

Cult TV, queer film and ‘async’: UCLA Film & Television Archive’s free summer gems

Public programs run through Aug. 27 at the Billy Wilder Theater at the Hammer Museum

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LOS ANGELES (June 14, 2023) – The UCLA Film & Television Archive’s summer 2023 public programs showcase a lineup of cinematic and television works with an assorted range of artistry, from the once innovative intersection of electronic music and moving images to contemporary feature-length and short films on queer experiences to episodes of cult-classic series and more.

The season begins July 7 with a three-night tribute to the award-winning composer and electronic music pioneer [Ryuichi Sakamoto](#) (July 7–9) screening innovative explorations at the intersection of music, sound, images and technology; followed by the right mix of exploitation, film noir and pulp genre in message films from the 1950s and ’60s presented in the [Telegrams from the Edge: The Message Picture in the Age of Noir](#) (July 14 to Aug. 6) series. Evenings dedicated to cult-classics of the small screen: the innovation of [Ernie Kovacs: Television of the Absurd](#) (July 22) and a groundbreaking lead action role for women in television in [Honey West: TV Private Eye ’65](#) (Aug. 26).

July 30, [Crossroads](#) (1976) and its unique production come into view as one of the most profound meditations on the nuclear era. Plus, watch on the big screen a special selection of stories of queer, masculine identity from the Criterion Channel’s series in [Masc: Trans Men, Butch Dykes, and Gender-nonconforming Heroes in Cinema](#) (Aug. 19–25) and much more.

“The Archive’s summer programs reflect the rich breadth of past and modern-day storytelling through a multitude of perspectives, historical moments, and identities,” said May Hong HaDuong, director of the Archive, a division of UCLA Library. “This season deepens ongoing partnerships and creates new encounters for our audiences - from a collaboration with the Hammer Museum on [Food and Film: Farming](#) to a series exploring the allure captured in the scenery of iconic pictures with [San Francisco Plays Itself.](#)”

To view the complete summer 2023 calendar and details, visit cinema.ucla.edu.

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 day's program summaries with brief film or episode synopsis notes.

July 7-9

Co-presented with The Tadashi Yanai Initiative for Globalizing Japanese Humanities

[Ryuichi Sakamoto: A Tribute](#)

Whether as an international pop star, music producer or composer, Ryuichi Sakamoto was always an innovator. As a member of the Japanese techno pop trio Yellow Magic Orchestra, Sakamoto helped pioneer electronic music. As a prolific solo artist, Sakamoto blended melodic, experimental and ambient forms across an eclectic discography that defined and transformed world music. In 1983, he composed his first film score for Nagisa Ôshima's *Merry Christmas, Mr. Lawrence* (1983), a groundbreaking electronic work with other scores to follow, including his Oscar-winning contribution to Bernardo Bertolucci's *The Last Emperor* (1989). The Archive presents this three-night tribute, understanding that it captures only a fragment of Sakamoto's boundless creative spirit.

- July 7, 7:30 p.m.

[Tony Takitani](#) (Japan, 2004)

Based on Haruki Murakami's short story, Tony Takatani traces a delicate, melancholic tale of love, loneliness and obsession. The pensive son of an itinerant jazz musician, Tony (Issei Ogata) lives a life of resigned isolation until he marries a younger woman (Rie Miyazawa) with a compulsion for designer clothes. The couple build a quiet life together until tragedy intervenes. Ryuichi Sakamoto's gentle, ever-present piano lines provide a poignant emotional undercurrent to Ichikawa's elegantly restrained images and pacing.

[Love Is the Devil: Study for a Portrait of Francis Bacon](#) (U.K./France/Japan/U.S., 1998)

Writer-director John Maybury's biography of Francis Bacon (Derek Jacobi) focuses on the British painter's by turns tender and troubled affair with petty criminal George Dyer (Daniel Craig). Bacon's grotesque, unsettling portraiture acts as Maybury's own image book of refracted faces and fracturing psyches as the two become enmeshed in each other's self-destructive drives. Sakamoto matches the on-screen flights of passion and madness with a jangled, gristly, industrial score that gets deep under the skin.

- July 8, 7:30 p.m.

[async surround](#)

Sakamoto's first album after his cancer diagnosis in 2014, *async* weaves ethereal tones and spoken words into a meditation on mortality and the infinite of the everyday. Part of Sakamoto's larger exploration of sound and image, the album inspired a short film competition and a collaboration with Thai auteur Apichatpong Weerasethakul. This program presents the competition winners and Weerasethakul's *aysnc-first light* (2017) followed by an *async-surround* album listening event featuring Sakamoto's 5.1 stereo mix.

