

Free winter cinema: Welcome 2024 with screenings from UCLA Film & Television Archive

Public programs run through April 28 at the Billy Wilder Theater at the Hammer Museum

FOR IMMEDIATE RELEASE

LOS ANGELES (Dec. 21, 2023) – The UCLA Film & Television Archive welcomes the new year with a big screen lineup including the beauty, glamor and romance of Classical Hollywood; recent preservations and television treasures with suspense, comedy, song and early videotape in NBC’s living color; global cinema; overlooked pre-Code Hollywood; screenings from the “Making Waves” and “[Family Flicks](#)” series; award-winning feature-length and short films; and more — as well as conversations with special in-person guests.

“The Archive opens 2024 with breathtaking and eye-opening screenings,” said May Hong HaDuong, director of the Archive, a division of UCLA Library. “This season’s diverse public programming includes a series highlighting the incomparable talent of Greta Garbo, a beloved television series set in neo-noir Los Angeles — [“The Rockford Files”](#) — and the amazing contributions of women in front and behind the screen with a collection of works by Southeast Asian women filmmakers in [“Unsettling Landscape: Experimental Films by Southeast Asian Women Filmmakers.”](#)”

In-person screenings are held at the Billy Wilder Theater. All programs are free through June 2024, thanks to a gift from an anonymous donor.

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

Jan. 19—Mar. 24

UCLA Film & Television Archive and the Hugh M. Hefner Classic American Film Program present
[Then Came Garbo...](#)

Greta Garbo still reigns supreme as the most iconic and enigmatic performer to ever appear on screen. This eight-night survey spanning her legendary career shows the talent and mystique that made Garbo the supreme icon of Classic Hollywood.

Most films are from the collection of the George Eastman Museum.

- [Jan. 19, 7:30 p.m.](#)
Queen Christina (1933)
Queen Christina, the iconoclastic, gender-fluid regent of Sweden, was 28 years old when she shocked Europe by abdicating her throne in 1654 rather than marry. Greta Garbo was the same age when she portrayed Christina in one of her most celebrated roles delivering a

fierce performance as a woman who charted her own course, tradition and history be damned.

- **Mata Hari (1931)**

Set in Paris circa 1917, *Mata Hari* features Garbo as a glamorous German spy who beds Russian military officers to steal state secrets while they sleep. Directed by George Fitzmaurice in Sternbergian style, it's a sexy romance in which, the New York Times declared "that mysterious actress, Greta Garbo, gives another flawless portrayal."

Preceded by short film

- **The Meeting of Two Queens (1991)**

Chilean filmmaker Cecilia Barriga recuts scenes from the movies of Greta Garbo and Marlene Dietrich to construct an imagined romantic encounter between the two icons of on-screen androgyny.

- [Jan. 21, 7 p.m.](#)

- **Ninotchka (1939)**

Ernst Lubitsch was one of several directors Greta Garbo had approved to work on *Queen Christina*, but the two famed émigrés wouldn't work together until this late career image-defying classic. Celebrated for her dead-pan comic turn — "Garbo Laughs!" — as a Soviet emissary waylaid by romance in Paris, *Ninotchka* soars on equal parts dazzling wit and biting political satire.

- **Two-Faced Woman (1941)**

Buoyed by *Ninotchka*'s success, MGM hoped to build on Greta Garbo's new comic persona with this even frothier farce of domestic dalliance. With the sure hands of her *Camille* director and screwball master George Cukor at the helm, Garbo signed on to play a dual role as a spurned wife who plots to lure back her wandering husband (Melvyn Douglas) by masquerading as her racier "twin" sister.

- [Feb. 3, 7:30 p.m.](#)

- **Camille (1937)**

MGM's studio machinery was firing on all cylinders for this opulent adaptation of Alexandre Dumas' play about the eponymous 19th-century Parisian courtesan. Director George Cukor drew a career-high performance from Garbo as the toast of aristocratic nightlife whose lavish lifestyle barely conceals her melancholic doom. Robert Taylor plays the young country squire who offers her an idyllic respite before fate and her own sense of honor intervene.

