

## **UCLA Film & Television Archive's summer: Queer cinema, jazz on the tube, sci-fi and film gems of the past**

**FOR IMMEDIATE RELEASE**

**LOS ANGELES (July 9, 2024)** – This summer, the UCLA Film & Television Archive features a wide-ranging lineup that includes a nine-day celebration of LGBTQIA+ cinema, pioneering independent science fiction films, historical television showcasing electrifying jazz performances, film treasures, weekend matinee programming for the whole family and more.

At the heart of the summer's lineup is the [Queer Rhapsody film series](#), organized by the Archive. Centering the queer community in joy, defiance and creative expression, the series will showcase more than 50 short and feature-length films across five iconic Los Angeles venues from July 19 to 28. The diverse selections represent the transformative power and indomitable spirit of contemporary LGBTQIA+ cinema. "In collaboration with our [cultural partners](#), the Archive is thrilled to invite audiences to experience a wide array of films that speak to the strength and perseverance of the queer community," said May Hong HaDuong, director of the Archive, a division of UCLA Library.

The summer roster, HaDuong said, will also feature several gems made for the small screen. On July 21, the Archive presents three offerings from the 1960s [Jazz Casual](#) public television program highlighting the music of Dizzy Gillespie (1961), Sonny Rollins (1962) and John Coltrane (1963), followed on Aug. 17 by a screening of the TV film [Sister, Sister](#) (1982), written by celebrated author and poet Maya Angelou.

From the Archive Treasures, the Archive will present the multiple Oscar-winning 1956 sleeper hit [Baby Doll](#), penned by Tennessee Williams and directed by Elia Kazan, on July 28. On Aug. 11, the romantic comedy [Bank Holiday](#) (U.K., 1938), directed by Carol Reed and starring Margaret Lockwood and John Lodge, will screen.

On Aug. 2, as part of the quarterly Food and Film series, the Archive and the Hammer Museum co-present — in partnership with legendary Bay Area chef, restaurateur and food activist Alice Waters — [Eat Drink Man Woman](#) (Taiwan/U.S., 1994), a portrait of a family for whom food and cooking is the language of communication. Waters will attend in person to introduce the film.

And in advance of its major Science Fictions Against the Margins series this fall — presented as part of the Getty's region-wide PST ART: Art & Science Collide initiative — the Archive will show a selection of independent films that helped push the science fiction genre into new frontiers in the [Summer Sci-Fi](#) series screenings, happening over six evenings from Aug. 3 to 18.

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

**Below are summaries of each program with brief film or episode synopsis notes.**

### [Family Flicks](#)

UCLA Film & Television Archive and the Hammer Museum continue to present free matinee screening series of new and classic family-friendly films from around the world.

- July 14, 11:00 a.m.  
[Night at the Museum](#) (2006)  
History comes alive — literally — after a divorced dad (Ben Stiller), struggling to reconnect with his young son, takes a job as a guard at a museum with a magical secret: When the doors are locked and the lights go down, its exhibits spring to life. Stiller and the entire star-studded cast, including Robin Williams as Teddy Roosevelt, perfectly balance the film's slapstick laughs with its heartfelt beats.
- Aug. 4, 11:00 a.m.  
[Fantastic Mr. Fox](#) (2009)  
Director Wes Anderson's whimsical and wry stop-motion adaptation of Roald Dahl's tale of a middle-aged father fox who returns to his chicken-stealing ways brims with autumnal warmth and autumnal lessons about the importance of family, friends and community. Seasoned with an outstanding cast, including George Clooney, Meryl Streep, and Bill Murray, *Fantastic Mr. Fox* is a modern classic.

July 19 — July 28

### [Queer Rhapsody](#)

*Organized by the UCLA Film & Television Archive with support from the Andrew J. Kuehn Jr. Foundation and the Robert Gore Rifkind Foundation.*

The Queer Rhapsody journey includes several short film programs that entice with both intimacy and universality. These programs are *Queering Memory: Gathering Light Past, Present and Future*, *Sacred Sites: Queer Sanctuaries*, *Laughing Through Fire: Comedy as a Compass*, *Determined Defiance: Voices of Change*, *Generations in Bloom: Growth and Connection Across the Ages*, *Love in Focus: Black Queer Rhapsody* and *Transcendent Movements: Queer Artists in Motion*. Each film featured contributes to an overarching imprint of artful direction, dynamic cinematography and collective voices of celebration. The narrative and documentary feature films foster a sense of belonging, ignite creative connections and bring together diverse voices in a symphony of shared experiences and aspirations.

Read the full news release on [UCLA Film & Television Archive Announces Groundbreaking Queer Rhapsody Film Series \(PDF\)](#).

## [Archive Television Treasures](#)

The UCLA Film & Television Archive holds one of the largest archival television collections in the U.S., with over 170,000 holdings documenting the entire course of American broadcast history, from the late 1940s to the present.

