctic polar bear, the African bush elephant and the humpback whale.
- May 11, 11 a.m.  
[Zootopia](#) (U.S., 2016)

“No one tells me what I can or can’t be.” The simple message of perseverance in the face of obstacles—personal, social, cultural, political—that animates *Zootopia* in concert with its clever, gentle sense of humor feels more timely than ever. A plucky rabbit (Ginnifer Goodwin) earns a spot on the police force of a teaming animal metropolis just as the delicate social compact between predators and prey is threatened by a string of mysterious mammal abductions. Teaming up with a sly fox (Jason Bateman) she more than proves her mettle with inspiration to spare.

- June 8, 11 a.m.

[Pelé: Birth of a Legend](#) (U.S., 2016)

This family-friendly biopic meets sports drama follows Pelé’s rise from rural Brazil to global stardom, shaped by family, friends, and coaches. Showcasing his unique \*ginga\* style and cultural impact, the film pulses with rhythm and heart as it delivers exciting soccer sequences and an inspiring glimpse into Pelé’s legendary journey.

April 13, 7 p.m.

*UCLA Film & Television Archive and the Yanai Initiative*

### [Japanese Paper Films](#)

In the 1930s, Japan’s animation industry began searching for cheaper and faster modes of production. Enter *kami firumu*, or paper films. These short films, both animated and live-action, were printed onto paper strips and glued together by hand. 90 years after the height of *kami firumu*’s popularity, a team from Bucknell University, along with international collaborators, are working to digitally preserve these fragile films. Join us for a rare opportunity to experience *kami firumu* projected alongside live musical accompaniment .

April 19. 7:30 p.m.

**In-person:** Q&A with filmmaker Elizabeth Ai, moderated by UCLA Assistant Professor Thuy Vo Dang. *Book signing with Ai for the film’s companion publication, “New Wave: Rebellion and Reinvention in the Vietnamese Diaspora,” will begin at 6:30 p.m.*

*UCLA Film & Television Archive, UCLA School of Education and Information Studies, and UCLA Center for Southeast Asian Studies present*

[New Wave](#) (U.S. 2024) [trailer](#)

For a group of young, rebellious Vietnamese Americans in the 1970s and 1980s, the struggle to find identity took root in a community of musicians with big hair, vibrant fashion, and synthesized beats. A culture clash was born, playing out in the careers and lives of New Wave musicians, documented in Elizabeth Ai’s kinetic film that skillfully weaves together the challenges of intergenerational understanding in the search for the American dream. The anchor of this mesmerizing film is its use of archival materials, a portal into a changing community grappling with transformation. Ai’s role as filmmaker and subject reveals raw personal questions from the aftermath of the Vietnam War, joining a growing artistic and archival response to retelling a community’s experiences and histories.

April 26, 7:30 p.m.

**In-person:** Director Nida Sinnokrot

**[Palestine Blues](#)** (Palestine, Israel, 2005)

This urgent, poetic documentary captures the resistance of Palestinian farmers in the village of Jayyous as Israel's separation wall threatens their survival. Shot in a guerilla-style of cinéma vérité that heightens dramatic tension, the film largely forgoes narration, opting instead to let the voices and struggles of Jayyous' citizens, some of whom are Director Nida Sinnokrot's relatives, speak for themselves. *Palestine Blues* is an intimate, deeply human portrait of resilience in the face of displacement and occupation.

April 27—28

*UCLA Film & Television Archive and the UCLA AMIA Student Chapter present*

**[Archive Treasures: UCLA AMIA Student Chapter Takeover!](#)**

The Archive is thrilled to continue with the public-facing collaboration with the UCLA AMIA Student Chapter.

- April 27, 7 p.m.

**[Union Activism: Native Land / The Killing Floor](#)**

Organized labor plays an integral role in shaping the conditions in which we work and live our lives. ***Native Land*** (1942) and ***The Killing Floor*** (1984) explore the endurance of union labor in the face of union antagonism. The existence of these films challenges the anti-labor and anti-communist trends of the 1930s and 1980s. Filming on location, in collaboration with union activists, these films tell stories of union oppression, integration and the fight to preserve basic human rights. Together, they tell a story of organized labor's power on and off screen.

***Native Land*** (U.S. 1942)

Based on the United States Senate's LaFollette Committee on Civil Rights Hearings on labor union busting and corporate labor spying, the film became a paean to the growth of the American labor movement. Constructed from documentary and newsreel footage, as well as dramatized reenactments, the film opened commercially in May 1942 and quickly disappeared, its message of class struggle no longer in tune with the rhetoric of national unity which permeated the United States during World War II.