- **Anna Christie (1930)**

Garbo's first sound film was famously accompanied by the advertising slogan "Garbo Talks!" *Anna Christie* indeed introduced the low, throaty contralto that would become an

intrinsic part of Garbo's enduring mystique. Clarence Brown directed the adaptation of Eugene O'Neill's play about a young woman (Garbo) who reunites with her long-lost father (George F. Marion) but conceals from him — and new beau Charles Bickford — her unsavory past.

- [Feb. 11, 7 p.m.](#)

Live musical accompaniment by Cliff Retallick.

Flesh and the Devil (1926)

Greta Garbo made seven films with director Clarence Brown who recognized early on how she required directors to meet her on her terms. Their rapport is evident right from their first outing together with *Flesh and the Devil*, a swooning period melodrama about two boyhood best friends caught up in a love triangle with Garbo's noblewoman, establishing her as an international superstar.

- [Feb. 18, 7 p.m.](#)

Live musical accompaniment by Cliff Retallick.

The Saga of Gösta Berling (Gösta Berlings saga, Sweden, 1924)

Swedish film pioneer Mauritz Stiller discovered the young Greta Gustafsson and transformed her into the screen goddess "Garbo." *The Saga of Gösta Berling* was her first leading role as a countess whose love for the titular protagonist, a disgraced minister (Lars Hanson), redeems him. Louis B. Mayer apparently saw this breakthrough film and invited both director and ingénue to Hollywood.

Preceded by

Reklamfilm Pub Greta Garbo Sweden (1921)

This short is a compilation of two Swedish commercials shown in Stockholm theaters, showing Garbo (still Gustafsson at the time) modeling hats for a department store and eating pastries at a café.

- [Mar. 17, 7 p.m.](#)

Grand Hotel (1932)

Greta Garbo heads an all-star cast in this sophisticated ensemble drama about the denizens of a luxurious Berlin hotel in which Garbo's depressed ballerina is romantically revived by John Barrymore's gentleman thief. A huge critical and popular success, *Grand Hotel* earned an Academy Award for Best Picture and has since endured as a classic of the early sound era in Hollywood.

Anna Karenina (1935)

Garbo here reprises her role as the tragic heroine she first portrayed in *Love* (1927), a silent version of Tolstoy's classic 19th-century novel. The streamlined story traces Anna's loveless marriage to the hypocritical Karenin (Basil Rathbone) and her ultimately ruinous affair with

the charismatic Count Vronsky (Fredric March). Directed by Clarence Brown, the film was a hit and something of a mini-comeback for its elusive star.

- [Mar. 22, 7:30 p.m.](#)

Live musical accompaniment by Cliff Retallick.

A Woman of Affairs (1928)

Greta Garbo and John Gilbert share one of silent cinema's most exquisite kisses in Clarence Brown's *A Woman of Affairs*. Loosely adapted from the generation-defining novel *The Green Hat* (with significant changes required by the censors), it finds Garbo at her most modern as a woman who indulges the sensual excesses of the age while concealing her sacrifice for the sake of honor.

The Kiss (1929)

Greta Garbo stars in this ripping modern courtroom thriller as an unhappy wife drawn into scandal by an obsessive young man (Lew Ayres) when he clashes with her domineering husband. A potboiler take on the sacrificing woman that Garbo excelled at in period dramas, *The Kiss* would be her and MGM's final silent film with Belgian director Jacques Feyder ringing the era out with a visually inventive bang.

- [Mar. 24, 7 p.m.](#)

Live musical accompaniment by Cliff Retallick.

Joyless Street (Germany, 1925)

Now considered cinematic giants, Austrian director G.W. Pabst and Greta Garbo were both emerging talents when he insisted on casting her in the film that would cement both their reputations. A masterpiece of German silent cinema, *Joyless Street* mercilessly plumbs the depths of interwar despair in Vienna through the parallel stories of two young women (Garbo and Asta Nielsen) who choose alternate paths to survive.

Jan 20—March 23

[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.

- Jan. 20, 7:30 p.m.

[“Good Evening”: Alfred Hitchcock on Television](#)

A seminal figure in cinema history, master of suspense Alfred Hitchcock (1889-1980) enjoyed an indelible secondary career on television. Over 10 seasons (1955-65), Hitchcock brought his trademark macabre sensibilities, dry wit and auteur's eye to the small screen with a discerning level of writing, directing, acting and production values seldom seen on

the still-emerging medium. Join us for this exploration of Alfred Hitchcock's television career as director and host. Featuring episodes of *Suspicion*, *Alfred Hitchcock Presents* and *Alfred Hitchcock Hour* with contributions from Roald Dahl, Steve McQueen, Peter Lorre and more.