Shosho ni mitsu (Japan, 2017)

5 min. Director: J. K. Wang

Poetry of Banality (Russia, 2017)

4 min. Director: Mikhail Basov.

In a Happy Place (India, 2018)

7 min. Director: Sandup Rongkup.

async-first light (Thailand, 2017)

11 min. Director: Apichatpong Weerasethakul.

async surround (2018)

84 min. Director: Ryuichi Sakamoto, Shiro Takatani.

- July 9, 7:00 p.m.

[Merry Christmas, Mr. Lawrence](#) (U.K./Japan, 1983)

Ryuichi Sakamoto made dual debuts as star and composer in director Nagisa Ôshima's intense story of brutality and attraction at a Japanese prison camp during WWII. Sakamoto plays the stern camp commander who finds himself drawn to David Bowie's enigmatic British officer. For this clash of wills and cultures, Sakamoto drew on Western and Eastern influences to create an ethereal score that felt like "music from nowhere land."

July 14-Aug. 6

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

[Telegrams from the Edge: The Message Picture in the Age of Noir](#)

Despite the oft-repeated advice to use Western Union instead, Hollywood has always produced its share of message films. But whether for profit or uplift, or both, movies about the pressing issues of the day are still often perceived as the vegetable portion on the cinematic plate. But they don't have to be. Some filmmakers found that the right mix of exploitation, film noir and pulp went a long way to help the message go down. Rough and tumble, raw and realist, these are message pictures with some edge.

- July 14, 7:30 p.m.

[Shock Corridor](#) (1963)

In this hard-boiled scorcher, writer-director Samuel Fuller incinerates Hollywood earnestness while delivering a devastating diagnosis of the multiple psychoses—racism, sexual repression, political paranoia—at the heart of American society. Fuller transforms the message film's paragon of virtue, the crusading reporter, into a careerist huckster whose ostensible exposé of a corrupt mental institution is just another stepping stone to fame.

- July 23, 7:00 p.m.

[The Day the Earth Stood Still](#) (1951)

Simultaneously sober and deeply out there, Robert Wise's classic science fiction parable is virtually synonymous with 1950s Cold War anxiety and kitsch. After one of the era's most iconic effects sequences, an outer space emissary disembarks from a flying saucer in Washington, D.C., with a simple message: Start getting along or humanity is headed for a permanent timeout. Wise wraps his nuclear-age fantasy in documentary realism that lifts and drags on the proceedings but never feels false.

[The Next Voice You Hear...](#) (1950)

The whole world tunes in when God launches a daily radio show with the divine impact registered through the experiences of a suburban, blue collar family lead by James Whitmore and Nancy Davis (later Reagan). Made for less than \$600,000 in 18 days by director William A. Wellman under a new MGM “experiment” in low-budget production, *The Next Voice You Hear...* is as sincere a bit of oddballery as a major studio has ever produced.

- July 24, 7:30 p.m.

[The Lawless](#) (1950)

A racially-charged altercation between a young farm worker (Lalo Rios) and a wealthy white scion at a local barn dance sets in motion a series of events that quickly plunges a central California community into a frenzy of mob violence and vigilantism. In his second feature after *The Boy with Green Hair*, soon-to-be blacklisted director Joseph Losey delivers a message of tolerance and justice with pulp intensity. The breadbasket of the world has never felt so noir.

[The Well](#) (1951)

Independent filmmakers Leo Popkin and Russell Rouse ride waves of rage and redemption across a surprisingly complex portrayal of systemic racism and white privilege in small town America. When a young Black girl goes missing and a white suspect is arrested, rumors and accusations roil the residents on both sides of a community’s racial divide. Popkin and Rouse give ample time to voices righteous and rotten while ratcheting up the suspense as the potential for full scale violence grows.

- Aug. 6, 7:00 p.m.

[I Want to Live!](#) (1958)

Susan Hayward delivers an Oscar-winning performance as Barbara Graham, a petty criminal, sex worker and mother who’s convicted of murder and sentenced to capital punishment at San Quentin. Working from a script adapted from letters written by the real-life Graham and a series of articles in the *San Francisco Examiner*, director Robert Wise matches her trajectory from the underworld to institution with noir shadows that give way to a documentary realism as the film shifts from exploitation exposé to an overt appeal for mercy.