***The Killing Floor*** (U.S., 1984)

This critically acclaimed independent film is based upon the true story of a group of Black and white slaughterhouse workers, who broke racial barriers by building the first interracial union in the brutal Chicago Stockyards. Damien Leake stars as Frank Custer, a young, Black sharecropper from Mississippi—one of tens of thousands of Black southerners who journeyed to the industrial north during World War I, in the hopes of racial equality. When he

lands a job as a laborer on “the killing floor” of a giant Chicago meatpacking plant, he discovers an environment seething with racial antagonism.

- April 28, 7:30 p.m.

**Self-narration in New York City: Just Another Girl on the I.R.T. / Parting Glances**

Directors Leslie Harris and Bill Sherwood amplify New York City’s marginalized voices in each of their first, and only, feature films. With narratives inspired by the filmmakers’ own lives, ***Just Another Girl on the I.R.T.*** and ***Parting Glances*** are key moments in Black independent filmmaking of the 1990s and New Queer Cinema, respectively. These parallel movements in film history enabled queer and Black communities in New York City to reclaim the cinematic medium and to center the validity of their own stories.

**Just Another Girl on the I.R.T.** ( U.S., 1992)

An unabashedly frank, challenging, and humorous story of a young Black woman growing into herself. Featuring Ariyan A. Johnson’s astonishing screen debut as Chantel, a Brooklyn teenager so filled with life and opinions she often breaks the fourth wall to directly address her audience. While dealing with her day-to-day reality, Chantel dreams of the day when she can leave for college. When Chantel discovers that she is pregnant, she must reconcile the possibilities for her future.

**Parting Glances** (U.S. 1986)

Over the course of 24 hours, lovers Michael (Richard Ganoung) and Robert (John Bolger) emotionally joust as Robert prepares to leave for a work assignment overseas. Michael confronts his separation anxiety with ironic fortitude as he faces Robert’s departure, the illness of his ex-lover and best friend, Nick (Steve Buscemi), and eccentric artists at a going away party. Bill Sherwood’s film explores the complexities in each of these relationships against the backdrop of the HIV/AIDS crisis in 1980s New York.

May 2—8

**“You Had Better Make Some Noise”: Malcolm X at 100**

The year 2025 marks the centennial of the birth of Malcolm X. In the sixty years since his tragic assassination, he remains a complex historical figure—often misunderstood and misrepresented. Yet history has repeatedly re-affirmed the prophetic relevance of Malcolm X—his critiques of systemic racism, economic inequality, and media bias. His calls for self-determination, global solidarity, and community empowerment continue to make noise: inspiring activists, intellectuals and everyday people worldwide. This four-night series, including film and television productions, explores the depth of Malcolm X’s legacy—not just as an icon, but as a human being who remains eternally impossible to ignore.

- May 2, 7:30 p.m.

*Made possible by the John H. Mitchell Television Programming Endowment.*

**In-person:** Q&A with playwright Jeff Stetson, author of “The Meeting.”

**City Desk: “Malcolm X”** (U.S., 3/17/1963)

In this local public affairs program produced on color videotape, civil rights activist Malcolm X fields questions from a panel of white journalists and explicates the meaning of the "X" in his name. The broadcast illuminates a vital period in Malcolm X's trajectory: the year 1963 found the leader beginning collaboration on his highly influential autobiography with author Alex Haley and, by year's end, becoming embroiled in a transformative separation from the Nation of Islam.

**American Playhouse: “The Meeting”** (U.S., 5/3/1989)

Director Bill Duke (*The Killing Floor*) helms Jeff Stetson's powerful adaptation of his acclaimed stage play that imagines a clandestine meeting between Dr. Martin Luther King Jr. (Jason Bernard) and Malcolm X (Dick Anthony Williams). Secluded in a claustrophobic Harlem hotel room in 1965, the two civil rights activists and ministers debate their divergent philosophies with fire and a weary camaraderie - while right outside their door, deadly forces surveil and plot in the shadows.

- May 4, 7 p.m.

**Malcolm X / Malcolm X: His Own Story as It Really Happened** (U.S., 1972)

Arnold Perl's *Malcolm X* (1972), also known as *Malcolm X: His Own Story as It Really Happened*, weaves historical imagery of racial stereotypes with archival footage and Malcolm X's own words. It opens with Billie Holiday's haunting "Strange Fruit" before erupting with Malcolm X's powerful declaration: "By any means necessary." Narrated by James Earl Jones and featuring insights from Betty Shabazz, the film traces Malcolm X's journey from activism to assassination at 39. Originally based on a James Baldwin script, it was completed posthumously by Perl's wife, Nancy Reals Perl.