***Suspicion*: “Four O’Clock” (9/30/1957)**

In this tense episode of the short-lived NBC series *Suspicion*, actor E.G. Marshall (*Twelve Angry Men*) stars as a meek clock repairman turned bombmaker who plots the murder of his wife. With an explosive in place and a timer set to detonate, executive producer and director Alfred Hitchcock employs his signature cross-cutting techniques to build suspense towards a psychological breaking point — with a twist.

***Alfred Hitchcock Presents*: “Man from the South” (1/3/1960)**

Alfred Hitchcock serves only as host for this notable episode (one of the most memorable of the entire series) directed by his gifted protege, multi-hyphenate industry legend Norman Lloyd (*St. Elsewhere*). Based on the short story by Roald Dahl, the macabre teleplay stars movie icon Steve McQueen and his then-partner Neile Adams as a couple that become entangled in a horrific bet with an unusual stranger, played by incomparable superstar Peter Lorre.

***The Alfred Hitchcock Hour*: “I Saw the Whole Thing” (10/11/1962)**

Golden Globe winner John Forsythe (*Dynasty*) stars as a writer facing several eyewitnesses who identify him as responsible for a hit-and-run vehicular homicide. Revisiting the dark fears of wrongful persecution explored in his noir feature *The Wrong Man* (1956), this *Rashomon*-structured drama was the only hour-long episode Hitchcock directed of his eponymous series and the final work he would helm for television.

- Feb. 24, 7:30 p.m.

[Preserving Historic Color Videotape: Mr. Television \(a.k.a. Milton Berle\) and Friends](#)

In-person: engineer David Crosthwait, DC Video.

A quarter-century after his debut on the small screen in 1948, the name Milton Berle remains synonymous with the medium of television. Join us for the world premiere screening of the preservation of the earliest known entertainment program to survive on color videotape — the *Kraft Music Hall* starring the legendary Mr. Television, Milton Berle. Introduced by engineer David Crosthwait, who will give a presentation outlining the significant technical challenges in recovering this historic broadcast, the evening will highlight additional stars in NBC’s living color, including Ella Fitzgerald, Count Basie and more.

***Milton Berle Starring in The Kraft Music Hall* (10/8/1958) - with original commercials**

In this debut episode, the enormously popular *Kraft Music Hall* radio variety program is adapted for television in NBC’s living color. Hosted by TV legend Milton Berle, the live

broadcast boasts cameos from Bob Hope and Gene Barry, the big band sounds of musical director extraordinaire Billy May, and an impressive demonstration of the unexpected hoofing prowess of Uncle Miltie. Recently preserved from the oldest known surviving 2 in. color videotape of an entertainment program.

Milton Berle Starring in The Kraft Music Hall – Excerpts (1958-59)

In this compilation of clips from rare, recently preserved color and black and white 2 in. Videotapes Milton Berle shares the Kraft stage with icons Count Basie, Andy Griffith, Peter Lorre, Harpo Marx, Sammy Davis Jr. and Jerry Lewis.

Milton Berle Starring in The Kraft Music Hall (12/03/1958) - with original commercials

In this stellar live broadcast, Uncle Miltie invites the “Toastmaster General of the United States,” George Jessel, and the “First Lady of Song,” Ella Fitzgerald, to the Kraft stage for an evening of comedy and song in living color. Highlights include video effects immersing a luminous Fitzgerald in an “electronic picture” for a peerless rendition of “It Might as Well Be Spring.”

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

[The Rockford Files: Isaac Hayes “Gandy and Rockfish” Trilogy](#)

A beloved television series of the 1970s, *The Rockford Files* provided the perfect neo-noir showcase for the City of Los Angeles and the megawatt charm of star James Garner. Tailor-suited for Garner, the character of private detective Jim Rockford matched the weariness of the era: a perpetually broke, wrongfully imprisoned ex-con who was a quick-witted con man and decent to a fault. Presented here are three exemplary episodes of the Emmy-winning series, guest-starring music superstar Isaac Hayes as Rockford’s former cellmate, Gandolph “Gandy” Fitch. The episodes also star Academy Award winner Louis Gossett Jr. and Grammy-winning icon Dionne Warwick.