*The following was made possible by the John H. Mitchell Television Programming Endowment.*

- July 21, 7:00 p.m.

### [Jazz Casual: Dizzy Gillespie, Sonny Rollins & John Coltrane on 1960s TV](#)

The National Educational Television (NET) music program *Jazz Casual* (1960-68) featured electrifying live performances by the top artists in contemporary American jazz. Hosted and produced by noted syndicated columnist Ralph J. Gleason, the intimate series offered viewers a close-up of iconic musicians at the forefront of modern jazz within a relaxed studio setting. Join us for a trio of episodes of this powerhouse series in glorious black and white videotape featuring titans of jazz: "The Dizzy Gillespie Quintet," "Sonny Rollins and Company with Jim Hall" and "The John Coltrane Quartet."

- **Jazz Casual: "The Dizzy Gillespie Quintet"** (1961)  
Musicians: Dizzy Gillespie, trumpet; Leo Wright, alto saxophone, flute; Lalo Schifrin, piano; Bob Cunningham, bass; Chuck Lampkin, drums.
  - **Jazz Casual: "Sonny Rollins and Company with Jim Hall"** (1962)  
Musicians: Sonny Rollins, tenor saxophone; Jim Hall, guitar; Bob Cranshaw, bass; Ben Riley, drums.
  - **Jazz Casual: "The John Coltrane Quartet"** (1963)  
Musicians: John Coltrane, saxophone; Jimmy Garrison, bass; Elvin Jones, drums; McCoy Tyner, piano.
- Aug. 17, 7:30 p.m.  
[Sister, Sister](#) (1982)

Written by Maya Angelou, who was under contract with Twentieth Century-Fox at the time, this television film captures the complexities between a trio of siblings (stars Diahann Carroll, Rosalind Cash, Irene Cara) who thrive in melodrama's emotional terrain of jealousy, dysfunction and family love and reconciliation.

## [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.

Restoration funding provided by The Film Foundation. Restored by the UCLA Film & Television Archive.

- July 28, 7:00 p.m.

[Baby Doll](#) (1956)

Directed by Elia Kazan from a tour de force screenplay by playwright Tennessee Williams, *Baby Doll* essays the marriage of Baby Doll (Carroll Baker), a 19-year-old child-like woman and Archie Lee (Karl Malden), a failed cotton gin owner who has agreed to wait until her 20th birthday to consummate their union. Considered risqué at the time of its release, *Baby Doll* won four Academy Awards, including Best Supporting Actress, Best Screenplay, Best Cinematography and Best Actress.

- Aug. 11, 7:00 p.m.

[Bank Holiday](#) (UK, 1938)

*Bank Holiday* a.k.a. *Three on a Weekend* is a delightful romantic comedy directed by Carol Reed, starring Margaret Lockwood and John Lodge. The rich cast of characters includes a caring nurse, a widower and a vacationing family, all representing different classes whose stories intertwine, reminiscent of *Grand Hotel* (1932) and *People on a Sunday* (1930). The film's unequivocal sexual overtones led American censors to require changes in the story and a new title.

### [Food and Film](#)

Dinner and a movie. It's a combination, a social custom, perhaps, almost as old as the movies themselves. The UCLA Film & Television Archive and the Hammer Museum are thrilled to partner with legendary Bay Area chef, restaurateur and food activist Alice Waters for this ongoing series exploring food production and culinary culture through film and conversation. Each program will pair a selection of movies with a special dinner at Lulu restaurant at the Hammer Museum, Waters' latest culinary celebration.

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

**In-person:** Introduction by chef and restaurateur Alice Waters.

[Eat Drink Man Woman](#) (Taiwan/U.S., 1994)

The economy and feeling of director Ang Lee's storytelling are evident right from the start of his fourth feature which establishes the home of retired chef Chu (Hui Ling Wang) as an oasis amid Taiwan's bustling capital, his kitchen at its center. Here's where he prepares the sumptuous Sunday banquets that draw his three adult daughters home and through food and cooking they learn to share the ever-shifting course of their lives.

### [Summer Sci-Fi](#)

In advance of its major fall series, *Science Fiction Against the Margins*, presented as part of the Getty's region-wide initiative, PST ART: *Art & Science Collide*, the Archive is pleased to whet your appetite with a selection of independent films that have helped to push the science fiction genre

into new frontiers. While these films represent a wide range of visual styles and thematic concerns, from cult classics to recent masterpieces, they are connected in a shared ethos that low budgets aren't anathema to expansive visions.

- Aug. 3, 7:30 p.m.

[Pi](#) (1998)

Winner of the Directing Award at Sundance, Darren Aronofsky's *Pi* set a high bar for lo-fi sci-fi on its debut in 1998. A migraine-prone mathematician may have discovered a formula for predicting the stock market or else the key for deciphering the nature of God. With both capitalists and cabalists after him, he also has to contend with the possibility that his mathematical formula may be messing with his very being.