[Not Wanted](#) (1949)

A young working girl, Sally (Sally Forrest), hangs out with “drugstore idiots” until a night with a dive bar piano player changes her life forever. Following him out of town, only to be rejected, she learns she’s pregnant. Neorealist in style and intent — with striking moments of Expressionist punctuation — Lupino (who took over direction after Elmer Clifton fell ill) presents a sensitive, sympathetic portrait of an unwed mother, one of the “one hundred thousand” similar stories that happen each year.

July 15–July 16

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

[Flaming Creatures: Jack Smith, Barbara Rubin and the Cinematic Orgiastic](#)

On April 29, 1963, Jack Smith’s *Flaming Creatures* (1962) had its theatrical premiere on a double bill with Ken Jacobs’ *Blonde Cobra* (1963) at the Bleecker Street Cinema in New York. The editor of

Film Culture magazine, Mekas celebrated the films' complete liberation from preconceived notions of cinematic quality, rational meaning and binary sexuality: "These are a few examples of ... a free, unforced, spontaneous, liberating, newborn poetry." This program marks the 60th anniversary of that original double bill followed by an evening of works inspired by *Flaming Creatures* in which images and bodies slide over one another in a tumult of freedom and feeling.

- July 15, 7:30 p.m.

[Blonde Cobra](#) (1963)

After production collapsed on Jack Smith and filmmaker Bob Fleischner's plans to make a "light monster-movie comedy," Fleischner shared the resulting footage with Ken Jacobs who added a bit of his own, recorded new music and a voiceover with Smith. As film historian Paul Arthur has described the results, Jacob's anarchic reassembly "resists our every effort at connection or expectation, yet, implausibly draw[s] us into a lush world of dark liberties."

[Flaming Creatures](#) (1962)

Over a blaring processional from the soundtrack of Arthur Lubin's *Ali Baba and the Forty Thieves* (1944) and a parade of androgynous "creatures" slinking past the camera, we hear, whispered like an incantation, "Today, Ali Baba comes!" And so, filmmaker and performance artist Jack Smith inaugurates his pleasure dome. As film critic J. Hoberman observed: "Had Jack Smith produced nothing other than this amazing artifact, he would still rank among the great visionaries of American film."

- July 16, 7:00 p.m.

[Chumlum](#) (1963)

Director Ron Rice superimposes images in captivating color of theatricalized figures cavorting and lounging, swinging and swaying to a jangly, abstract score. Shot simultaneous with Jack Smith's *Normal Love* and featuring much of the same cast, including Mario Montez, Francis Francine and Beverly Grant (Barbara Rubin also makes an appearance), *Chumlum* draws us into a separate, sensuous world, one seemingly summoned into being by Smith himself who appears as a kind of magic Svengali.

[Kusama's Self-Obliteration](#) (1967)

The cinematic orgiastic enters the age of Aquarius with Jud Yalkut's experimental exploration of Japanese artist Yayoi Kusama's working methods and creative obsessions. In the film's first section, Kusama moves like a faerie spirit transforming the natural world with polka dots. In the second, the film moves to a large mirrored room and a barrage of overlapping images of Kusama painting a frenzy of intermingled bodies set to a psychedelic score.

[Christmas on Earth](#) (1963)

A cinematic orgy in more ways than one, *Christmas on Earth* is a multi-projector performance piece in which images of nude, painted men and women caressing and cavorting are projected beneath a close up images of painted skin and genitalia set to, as per Rubin's instructions, a wild soundtrack of rock tunes. Inspired by Jack Smith's *Flaming Creatures*, Rubin abandons any pretense to narrative—camp or otherwise—to create a pure vision of embodied cinema.

July 22, 7:30 p.m.

Made possible by the John H. Mitchell Television Programming Endowment

[Ernie Kovacs: Television of the Absurd](#)

In person: book signing and discussion with historians Josh Mills (Edie Adams' son) and Pat Thomas, authors of *Ernie in Kovacsland: Writings, Drawings, and Photographs from Television's Original Genius*.

Television pioneer Ernie Kovacs (1919-1962) is responsible for helping to define the medium in its formative years while simultaneously deconstructing it. The cathode auteur's most experimental works represent a gleeful defiance of television's rigid genres and tropes that insist on canned laughs and cue-card banter, opting instead to forcefully break the fourth wall and constantly remind the viewer that they are staring at an electronic box with potential previously unconsidered.