The Rockford Files: “The Hammer of C Block” (1/9/1976)

Music superstar Isaac Hayes made his first appearance as Jim Rockford’s former cellmate “Gandy” in this noir tale that pays homage to Raymond Chandler’s *Farewell, My Lovely*. After serving time in prison for the murder of his girlfriend, Gandy pays Rockford a visit and demands help to find the actual killer. While comedic sparks fly between star James Garner and Hayes, the episode’s dramatic underpinning is among the grimmest of the series.

The Rockford Files: “Just Another Polish Wedding” (2/18/1977)

In this spin-off episode, Louis Gossett Jr. made his second appearance on *The Rockford Files* as Marcus Aurelius “Gabby” Hayes, Rockford’s slippery former parole officer-turned-private eye. When Rockford connects Gandy (Isaac Hayes) with Gabby, the newly formed investigative duo quickly set out to out-hustle their mutual friend on a lucrative recovery gig. Along the way, an errant clue leads Gabby and Gandy to their first compatibility test as a team — in a neo-Nazi bar.

The Rockford Files: "Second Chance" (10/14/1977)

Helmed by prolific Iranian-born American director Reza Badiyi, this final entry in the Isaac Hayes "Gandy" trilogy pairs the Grammy-winning superstar with fellow music icon Dionne Warwick. Set against a backdrop of the music industry, Warwick plays Gabby's love interest, a talented lounge singer with a past that threatens her life. Guest-starring scene-stealing Emmy winner Stuart Margolin as Rockford's perennial frenemy, spineless con-man Angel Martin.

Jan. 26

UCLA Film & Television Archive and the Hammer Museum present

[Food and Film](#)

Co-presented by the UCLA Film & Television Archive and the Hammer Museum, *Food and Film* is a quarterly series designed to delight the senses and inspire the mind. Curated with renowned chef, activist and cinephile Alice Waters, each program in the series draws on Waters' philosophy that eating, like art, is a political act and that exploring the intersections between the culinary and moving image arts can help illuminate the path toward building more sustainable, thriving communities together. Indeed, communion is central to the series, with each screening paired with special guests and a special dinner at [Lulu](#) restaurant at the Hammer Museum, Waters' latest culinary celebration.

- Jan. 26, 7:30 p.m.

In person: chef and restaurateur Alice Waters

[Origins of a Meal](#) (Genèse d'un repas, France, 1979)

French New Wave writer-director Luc Moullet offers an in-depth critique of neoliberalism with this seminal exposé of globalized, industrial farming at the moment it was taking shape. Moullet begins with a simple (if unorthodox) meal of a banana, tuna fish and a plain omelet then traces the path that each ingredient took to arrive at his plate from a grocery store in Paris to fields in Ecuador and ports along the Ivory Coast.

Jan. 27, 7:30 p.m.

UCLA Film & Television Archive and UCLA Center for the Study of Women | Barbra Streisand Center (CSW | Streisand Center) present

In person: Q&A with filmmakers and Jasmine Nadua Trice after the screening.

[Unsettling Landscape: Experimental Films by Southeast Asian Women Filmmakers](#)

Showcasing short films and videos that critically engage with questions of land, landscape and the myriad forms of mediation that have been used to capture their image. Unearthing the deep time of tectonic shifts and Animist belief systems, unraveling statist development narratives and unlearning colonial ways of knowing, these films unsettle the complex relations between lens and land, offering new possibilities for spatial transformation on screen.

This program features a collection of recent works by and conversation with Southeast Asian women filmmakers, moderated by UCLA professor Jasmine Nadua Trice.

To Pick a Flower (Philippines, 2021)

Landscape Series No. 1 (Vietnam, 2013)

Fiksi (Indonesia, 2016)

The Harbor (Tepian Laut Utara, Indonesia, 2010)

A Million Years (Cambodia, 2018)

It's Raining Frogs Outside (Ampangabagat Nin Talakba Ha Likol, Philippines, 2021)

Lemongrass Girl (Thailand, 2021)

The Line (Thailand, 2020)

Jan. 28

UCLA Film & Television Archive and the Hugh M. Hefner Classic American Film Program present
[Archive Talks](#)

The series continues to pair leading historians and scholars with screenings.