*Preceded by*

**Yuri Kochiyama: Passion for Justice** (U.S., 1994)

A chance meeting with Malcolm X in 1963 at a protest sparked a profound friendship that shaped Yuri Kochiyama's lifelong fight for civil rights, anti-imperialism, and cross-racial solidarity. Through archival footage and interviews, this film chronicles her life, highlighting her unwavering activism during her 40 years in Harlem. This screening will be an edited version of the film that zeroes in on Kochiyama's relationship with Malcolm X.

**Alex Haley Lecture: Associated Students Speakers Program** (U.S., 1973)

In a 1973 lecture at UCLA, Alex Haley recounted his collaboration with Malcolm X on his autobiography. Haley described Malcolm X as initially guarded, focusing on political discourse rather than personal history. This reticence led to tension, nearly causing Malcolm X to abandon the project. However, a pivotal question about his mother prompted deeper reflection, unveiling a more introspective side. Malcolm X also expressed a poignant premonition of his own death before the book's publication.

- May 5, 7:30 p.m.

[Malcolm X](#) (U.S., 1992)

Spike Lee's *Malcolm X* is more than a biopic—it's a cinematic reckoning, tracing Malcolm's evolution from hustler to Black nationalist to global leader. Lee rewrote Arnold Perl's script, originally adapted from James Baldwin's take on the autobiography and later made into a documentary (*add link to May 4 program*). Denzel Washington brings Malcolm to life with fire and depth, while Angela Bassett shines as Betty Shabazz. Both epic and intimate, *Malcolm X* remains one of Lee's most powerful works.

- May 8, 7:30 p.m.

[One Night in Miami](#) (U.S., 2020)

Regina King's feature directorial debut, adapted by Kemp Powers from his play of the same name, imagines a pivotal night on Feb. 25, 1964, between Muhammad Ali, Jim Brown, Sam Cooke, and Malcolm X. Kingsley Ben-Adir's Malcolm in particular "exerts a gravitational pull," in this poignant chamber piece. Featuring a Terrance Blanchard score, the film elegantly reveals these icons beyond public persona, exposing their fears, hopes, and the weight of their influence on—and responsibilities to—the Black community.

May 9

*UCLA Film & Television Archive and the Hammer Museum present*

[Food and Film](#)

In this edition of **Food and Film**, we turn the focus on Alice Waters herself and her globally focused, locally-driven campaign to change the way we farm, eat and educate. This loving document looks at Waters' 2023 trip to Japan to meet with local chefs, farmers and food activists in conjunction with the first anniversary of the publication there of her book *We Are What We Eat—A Slow Food Manifesto*.

- May 9, 7:30 p.m.

**In person:** chef and restaurateur Alice Waters.

[We Are What We Eat](#) (Japan, 2025)

With its own strong tradition of seasonal cuisine, Japan has been particularly receptive to Waters' farm-to-table philosophy and the mutual respect between Waters and the chefs and farmers she meets is evident in every exchange. At the heart of this loving documentary, however, is the work of Japanese food activists to bring that philosophy into Japanese classrooms, an effort modeled after Waters' Edible Schoolyard program.

May 10, 7:30 p.m.

*UCLA Film & Television Archive and The Andrew J. Kuehn Jr. Foundation present*

**In-person:** Post-screening conversation with Maldoror's daughter, producer and distributor Annouchka de Andrade and UCLA School of Theater, Film and Television Associate Professor Ellen C. Scott.

### **Sarah Maldoror: Through a Lens of Resistance and Rebellion**

Acclaimed African diasporic filmmaker Sarah Maldoror forged her own visual transmissions of African culture by directing over two dozen films, including documentaries, fiction shorts, and feature-length narrative and television films. The Archive is honored to screen three of Sarah Maldoror's markedly distinct works created for cinema and broadcast television. Presented in dialogue with each other, the three works construct a nuanced portrait of Maldoror's unique formal, social and political concerns.

#### **Et les chiens se taisaient** (*And the Dogs Kept Silent*, France, 1978)

Sarah Maldoror directs Aimé Césaire's tragic poem, in which she stars alongside Gabriel Glissant. Filmed in the storerooms of the Musée de l'Homme in Paris that brim with African art plundered by colonists, Maldoror's expressionistic drama finds a mother attempting to save her rebellious son from enslavement. *Restored version.*

#### **Un dessert pour Constance** (*Dessert for Constance*, France, 1981)

This subversive comedy follows a 19th-century cookbook from a stuffy Parisian auction house to a public trash bin, where it is discovered by waste workers Bokolo and Mamadou and taken home to the living space they share with several other Senegalese émigrés. When their friend Bono falls ill and wishes to return to Senegal, the contents of the book become an opportunity to win the fee for his passage on a television game show.