- **Saturday Color Carnival: "The Ernie Kovacs Show"** (01/19/1957)—*New digital scan from rare original 16mm color kinescope with commercials*
In a special intended by NBC and its parent company, TV set-manufacturer RCA, to entice viewers with the technological spectacle of early color television, Kovacs counter-intuitively focuses his spectacular on experiments with sound. Informally known as Kovacs' "silent show," the comedian eschews dialogue for most of the half-hour, which features his Buster Keaton-esque character "Eugene," creating a startling cacophony of effects with every movement. The program also features a performance by Kovacs' own bizarre, ape-masked combo, The Nairobi Trio.
- **The Ernie Kovacs Special: [No. 5]** (10/28/1961)—With original commercials
Co-directing from a tech-packed control booth, Kovacs disrupts the ebb and flow of primetime television with an experimental videotaped program consisting of oscilloscope wave patterns, macabre blackout gags, and surreal skits that skewer traditional network programming. Of the artistic labor required to execute his ambitious ABC specials, Kovacs' wrote in *TV Guide*, "the technical aspects of this show are unbelievably difficult. We have taped as long as 27 consecutive hours with some 90 people involved ..."
- **The Ernie Kovacs Special: [No. 7]** (12/12/1961)—With original commercials
Airing a month before his untimely death at age 42, Kovacs' penultimate ABC special features a surreal recurring gag concerning a microscopic motorcycle and spoofs the popular TV western genre and Rod Serling's *Twilight Zone*. Most notably, the program features one of Kovacs' most audacious videotaped experiments – an ingenious 8-minute dialogue-less segment following the life cycle of a drop of water through specially -constructed waterway sets and exposed drain pipes, set to Prokofiev's "Lieutenant Kije Suite."

July 28–Aug. 27

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

[San Francisco Plays Itself](#)

San Francisco Plays Itself takes a look at a selection of films that feature San Francisco in the frames. While no amount of work can fully capture the dynamic and diverse place, this series will highlight the energy and essence of the city that has been the draw for so many. Through conversations and films like *Medicine for Melancholy*, *Dark Passage*, *Invasion of the Body*

Snatchers, *The Joy of Life*, an Indigenous reading of *Vertigo*, experimental shorts and much more, , tour the city and hopefully feel the spirit and magic of “the heart of all the golden west.”

- July 28, 7:30 p.m.

[Sing Along San Francisco](#) (2002)

Follow the bouncing ball to sing along to the classic anthem “San Francisco,” sung by Jeanette MacDonald, paired with gorgeous archival footage of the “Queen of the West.”

[Stolen Movie](#) (1976)

In a fast flurry down Market Street, filmmakers Craig Baldwin and John Corser run in and out of theaters, filming brief scenes from movies playing, while fending off employees trying to kick them out. Just some regular DIY, playful anarchy.

[The Streets of San Francisco: “Before I Die”](#) (10/4/1973)

In the episode “Before I Die” from *The Streets of San Francisco*, Lieutenant Mike Stone (Karl Malden) and Inspector Steve Keller (Michael Douglas) have to confront a fellow inspector who has taken the law into his own hands.

[Dark Passage](#) (1947)

Vincent Perry (Humphrey Bogart) has just escaped from San Quentin, having been wrongfully convicted of murdering his wife. As he makes his way to San Francisco, Irene Janson (Lauren Bacall) — a woman who is familiar with his case — picks him up, beginning his journey to try and outsmart and outrun the cops. As the plot thickens, San Francisco plays backdrop to the many twists and turns, featured prominently in a stunning climax sequence on the streets of the city.

- July 29, 7:30 p.m.

In Person: Adam Piron, Director, Indigenous Program at the Sundance Institute

[Light Signal](#) (2022)

A rumination on place, colonialism, and the light. Always the light.

[Vertigo](#) (1958)

Alfred Hitchcock’s *Vertigo*, widely considered his crowning achievement, has long been canonized as cinema’s essential image of San Francisco. In its sundry dissections, much of the focus centers on its portrayal of obsession while few have dug deep into its foregrounding of California’s dark legacy of the Mission Era. Join filmmaker and programmer Adam Piron for a live visual essay that offers a reading of the film from a uniquely Indigenous vantage point and interprets Hitchcock’s masterpiece as a statement on the ongoing costs of a colonialism, specific to California, and the psychological violence that continues to ripple from its blast point.

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

[In the Red](#) (1979)

In this lively, visceral collage film, filmmakers Liz Keim and Karen Merchant filmed what they knew and loved, the punk scene in San Francisco. Shot on whatever they had — still

camera, Super 8mm, 16mm with live sound — a dynamic document is created, featuring moments with band members from Negative Trend, the Avengers, and more at the Mabuhay Gardens resulting in a crucial San Francisco punk document, proving that punk is personal.