- Jan. 28, 7 p.m.

In person: Alison Macor, author, “The Best Years of Our Lives: The Hollywood Classic That Inspired a Nation”

[The Best Years of Our Lives \(1946\)](#)

Independent producer Samuel Goldwyn, director William Wyler and their outstanding ensemble cast of big-name stars (Fredric March, Myrna Loy, Dana Andrews) and non-professionals (Harold Russell) set out to dramatize the issues facing returning veterans but ended up with a portrait of America writ large that set a new standard for responsive, prestige filmmaking.

Macor will be on hand to offers insights into the production and reception of “The Best Years of Our Lives” (1946), which garnered eight Academy Awards including Best Picture, Best Director and Best Screenplay.

Jan 28—April 28

[Family Flicks](#)

UCLA Film & Television Archive and the Hammer Museum have teamed up for a free matinee screening series of new and classic family-friendly films from around the world.

- Jan. 28, 11 a.m.

Paddington 2 (France/U.K., 2017)

Delightfully charming in all ways imaginable, *Paddington 2* begins with the ever so polite and plucky titular bear determined to earn enough money to buy a particularly handsome pop-up book for his Aunt Lucy. When the book is stolen, Paddington is accused of the crime but even after he’s sent to prison, co-writer-director Paul King and crew keep every

twist and turn fantastically light as Paddington's adoptive family, the Browns, search for the real culprit. As visually entrancing as it can be wonderfully witty, this sequel is an instant classic for the ages.

- Feb. 25, 11 a.m.

A Dog's Courage (South Korea, 2019)

The beautiful and inviting watercolor washes that form the natural world in this South Korean animated feature offer a welcome counterpoint to the story's darker edges as a ragtag pack of abandoned dogs journey to find a place where they can rest and be free. Directors Oh Sung-yoon and Lee Chun-baek channel weightier modern fairy tales such as *Watership Down* and never soften their canines' struggle, underscoring all the more poignantly the values of perseverance, togetherness and, ultimately, hope.
In Korean with English subtitles. Recommend for ages 9+

- March 24, 11 a.m.

Okja (U.S./South Korea, 2017)

Mija and her grandfather live in harmony with Okja, a giant, loving, genetically modified "superpig" who was created as part of a secret experiment. When a corporation comes to reclaim Okja, Mija embarks on a perilous mission to save her loved one from a sinister corporate conspiracy. Replete with an all-star cast and stunning special effects, this heartfelt story from Academy Award winner Bong Joon Ho (*Parasite*) exposes the atrocities of factory farming, corporations and greed while centering a story of love, kindness and the ethical treatment of animals.

Warning: *Strong language and images of violence/slaughter throughout. Recommend for ages 15+.*

- April 28, 11 a.m.

James and the Giant Peach (1996)

Producer Tim Burton and director Henry Selick followed up their collaboration on *The Nightmare Before Christmas* (1993) with this equally wild and visually arresting stop-motion adaptation of Roald Dahl's classic children's novel. After his parents were killed by a flying rhinoceros, James lives a dreary life with his overbearing aunts until some magic crocodile tongues manifest the means of his escape: a giant peach. With a little inventiveness, James and the menagerie of talking insects set sail in the fruit off across the Atlantic to New York City and the adventure of a lifetime.

Feb. 2–10

UCLA Film & Television Archive and Autry Museum of the American West present

[Save the Man](#)

The series includes an assembly of titles showcasing an overlooked trend in pre-Code Hollywood — studio films that openly confronted the contemporary consequences of the nation's fraught history with Indigenous peoples after they were granted citizenship in 1924.

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

Eskimo (1933)

Filmed on location in then-Alaskan Territory, *Eskimo* (a descriptor now considered a racial slur) follows the life of Mala (Iñupiaq actor Ray Mala) and the everyday life of his community. After the death of one of his wives at the hands of corrupt fur traders, Mala exacts revenge and is forced to go on the run.