#### **Carnaval dans le Sahel** (*Carnival in Sahel*, Cape Verde, 1979)

Maldoror captures the preparations for the Carnival festival and parade in Mindelo. Without commentary, the viewer is carried away by the power of images, and the pride of the Cape Verdeans. With her piercing lens, Maldoror illuminates culture as a way of reappropriating history, a foundation of national liberation and a means of resisting colonial domination. *Restored version.*

May 11—18

*UCLA Film & Television Archive and The Andrew J. Kuehn Jr. Foundation present*

### **We Don't Need This Fascist Groove Thing**

Fascism creeps in from the margins, swallowing the most vulnerable first. While it's common to assume that society's most marginalized and disenfranchised members simply succumbed to the maw of the machine, reality is far more complex, far more instructive. For two nights we will travel from Berlin to Brazil to see how queer artists — using the power of music, dance, glitter and camp — pushed back against the death machine of greed, bigotry and targeted violence.

- May 11, 7 p.m.

#### **Cabaret** (U.S., 1972)

Liza Minnelli and Joel Grey's iconic performance of "Money, Money (Makes the World Go Round)" has been dropped onto social media countless times over the past few years. It's easy to know why. With Christopher Isherwood's 1939 novel *Goodbye to Berlin* as its root material, *Cabaret* looks at the decadence and

darkness of Nazism's rise in Germany through glitzy-framed glasses that are far from rose-tinted.

- May 18, 7 p.m.

[Dzi Croquettes](#) (Brazil, 2009)

*Dzi Croquettes* is a documentary co-directed by Raphael Alvarez and Tatiana Issa about the Croquettes, a groundbreaking queer performance troupe that rose to international fame against the backdrop of Brazil's fall to fascism in the 1960s. Broadway, James Brown, bossa nova, old Hollywood musicals and queer innovation informed their potent pushback on the bloodshed and political repression. Now largely lost to history, the troupe briefly spun the world on its glittering fingers.

May 30—June 1

*UCLA Film & Television Archive and the Hugh M. Hefner Classic American Film Program present*

**In-person:** Dixon's daughter Nomathande Dixon

["Going My Own Way": Celebrating Ivan Dixon](#)

A prolific actor, director and producer, Ivan Dixon was part of a generation of Black actors who fought not only for more professional opportunities, but for more nuanced Black on-screen roles. The Archive's three-day celebration of Dixon's work includes: *The Spook Who Sat by the Door* (35 mm restoration world premiere), *Nothing but a Man* and *Infiltrating Hollywood: The Rise and Fall of the Spook Who Sat by the Door*. Television program: "Big Tall Wish" from *The Twilight Zone*, *Frederick Douglass: Slave and Statesman* and *The Sty of the Blind Pig*.

- May 30, 7:30 p.m.

**In-person:** Introduction by Nomathande Dixon, daughter of Ivan Dixon; Natiki Hope Pressley, daughter of Sam Greenlee. Q&A with University of Hawaii Professor Christine Acham; UCLA Distinguished Professor Robin D.G. Kelley; actor J.A. Preston.

[The Spook Who Sat by the Door](#) (U.S., 1973)—*35 mm restoration world Premiere!*

Based on the explosive 1966 novel by Sam Greenlee who co-wrote the screenplay, director Ivan Dixon's pull-no-punches adaptation follows the CIA's first Black agent from the halls of power to the streets of Chicago where he uses the agency's own training to foment a violent Black revolution. Ivan Dixon shot film guerilla-style deploying the action tropes of Blaxploitation to revolutionary ends. The Archive is honored to present this underground classic in a new 35mm restoration.

- May 31, 3 p.m.

**In-person:** filmmaker Christine Acham; Nomathande Dixon, daughter of Ivan Dixon; Natiki Hope Pressley, daughter of Sam Greenlee.

[The Spook Who Sat by the Door](#) (U.S., 1973)—*Special Reprise Screening!*



**Infiltrating Hollywood: The Rise and Fall of The Spook Who Sat by the Door** (U.S., 2011)

This fascinating documentary preserves the story of one of the most stunning acts of government interference in American film history: the suppression of *The Spook Who Sat by the Door*. It features candid interviews with novelist and screenplay co-writer Sam Greenlee as well as several cast members (JR Preston, David Lemieux) as well as Berlie Dixon, Ivan Dixon's widow.

- May 31, 7:30 p.m.