[San Francisco's First and Only Rock'n'Roll Movie: CRIME 1978](#) (2018)

When Crime appeared on the scene in 1976 they brought with them personas, uniforms and a defiant attitude, and also made history as the first punk band on the West Coast to put out a punk single. Taking original footage of Crime from 1978, filmmaker Jon Bastian has made a unique historical document of the band, the place, and those who frequented the club.

[Fine French Phrases and Other Fables](#) (1976)

Playing with doubles, looking at the Transamerica Pyramid, and a sense of humor. Toney Merritt's film is an amusing piece of looking and language.

- [Invasion of the Body Snatchers](#) (1978)

Small pods with pink flowers start appearing all over San Francisco and when psychiatrist Matthew Bennell (Donald Sutherland) and SF Health Department employee Elizabeth Driscoll (Brooke Adams) look into it, they begin to notice that people around them are starting to act differently and they must act quickly to save their friends and themselves. Philip Kaufman's remake of the classic film retains the paranoia but is its own sci-fi thriller and unique document of San Francisco.

- Aug. 13, 7:00 p.m.

[Medicine for Melancholy](#) (2008)

Barry Jenkins' (*Moonlight*) first feature pulses with a raw, unfiltered and timely critique of a changing city that can't provide stability for its citizens or new love. After a one-night stand, Micah and Jo' spend a 24-hour period together, walking the city, getting to know a bit more about each other as their attraction ebbs and flows with the rhythm of San Francisco.

[Folsom Street](#) (2015)

A man walks into a kink and fetish room in the SF Armoury, then the dancing starts.

[The Diary of a Teenage Girl](#) (2015)

A changing San Francisco is the backdrop to Marielle Heller's directorial debut that depicts the sexual awakening of a young woman. The year is 1976 and Minnie is an aspiring cartoonist who really wants to lose her virginity. When she starts a relationship with her mother's boyfriend, we are taken inside the world of a hormonally charged teenager, one that is fueled by emotion, sex drive, a bit of self-destruction, and the tension of wanting to be older than she is.

- Aug. 27, 7:00PM

In person: Q&A with filmmaker Jenni Olson

[Catwalk Construction of Golden Gate Bridge San Francisco](#) (9/19/1935)

Men hang from wires, ropes and safety apparatuses high above the water, floating and disjointed from the ground below in this newsreel footage from September 19, 1935 of men working on the Golden Gate Bridge—just two years before it opened. (b&w, 11 mins.)

Newsreel material provided courtesy of the Hearst Metrotone News Collection, as part of a joint project between The Packard Humanities Institute and the UCLA Film & Television Archive.

[Heart Whispers](#) (2020)

The voice signals distress, sadness, growth and change as home videos are distorted, layered and reveal something new to the filmmaker who leads the viewer on their journey. 8 min., Director: Ash Verwiel

[The Joy of Life](#) (2005)

A lyrical voice tells two different stories: one of heartbreak and lovers past, another of the history and tragedy of suicides from the Golden Gate Bridge, told over 16mm landscape photography of San Francisco in Jenni Olson's beautiful first feature. Olson has done a remarkable thing: by keeping the image and the story separate, they have captured the essence of a disjointed city. One that is in constant friction, reminding us that grief requires us to be present and in those sad moments, there is also great beauty.

[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.

July 30, 7:00 p.m.

Co-presented by the Archive and the Hammer Museum

In person: Ross Lipman, Michelle Silva.

- [Crossroads](#) (1976)

In 1976 groundbreaking collagist, sculptor and filmmaker Bruce Conner released his magnum opus, a 36-minute assemblage of U.S. government footage of the iconic Bikini Atoll atomic bomb test. If Conner invented the modern found footage film with *A Movie* in 1958, he re-invented it with *Crossroads*. *The Exploding Digital Inevitable* is a live documentary essay by Ross Lipman, who oversaw the restoration of *Crossroads* in 2012. Presented together, *Crossroads* and its unique production come into view as one of the most profound meditations on the nuclear era extant.

- [The Exploding Digital Inevitable](#) (2017)

The Exploding Digital Inevitable is a live documentary essay by Ross Lipman, who oversaw the restoration of *Crossroads* in 2012. Integrating an array of movie and audio clips, still photographs and rare archival documents, Lipman tells the story of *Crossroads*' unique production, as well as the massive cultural spectacle of the original Bikini Atoll tests themselves. It also chronicles the extraordinary collaboration of Conner with Riley and Gleeson, including original interviews with both composers. As part of this program, *The*

Exploding Digital Inevitable will be presented jointly with *Crossroads* for a total run time of 90 minutes.