Laughing Boy (1934)

Laughing Boy (Ramón Novarro), a Navajo silversmith, does his best to entertain and sell his wares to the hordes of grotesque American tourists who visit his reservation daily. He gains the affection of Slim Girl (Lupe Vélez), a Native woman raised by white people. A doomed love triangle forms that exposes the racism, exploitation, and misogyny at the root of reservation border towns, Indian trading posts, and the tourism they thrive on.

- Feb. 4, 7 p.m. (off site at Autry Museum)

Massacre (1934)

Chief Joe Thunder Horse (Richard Barthelmess) is the top draw in the Wild West show he tours with, and he won't let anyone forget it. He returns home to find his community in disarray and under the rule of a corrupt white government official and a group of con men. Pushed to breaking point, he leads his tribe to revolt against their oppressors in an explosive, damning finale.

- Feb. 10, 7:30pm

Call Her Savage (1932)

The penultimate role of Hollywood's original "It Girl," Clara Bow stars as Nasa Springer, a rebellious, young Texan who burns through life quicker than she can take it in. Her reckless ways take her on a riches-to-rags story accented by flourishes of 1930s opulence and human tragedy, leading her to a startling revelation about her true heritage.

Feb. 16—March 15

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

[Animalia](#)

In this survey of films, the spotlight moves away from the humans and onto the companion, the creature or the animal present in the frame. Through classic films, documentaries, animated children's films and short works, the interactions of humans and animals are given a closer look, revealing our own values, especially when love, trust and connection are a part of it.

Please note: some of the films depict animal death.

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

To the Unknown (2017)

While reading Kenneth Koch's metaphysical poem "To the Unknown," Michael Almereyda weaves together everyday images of movement — people waiting for food, playing in a park, a sky — while focusing on a cat walking around, as best it can.

Umberto D. (Italy, 1952)

On the surface, *Umberto D.* is a simple story of an older gentleman trying to pay his rent, accompanied by his dog, Flike, in postwar Italy. Hailed as a masterpiece of neorealist cinema, Vittorio De Sica's film becomes an emotionally devastating story of losing one's dignity, while trying to simply get by. Here, the relationship with Flike becomes all the more emotional as it provides the only caring, sentimental and hopeful relationship that Umberto has left.

- Feb. 17, 7:30 p.m.

The Passing (2023)

A love letter to the end of life, *The Passing* follows a house call veterinarian to his neighbor's home, where she must say goodbye to her cherished four-legged companion.

Note: this film depicts animal death.

Heart of a Dog (2015)

The first feature film by the multimedia artist Laurie Anderson is a layered, emotional, thoughtful documentary that examines the connection between love and death, specifically the love and death of her beloved rat terrier, Lolabelle. Narrated by Anderson, the film feels as though it expands and contracts with the narrator, following thoughts on dreams, surveillance and the emotional and intellectual intelligence of dogs.

Watership Down (U.K., 1978)

In this animated classic, a group of rabbits are on a perilous journey to find a new home after one of them has a terrifying premonition of their warren being destroyed. Adapted by Martin Rosen from Richard Adams's cherished allegorical novel, *Watership Down* is an adored "children's" film that does not shy away from the dangers and violence that occurs within the animal kingdom.

Note: this film depicts animal death.

- March 3, 7 p.m.

Testudo Hermann (U.S./Austria, 2023)

A filmmaker, his mother and his tortoise. When temperatures are unpredictable in Austria for this non-native species, a mother finds a more consistent solution to care for her son's pet.

Kes (U.K., 1969)

15-year-old Billy Casper cannot seem to fit in or connect with much in his hometown in Northern England. That is until he forms a bond with a wild kestrel, providing him with an escape from the malaise of his daily life. Themes often explored in Loach's work are

throughout this coming-of-age film, where optimism is tenuous and the connection between a boy and his bird are a testament to seeking something greater, to feeling connected as a necessary part of the human experience.

Note: this film depicts animal death.

The Wild Parrots of Telegraph Hill (2003)

Following the relationship between Mark Bittner and a flock of parrots in the Telegraph Hill neighborhood, this endearing documentary explores the relationship between an ordinary man and the birds. Less a documentary about hows and whys of the parrots and more about the symbiotic relationship they share with the man that feeds them, *Parrots* is a story about survival and the intimate bonds that form between animals and humans.

- March 9, 7:30 p.m.