*35mm print courtesy of the Sundance Collection at the UCLA Film & Television Archive.*

[Tetsuo: The Iron Man](#) (Japan, 1989)

Science fiction and science fetish collide in Japanese writer-director Shinya Tsukamoto's preeminent cult classic, a body horror mashup of Cronenberg and Swankmajer, sutured together with low-budget ingenuity and nightmares. An origin story with little regard for narrative coherence, *Tetsuo: The Iron Man* confronts us with the transformation of an anonymous salaryman, after killing a metal fetishist in the street, into a surreal automata of jagged gears, wires, plates and circuits.

- Aug. 4, 7:00 p.m.

[After Yang](#) (2021)

Writer-director Kogonada's highly refined visual sensibility yields here a subtler variant of dystopian science fiction, call it cozy futurism. The cocoon of tasteful design and supportive technology that envelops Jake (Colin Ferrel), Kyra (Jodie Turner-Smith) and their adoptive daughter Mika (Malea Emma Tjandrawidjaja) soothes all but the most mild domestic anxieties until their beloved family android, Yang (Justin H. Min), breaks down and they must deal with the unexpected mess of emotions that follows on their own.

[Moon](#) (2009)

Sam Rockwell delivers a magnetic performance as Sam Bell, an astronaut coming undone at the end of a long-term solo mission on the Moon in director Duncan Jones' feature debut. Overseeing a lunar mining operation with only the station's AI computer to keep him company, Sam looks forward to returning home to his wife and daughter until an accident leads him to confront the nature of his existence.

- Aug. 9, 7:30 p.m.

[Sorry to Bother You](#) (2018)

Whether writer-director Boots Riley's feature debut is set in a parallel universe or a near future Oakland it remains a biting funny and incisive satire of our world, right now. With his life stalled out but a motivating woman (Tessa Thompson) at his side, Cassius (LaKeith

Stanfield) begrudgingly takes a cubicle job at a telemarketing company where he proves preternaturally adept but as he rises up the corporate ladder the price of success grows ever more dire.

- Aug. 10, 7:30 p.m.

[Space Truckers](#) (1996)

Schlockmeister Stuart Gordon (*Re-Animator*, *From Beyond*) delivers Day-Glo mayhem from the opening moments of this sci-fi action comedy starring the enviable ensemble of Dennis Hopper, Stephen Dorff and Debi Mazar. As a pair of long-haul truckers and a lunar rest stop waitress on the run, they must battle to save their skins and the galaxy from an evil scientist and his army of unstoppable cyborg killing machines.

[Vegas in Space](#) (1991)

According to legend — and its writing credits — *Vegas in Space* was inspired by a themed party so fabulous that its organizers, Bay Area drag queens Ginger Quest and Doris Fish, couldn't let its decorations go to waste. With the help of writer-director Phillip R. Ford, co-screenwriter and star Fish gave *Barbarella* a low-budget run for its money and crafted a queer camp sci-fi classic in the process.

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

[Timecrimes](#) (Spain, 2007)

A relaxing time at their rural vacation home becomes a waking nightmare for a couple when the husband (Karra Elejalde) stumbles into a nearby research facility and ends up accidentally transported an hour back in time. It's a short temporal hop that nevertheless sets off an increasingly disastrous chain of events that Spanish writer-director Nacho Vigalondo reveals with ever-mounting suspense and tension.

[Primer](#) (2004)

Writer-director Shane Carruth's debut feature transforms the modern myth of the tinkering entrepreneur into a tight sci-fi thriller that works as a sharp metaphor for the dangers of technocapitalism. Working in his garage, Aaron (Carruth) and his friend Abe (David Sullivan) stumble onto the secret of time travel but in attempting to exploit it, quickly find themselves grappling with the dire unintended consequences of their invention.

*35mm print courtesy of the Sundance Collection at the UCLA Film & Television Archive.*

- Aug. 18, 7:00 p.m.

[Something in the Dirt](#) (2022)

When two Los Angeles denizens come across a supernatural phenomenon in their apartment building, they naturally decide to exploit it for fame and fortune by making a documentary. It's H.P. Lovecraft in the era of content. Directors Aaron Moorhead and Justin Benson deliver on the fear and wonder of the former and a sharp, if understated, critique of the latter.

**[Animalia](#)** (France/Morocco, 2023)

The undercurrents of tension after a young Moroccan woman from a modest background marries into a wealthy family burst into view when the country is thrown into chaos by a supernatural event. Pregnant and separated from her husband in the confusion, Itto must navigate the crisis on her own, a challenge that triggers her own internal crisis of faith and identity.

**For all programs' details and admission information, please visit [cinema.ucla.edu](http://cinema.ucla.edu).**

Please see off-site venues' event listings for ticket rates. Schedules are 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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