July 16 and Aug. 27

[Family Flicks](#)

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

- July 16, 11:00 a.m.
[Sing](#) (2016)
Dapper koala Buster Moon takes one last chance to save his theater by producing a singing competition. Five endearing contestants emerge to vie for the grand prize: a street musician mouse, a timid elephant, a devoted housewife pig, a teenage gorilla, and a punk-rock porcupine. Sing along as the contestants learn the incredible joy of sharing their passions with the world, no matter the expectations of others.
- Aug. 27, 11:00 a.m.
[Nim's Island](#) (2008)
Young Nim (Abigail Breslin) and her scientist dad, Jack (Gerard Butler), live on an island in a Swiss Family Robinson-like treehouse. When Jack gets caught in a nasty storm, Nim reaches out to her hero, adventure writer Alex Rover. Little does Nim know that Alex (Jodie Foster) is actually scared to leave her own house. In order to save Jack, both Alex and Nim must overcome their fears as they set out on a real adventure.

Aug. 11–12

Co-presented by the Archive and the Hammer Museum

[Food and Film: Farming](#)

The UCLA Film & Television Archive and the Hammer Museum are thrilled to partner with culinary legend Alice Waters for an on-going series that explores how movies from around the world have represented food and food production. Each program will pair a selection of movies with a special dinner at Lulu, Water's latest culinary celebration. For our inaugural weekend, we've curated a program of films centered on farms and the communities they help sustain.

- Aug. 11, 7:30 p.m.
[Harvest \(Regain\)](#) (France, 1937)
After years of migration to the big cities, a remote village nestled on a hilltop is down to its last few inhabitants, including Pantrule (Gabriel Gabrio), a hulking but gentle hermit who longs to revive the town. With Arsule (Orane Demazis), a woman on the run looking to start over herself, they begin tilling the earth to grow wheat and hopefully revive a whole way of life. Pagnol suffuses every shot of their labor and the land with tenderness and care in a film about the beauty and dignity of the simple things.
- Aug. 12, 7:30 p.m.
[Our Daily Bread](#) (1934)
Struggling in the thick of the Depression, a young couple, the Sims, receive an unexpected offer to take over a farm. Working the land proves overwhelming for the urbanites until they invite other displaced people to join a collective community to turn the farm around. Director

King Vidor brings ample verve to this American pastoral as ordinary folk swelling with can do spirit flock to the Sims' experiment in share-and-share alike living.

[Under the Fig Trees](#) (Tunisia/Switzerland/France/Qatar/Germany, 2021)

Beginning at sunrise, with the soft light cutting through the darkness, a crew of workers — women and men, old and young—begin their day working in a fig orchard. Closely following a group of teenage girls, filmmaker Erige Sehiri tenderly brings the everyday acts of labor and intergenerational workers into focus, as they flirt, converse and work among the trees for the day.

Aug. 19–25

The Archive and The Andrew J. Kuehn Jr. Foundation present, as part of the Outfest UCLA Legacy Project Screening Series:

[Masc: Trans Men, Butch Dykes, and Gender-nonconforming Heroes in Cinema](#)

Masc spotlights a rich tapestry of stories of the courageous lives of trans men, butch lesbians, gender outlaws, and gender non-conforming rebels. This program—co-curated by writer-archivist-filmmaker Jenni Olson and film critic Caden Mark Gardner—surveys six decades of cinema history in search of authentic, complex representations of masculine identity that exist outside the realm of cisheteronormative masculinity. Featuring tales of youth and adulthood, of obstacles and allies, this series presents multifaceted narratives of unforgettable subjects and characters.

- Aug. 19, 7:30 p.m.

[No Ordinary Man](#) (2020)

Trans jazz musician Billy Tipton lived in stealth for much of his life. After his 1989 death from health complications, his trans identity was revealed and a tabloid media circus against him and his family followed. Filmmakers Chase Joynt, Aisling Chin-Yee and Amos Mac return to Tipton's story, enlisting transmasculine performers as well as trans historians to rehabilitate and reconsider Tipton's life story and critique how the mainstream media often misunderstands trans masculinity.

[Chavela](#) (2017)

A tremendous portrait of legendary Costa Rican-Mexican lesbian singer Chavela Vargas. The world-famous performer was a gun-toting, tequila-loving, macho butch rumored to have had dalliances with Frida Kahlo and Ava Gardner. From being the toast of Mexico City in the 1960s and '70s to falling into obscurity in the 1980s, the film follows her return to the world stage as muse to Pedro Almodóvar — culminating in her Lifetime Achievement Award at the Grammys in 2007. Friends, colleagues and ex-lovers discuss her legacy and the film is packed with amazing archival material. A joy to watch from first frame to last.