The Newt Congress (Switzerland, 2022)

A conference is convening where the participants are discussing how to best utilize all aspects of the newt. The newts are there too.

Grizzly Man (2005)

Grizzly Man tells the story of the life and death of self-proclaimed bear protector, Timothy Treadwell — a man who infamously spent over a decade in Alaska living among the grizzly bears before being tragically killed by one. Combining interviews with loved ones with Treadwell's self footage from his time in Alaska, Herzog stitches the story together with his own narration, imbuing the film with awe, criticism and his own philosophical musings on nature and its harsh realities.

Gates of Heaven (1978)

What do you do with your beloved animal after it passes away? Northern California residents Floyd McClure and the Cal Harberts family thought it best to get into the pet cemetery business and these two places are the main focus in Errol Morris' documentary debut *Gates of Heaven*.

- March 15, 7:30 p.m.

Slow Shift (India/U.S., 2023)

Lemurs, rocks and the mysterious pulse together amid the ruins of the 14th-century city of Hampi in southwestern India — fabled site of the ancient Monkey Kingdom.

Bell Book and Candle (1958)

When new neighbor Shep Henderson (James Stewart) moves into the building, he catches the attention of Gillian (Kim Novak), the only problem is he is set to be married to her old college nemesis. Meddling with a little bit of magic and the help of her cat, Gillian puts him under a spell, that is until true love gets in the way.

The Cassandra Cat (Czechoslovakia, 1963)

A cat with glasses brings magic and chaos to a small town, in this newly restored film that is part of the Czech New Wave. A mysterious feline arrives with a traveling circus and it has a special power: it can reveal people's hidden secrets by casting a color onto them that others can see. When the entire town is exposed at a circus performance, the community's dishonesty is revealed and a riot ensues.

Feb. 23—March 16

Making Waves

The program shares films in conversation with artists from traditionally underrepresented communities, highlighting their craft as they work to expand their vision of what's possible on screen.

UCLA Film & Television Archive and Golden Globe Foundation present

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

In person: Q&A with director Fernando Frías de la Parra

[I'm No Longer Here](#) (Mexico/U.S., 2019)

A Cumbia beat fuels this beautifully choreographed feature by director Fernando Frías de la Parra, which ultimately is a melancholic take on emigration. In Monterrey, Mexico, Ulises is the leader of a small street gang called Los Terkos. When it becomes too dangerous for him to stay, he is forced to move to New York, where his personal style and musical preferences don't translate. Combining style with compelling performances by non-professional actors, *I'm No Longer Here* powerfully explores the feeling of longing for home and cultural identity.

- March 1 and 2

[Spotlight on: The Brazilian Filmmakers Collective](#)

The Brazilian Film Collective was formally launched in early 2022 by a dozen Brazilian filmmakers to create a space to share resources, opportunities and promote creative enrichment. Showcasing the different work, styles and genres explored by the filmmakers in the collective, the UCLA Film & Television Archive is excited to welcome The Brazilian Film Collective in conversation with their films over two nights of programs.

March 1, 7:30pm

Grandma Has a Video Camera (2007)

Tania Cyproiano's family has been moving back and forth between the United States and Brazil for years, resulting in different thoughts and experiences on working and living in two places. Using home video footage shot by her family that chronicles their lives over 20 years, filmmaker Tania Cypriano's moving film is a great story about immigration, searching for what is better and exploring the definition of home.

Sócrates (Brazil, 2018)

Alexandre Moratto's riveting debut feature follows a teenager, Socrates, who becomes homeless after his mother has just died. Navigating grief and a need to find shelter, Socrates connects with a young man, tries to engage with his homophobic father and visits shops of São Paulo, in an effort to find a job, though unsuccessful. Pulsing with a gentle assuredness, Moratto imbues his film with compassion and care while showing great insight into the human condition without exploitation.

March 2, 7:30 p.m.

In this program of shorts from filmmakers in the Brazilian Filmmakers Collective, close attention is paid to the inner thoughts and lives of characters and subjects, exposing the unseen and often unspoken in dynamic and creative ways.

Ecstasy (Mexico, 2023)

Nuns are being affected by a black hole, a mausoleum is a place of gathering, and ecstasy is much more than just a release.