**Nothing but a Man** (U.S., 1964)

When a railroad worker named Duff marries Josie, an educated preacher's daughter, the racial tensions of their small Alabama town tear at the threads of their new life together. With an all-Black cast, including non-actors from the community, the film broke new ground for the period by showcasing the dignity and resistance of Blacks in the South in the face of systemic oppression. The film was named to the Library of Congress' National Film Registry in 1993.

*Preceded by*

**The Twilight Zone: "The Big Tall Wish"** (U.S., 4/8/1960)

In a rare showcase for an all-Black cast in early 1960s network television, Ivan Dixon delivers a deeply poignant performance as an aging boxer with only scars to show for years of painful defeats. With his best days seemingly behind him, he's confronted by the immeasurable power of hopes and dreams via a small child (Steven Perry) that channels giant-sized beliefs into an alternate reality.

- June 1, 7 p.m.  
*Made possible by the John H. Mitchell Television Programming Endowment*  
**In-person:** Nomathande Dixon, daughter of Ivan Dixon

**Frederick Douglass: Slave and Statesman / The Sty of the Blind Pig**

In innumerable productions over his pioneering career, Ivan Dixon's multifaceted talents would far exceed the fame he achieved in his starring role on the 1960s sitcom *Hogan's Heroes*. During his five seasons with *Hogan*, Dixon purposely utilized his time on-set to learn filmmaking, observing episodes as they were directed and edited. He went on to a highly successful career as a feature film and television director, helming episodes for a diverse range of programs, including several innovative productions for public television: "Frederick Douglass: Slave and Statesman" and Hollywood Television Theatre: "The Sty of the Blind Pig."

**Frederick Douglass: Slave and Statesman** (U.S., 2/16/1983)

Directed by Ivan Dixon, this powerful one-person show stars William Marshall (*Blacula*) as abolitionist and trusted Lincoln advisor Frederick Douglass. Based on Douglass' essential

writings, Sylvia Jarrico's teleplay dramatizes the highly-influential thinker's life from the period surrounding his birth as an enslaved person through Reconstruction. Dixon trains his incisive video lens directly on Marshall as he addresses the audience, channeling Douglass' profound insights on slavery, emancipation, suffrage and equal rights for all.

**Hollywood Television Theatre: "The Sty of the Blind Pig"** (U.S., 5/31/1974)

KCET's dynamic production of Philip Hayes Dean's critically acclaimed play examines the volatile relationship between a domineering mother (Madie Norman) and her yearning daughter (Mary Alice), torn by generational change amidst the backdrop of the burgeoning civil rights movement. Directed with escalating urgency and tension by Ivan Dixon, the incisive character drama features a harrowing, tour-de-force lead performance by Emmy, Obie, and Tony Award-winner Mary Alice (*Fences*).

June 6

*UCLA Film & Television Archive and The Andrew J. Kuehn Jr. Foundation present*

**Legacy Project Screening Series**

The [Legacy Project](#) is the largest publicly accessible collection of LGBTQ+ films in the world. This screening series showcases works from that collection.

- June 6, 7:30 p.m.

**In-person:** Filmmakers Frances Reid and S. Topiary Landberg

**[In the Best Interests of the Children](#)** (U.S., 1977)

Nearly a decade before data confirmed that children of lesbian mothers thrive, this groundbreaking documentary showcased this vital truth. Largely shot in the San Francisco Bay Area, the film explores the diverse experiences of eight families facing custody battles, legal scrutiny and widespread societal bias. Through tender interviews and intimate footage with the parents and, most poignantly, their children, this documentary offers a heartrending portrayal of parental love, challenging stereotypes and normalizing an exceedingly valid family model.

*Preceded by*

**Lesbian Custody** (U.S., 2025)

This essential short reflects on the making of *In the Best Interests of the Children*, featuring filmmaker Frances Reid and her stepdaughter Julie, one of its original subjects. It explores Julie's separation from her mother, co-director Elizabeth Stevens — then Reid's partner — after coming out as lesbian and facing a custody battle. Blending archival footage with hindsight's poignancy, it offers a layered historical perspective on queer family struggles and the fight for parental rights.

June 14—June 29

**UCLA Celebration of Iranian Cinema 2025**

The UCLA Film & Television Archive and its supporting partner Farhang Foundation are once again pleased to present the best contemporary and classic films from Iran and Iranian diaspora over ten screenings this June. Program details will be shared separately.

Screenings held at the Billy Wilder Theater at the Hammer Museum are free through June 2026, thanks to a gift from an anonymous donor.

**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—EST. 1965](#)**

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 Archives 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) 206-8588 or [msoto@cinema.ucla.edu](mailto:msoto@cinema.ucla.edu).