- Aug. 20, 7:00 p.m.

[Southern Comfort](#) (2001)

This acclaimed documentary follows the story of Robert Eads, a trans man dying of ovarian cancer. While indisputably a victim of systemic transphobia and medical malfeasance from the American healthcare system, Eads' status as a trans elder among his chosen family shows him as the beating heart of an incredibly warm and life-affirming community. *Southern*

Comfort, named for the then Atlanta-based national trans conference, presents the common struggles and common understandings among trans men in the 1990s with clear-eyed empathy by filmmaker Kate Davis.

[Vera](#) (Brazil, 1986)

Based on the life of Brazilian poet Anderson Bigode Herzer who committed suicide at the age of 20, this intense drama tells the story of Bauer (Ana Beatriz Nogueira), a transman who navigates a difficult life in an orphanage before finding love with a young librarian, Clara (Aida Leiner). A sympathetic professor sees his talent as a poet, but Bauer (the film's title is his deadname) is mostly alone and misunderstood — proclaiming: “I’m not what everyone thinks I am. You hear me? I’m different. I’m something else.” One of the earliest portrayals in cinema of a transmasculine character.

- Aug. 21, 7:30 p.m.

[Maggots and Men](#) (2009)

A work that conjures the old Soviet film technique and similar pastiche works by Guy Maddin, Cary Cronenwett’s spirited revisionist period film places trans masculine bodies at the radical heart of the 1921 Kronstadt Rebellion. Creatively reimagining the uprising, the story contrasts a performative theater troupe that narrates moments of the story with scenes of the rebellion against the autocracy of the Bolshevik Party. Featuring the largest cast of trans actors in a film, *Maggots and Men* plays with cinema and history to tell a gender defiant story that is both playful and subversive.

[Pariah](#) (2011)

Dee Rees’ tender feature debut is a rich and vulnerable queer coming of age story about an African-American butch lesbian having to face familial homophobia and the realization that the people she loves can hurt and disappoint her. Alike is a promising poet and good student who is hiding her sexual identity from her parents. When she is forced to make friends with a girl from church, she develops a serious crush that feels like the beginning of her sexual awakening and her first taste of true love. Adapted from her award-winning short, Rees’ film deftly and compassionately captures the fraught and transformative experience of a gender non-conforming adolescence.

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

[Masc—The Shorts + The Aggressives](#)

Bookended by the uplifting Pixar-esque children’s film *Pete*, star-studded heart-wrenching drama *Vamanos* and quirky comedy *Monsieur le Butch* — this celebration of gender non-conforming heroes also showcases a powerful batch of cinematic rarities starring the butch dykes and transmasc pioneers of the early 1990s who blazed the trail for us today (plus a rare 1960s butch home movie treat!). Followed by an onstage discussion with series co-curator Jenni Olson in conversation with special guests discussing the complex history of butch and transmasc representation on screen.

[Pete](#) (2022)

A heartwarming animated short about gender identity, Little League baseball, the people who inspire change by being themselves, and the superheroes who allow that change to happen.

7 mins. Director: Bret Parker

[Adventures with Tony](#) (1960s)

A remarkable fragment of home movie footage featuring a young butch dyke on vacation with her father in New Jersey. A rarity from the Jenni Olson Queer Film Collection at the Harvard Film Archive.

1 min. Director: unknown

[Stafford's Story](#) (1992)

Stafford's Story tells about an encounter at a sex club. New digital scan by UCLA Film & Television Archive as part of the Outfest UCLA Legacy Project.

3 mins. Director: Susan Muska

[Max](#) (U.S/Germany, 1992)

Pioneering transman Max Wolf Valerio talks about his life and the experience of transitioning in this groundbreaking short, one of the first portraits of a trans man on film.

20 mins. Director: Monika Treut

[Ifé](#) (1993)

Ifé follows a day in the life of a Black French lesbian in San Francisco.

5 mins. Director: Lenn Keller

[Trans](#) (1994)

A playful portrait of trans man Henry. New digital scan by UCLA Film & Television Archive as part of the Outfest UCLA Legacy Project.

10 mins. Director: Sophie Constantinou

[Sometimes](#) (1994)

A concise poetic summary of butch identity — an early short by acclaimed essay filmmaker and Masc series co-curator Jenni Olson.

1 min. Director: Jenni Olson

[Vamanos](#) (2015)

Vico Ortiz (*Our Flag Means Death*) and Jessica Camacho (*All Rise, The Flash, Watchmen*) co-star in this beautiful story about what it looks like to show up as an ally for our gender non-conforming loved ones.