Who Killed Eloá? (Brazil, 2015)

Looking at the widely broadcast crime of 15-year-old Eloá Pimentel, filmmaker Livia Perez exposes the biased Brazilian media and brings a critical analysis of the spectacle of violence and television's approach in cases against women.

Best Friends on a Summer Hike (2023)

Two friends hike amidst a stunning coastal backdrop, conversations are had, things are felt.

I Don't Say Goodbye, I Say See You Soon (Brazil, 2013)

A young boy with a fascination for trucks searches for clues to help him find his father. One day, his father's truck appears.

Próprio (Brazil/U.S., 2020)

A young man is feeling the pressure and desire to lose his virginity. As he meets up with an older man that he met online, things do not go as expected.

Kinship (Canada, 2019)

A single father is struggling to connect with his mute son after the loss of his mother.

The Pink Cloud (Brazil 2020)

In Iuli Gerbase's debut feature *The Pink Cloud*, two casual acquaintances, Giovana and Yago, are locked together in an apartment after an unexplained toxic pink cloud circles the globe. As time seems to both stop and fast forward through the film, the couple becomes the focus of this lo-fi sci-fi that examines human nature under strict confinement.

- [March 16, 7:30 p.m.](#)

In person: Q&A with filmmaker Jarreau Carrillo

Carrillo selected the feature film, *A Ciambra*, to play with his short, *The Vacation*.

The Vacation (2022)

All Aaron wants is to go to the beach on his day off. When his car won't start, he and his friends proceed to hang out in his car until something better to do comes along.

A Ciambra (Italy, 2017)

Pio is a fourteen year old tough guy, who is straddling adolescence and adulthood, in this frank portrayal of a young man and his Romani family in Calabria. With a focus on Pio, we enter the lives of a family that sells scrap metal to the mob and when Pio's father and older brother, whom he idolizes, are jailed, Pio has a chance to prove himself. Using non-professional actors playing fictionalized versions of themselves, filmmaker Jonas Carpignano shoots much of the film at close range, on film, giving an intimate immediacy to this coming of age story.

Feb. 25

[UCLA AMIA Student Chapter Takeover](#)

The Archive is thrilled to continue with the second UCLA AMIA Student Chapter Takeover, a public-facing collaboration with the UCLA student chapter of the Association of Moving Image Archivists to presents this exploration of film representations of haunted women as emblems of memory work.

[Between Remembered and Forgotten: Haunted Women, Distorted Memory](#)

Archivists are deeply concerned with what is remembered or forgotten. Sometimes memory becomes tangled, obscured and altered, twisting itself into imperceivable forms. How we think of ourselves, the people around us, the spaces we inhabit and the roles we play are central to the hauntings in this film series. When we are haunted, we make tangible what is imperceptible.

- Feb. 25, 7 p.m.

The Sign of the Ram (1948)

Paralyzed while saving her step-children and haunted by the life she once lived, Aries poet Leah St. Aubyn (Susan Peters in her comeback and also final film role) becomes increasingly jealous and manipulative, twisting the feelings and poisoning the minds of her family to the breaking point. *The Sign of the Ram*, based on Margaret Ferguson's novel of the same title, foregrounds personal, individual memory in its darkest depths, capable of destroying lives.

The Innocents (1961)

Glittering in gorgeous black and white comes the gothic psychological horror film based on Henry James' *The Turn of The Screw* (1998). Governess Miss Gideons, played by Deborah Kerr, cares for the children of Bly, an estate nestled in the remote, idyllic countryside. With each passing day, the manor twists darker, the children harden into cruelty, and time grows

foggy. Kerr delivers a mesmerizing performance as a woman haunted and hysterical, never trusting her own shadow.

March 8

[Time: It's of the Essence](#)

- March 8, 7:30pm

[La Région Centrale \(1971\)](#)

La Région Centrale is a three-hour-long film that calls attention to the mechanics of filmmaking, using a computer-programmed, motorized tripod that rotates the camera 360 degrees in any direction, repeatedly, without dialogue or any other subject beyond the landscape, over the course of a day. The film demands concentration, while its movements become meditative. Rarely screened and if you are willing to engage, the experience is dizzying and technologically sublime.

Note: the only soundtrack is a repeating pulse for the duration of the film.

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) 206-8588 or msoto@cinema.ucla.edu.