13 mins. Director: Marvin Lemus

[Monsieur le Butch](#) (2022)

When Jude ends up unexpectedly living at home in their 30s, they must deal with a lovingly opinionated Jewish mother who doesn't quite get the whole "trans thing."

12 mins. Director: Jude Dry

[The Aggressives](#) (2005)

Shot over the course of 1997-2004, this documentary is an incredible snapshot of a vibrant array of butches, studs, and masc folks of color from the New York City ballroom and

nightlife scene who are claiming their own space and identity. The film offers profiles of six 'Aggressives' or 'AGs', including trans actor and activist Marquise Vilson, who pass as male through a wide range of masculine identities. By turning the camera on them and as they speak about their lives, it becomes clear where language fails to fully capture each individual's lived experience and nuanced gender identity.

- Aug. 25, 7:30 p.m.

[Lifetime Guarantee: Phranc's Adventure in Plastic](#) (2001)

Virtually unseen for the past 20 years, this heartwarming documentary about legendary Jewish butch lesbian folk singer Phranc is an irresistible portrait of a gender non-conforming hero navigating a world of Southern California straight lady homemakers while working her way to the top as a Tupperware salesperson. The film earned acclaim and awards on the film festival circuit, including Audience Awards at Outfest and SXSW and a rave review in *Variety* describing Phranc as a "1950s sitcom-dad-styled androgyne hawking kitchenware to housewives."

[Shinjuku Boys](#) (U.K., 1995)

An amazing mid-1990s snapshot of AFAB (assigned female at birth) gender identity in Japan. Tatsu, Gaish and Kazuki pass as men and work as hosts at Tokyo's New Marilyn Club, a nightspot where straight women spend time with the charming onabe (an expansive term that can encompass both butch lesbians and trans men). Tatsu is a trans man who lives with his girlfriend, Tomoe. Gaish is a tough-talking "in-between" heartbreaker with a string of girlfriends. And Kazuki lives with Kumi, a trans woman nightclub dancer. The suave trio speak frankly to the camera about sex, queerness, trans identity and masculinity.

Aug. 26, 7:30 p.m.

Made possible by the John H. Mitchell Television Programming Endowment

[Honey West: TV Private Eye '65](#)

35mm network pilot print and 16mm network prints with commercials

In a Golden Globe Award-winning turn, star Anne Francis' (*Forbidden Planet*) wily private eye *Honey West* represented a groundbreaking lead action role for women in television. Inspired by Britain's innovative spy show, *The Avengers*, the cult-classic series *Honey West* blended elements of James Bond and noir into dynamic teleplays, including the three episodes presented here, penned by the acclaimed Television Academy Hall of Fame writing duo of Richard Levinson and William Link (creators of *Columbo*).

- [The Andy Williams Show - 23rd Golden Globe Awards \(excerpt\)](#) (1/31/1966)
From the Coconut Grove in Los Angeles, host Andy Williams presents the 23rd Golden Globe Awards for Most Popular Personalities in Television.
- [Honey West: "The Grey Lady"](#) (12/10/1965)
While *Honey West* was spun off from an episode of the Gene Barry series *Burke Law's*, director Walter Gruman's (*The Fugitive*) quickly-paced pilot places the eponymous character and its star Anne Francis squarely in the center of the action. Twists and quips from stalwart writers Richard Levinson and William Link (*Columbo*) abound as West employs high-tech

gadgetry, including a lipstick walkie-talkie and closed-circuit TV, in an attempt to capture a debonair jewel thief (Cesare Danova).

- [Honey West: “Invitation to Limbo”](#) (12/17/1965)
Emmy-winning writers Richard Levinson and William Link’s teleplay finds Honey West (Anne Francis) and her right-hand man Sam (John Ericson) immersed in a strange case of corporate espionage involving hypnotism. During the action, West must deploy her martial arts prowess and high-tech make-up compact (secretly a two-way radio). Helmed by Tom Gries, director of Charlton Heston’s acclaimed western *Will Penny* (1967) and guest-starring familiar television faces Wayne Rogers (*M.A.S.H.*) and Dan Frazer (*Kojak*).
- [Honey West: “An Eerie, Airy, Thing”](#) (4/8/1966)
In this final and most distinctive episode of the series, writers Richard Levinson and William Link spin a sophisticated plot that concerns a television weatherman (Adam Williams) threatening to jump to his death from a ledge unless his wife is summoned. As Honey (Anne Francis) and her partner Sam (John Ericson) investigate, they find the wife has been murdered, with the prime suspect a woman (Lisa Seagram) who just happens to be a weather person on a rival station.

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.

