

## UCLA Film & Television Archive welcomes spring with diverse lineup of screenings

Free spring public programs at the Hammer Museum's Billy Wilder Theater start April 1

**FOR IMMEDIATE RELEASE**

**LOS ANGELES (March 14, 2022)** – This spring, the UCLA Film & Television Archive celebrates moving images past and present with a vast lineup of preserved and restored classics, film noir, independent films and local premieres of award-winning festival entries from around the world, along with tributes and guest appearances by filmmakers and others.

“This season’s programming celebrates storytelling that shifts perspective and reflects our humanity,” said May Hong HaDuong, director of the Archive, a division of UCLA Library. “With moving images that speak to how identity, culture and family are shaped, the Archive invites audiences to gaze at the windows and mirrors of the human experience.”

Screenings are held at the Billy Wilder Theater. All programs are free through June 2023, thanks to a gift from an anonymous donor.

April 1–23

### **This Woman’s Work: How Gender Shaped Cinema From Behind The Scenes**

*Focus on Screenwriter Anita Loos (5 nights, 8 films)*

Women have been instrumental to the development of cinema since the dawn of motion picture production, though most traditional histories have done little to highlight their contributions to the labor and artistry of filmmaking. The Archive’s “This Woman’s Work” series shifts the popular approach to film history away from the director’s chair and instead focuses on other key areas of expertise.

The first program in the series highlights the long career of **Anita Loos** (1888–1981), the first female screenwriter on staff in Hollywood. Loos is best known for penning ***Gentlemen Prefer Blondes*** (1928) — just one jewel in a dizzying collection of more than 150 screenplays produced by the spirited writer, novelist, actor and memoirist over her six-decade career. This five-night retrospective will feature eight of Loos’ films, all presented on celluloid.

- April 1, 7:30 p.m.  
**The Women** (U.S., 1939)  
*In person: Introduction by Cari Beauchamp, editor of Anita Loos Rediscovered: Film Treatments and Fiction*  
This collaborative effort between Anita Loos and screenwriter Jane Murfin (1884-1955) features 135 women, each of whom have a speaking role, to the complete exclusion of men on screen. Apparently called in by George Cukor “in a mild state of panic” on a rush job, Loos claims to have sat beside him on set to provide live ad libs to replace the more lurid lines to appease Hays era censors.

- April 3, 7 p.m.  
*In person: Introduction by Cari Beauchamp, editor of Anita Loos Rediscovered: Film Treatments and Fiction*

**Red-Headed Woman** (U.S., 1932)  
 Lil “Red” Andrews, played by platinum blonde Jean Harlow in a red wig, is a small-town secretary with designs on her married boss. Themes of infidelity and gold-digging blend deliciously with Loos’ signature double entendre dialogue and debauched scenarios—which also meant that the film barely squeaked by the increasingly powerful censors of pre-Code Hollywood. In fact, women’s clubs and the Catholic church held up the film as a prime example of the failure of the Hays Office.

**Blondie Of The Follies** (U.S., 1932)  
 When the ambitious Lottie (Billie Dove), who grew up with the good-natured Blondie (Marion Davies), leaves their tenement building to join the follies, Blondie isn’t interested in show business but is gradually wooed to the life of glamor promised by the follies, where her act becomes a smash hit. Originally developed by prolific screenwriter and frequent Loos collaborator Frances Marion as a vehicle for Marion Davies, *Blondie of the Follies* was reportedly Hearst’s favorite film starring Davies.
- April 15, 7:30 p.m.  
**San Francisco** (U.S., 1936)  
 A musical disaster film based on the devastation of the April 18, 1906 San Francisco earthquake. Loos wrote the lead role of Blackie Norton with Clark Gable in mind; the character was loosely inspired by The Brown Derby co-owner Wilson Mizner. The film received a Best Original Story nod at the 1936 Academy Awards, which went only to Loos’ co-writer, Robert E. Hopkins. While tragic that her contribution was overlooked, the film was considered one of the top 10 pictures of 1936. Print courtesy of Constellation Film Collection at the Academy Film Archive.

**Hold Your Man** (U.S., 1933)  
 Miss Ruby Adams (Harlow) falls in love with a small-time crook Eddie Hall (Gable); when he accidentally kills a man, she takes the fall for him in this film that just skirts the Code. The third of six films to team Harlow and Gable was Loos’ first time writing for the King of Hollywood, who was on the cusp of breaking through with *It Happened One Night*. Loos delivers another of her signature witty, screwball scripts, evident in the exchanges between Harlow and co-star Dorothy Burgess.
- April 17, 7 p.m.  
**When Ladies Meet** (U.S., 1941)  
 Successful novelist Mary Howard (Crawford) starts donning spectacles to impress her married publisher, Rogers Woodruff (Marshall), but longtime pursuer Jimmy (Taylor) has 20/20 vision for their doomed romance. After befriending Woodruff’s betrothed (Garson) at a social event, Jimmy forces a meeting on the two ladies, both of whom are unaware of the others’ relationships. This collaborative effort with S.K. Lauren would be the third-to-last original screenplay written by Loos for Hollywood before moving back to New York to again try her hand at playwriting.

**Susan and God** (U.S., 1940)  
 Based on Rachel Crothers’ 1937 play, Loos’s satire of socialite Susan Trexel’s (Joan Crawford) newfound piety after a solo European vacation both skewers performative religious fervor and makes light of the selective salvation borne of deep set (and hard-lost) interests in social manipulation. *Susan and God*, a box office flop at the time that didn’t turn a

profit, was Loos and Cukor's next collaboration after *The Women*, though it also marks the last time they would work together.

- April 23, 7:30 p.m.  
**Gentlemen Prefer Blondes** (U.S., 1953)  
Adapted from her own novel a silent in 1928 and a smash Broadway production in 1949, Howard Hawks' vibrant 1953 take is the definitive filmed version for the sad reason that Paramount's 1928 production is now considered a lost film. The film amounts to pure joy in hearing Loos' original words in the breathy voice of one of America's most idolized stars. Knowing that Loos was alive to see this adaptation realized should make our enjoyment of this classic even more delightful.

April 2–18

### [Outfest UCLA Legacy Project Screening Series](#)

The Outfest Legacy Project is a collaboration between the UCLA Film & Television Archive and Outfest to collect, restore and showcase queer film and video.

- April 2, 7:30 p.m.  
**Hush!** (Japan, 2001)  
Naoya (Kazuya Takahashi), an out and proud dog groomer and Katsuhiko (Seiichi Tanabe), a reserved and private engineer, have their differences but their new relationship isn't really tested until a brash, troubled young woman, Asako (Reiko Kataoka), barges into their lives. Writer-director Ryosuke Hashiguchi uses this unorthodox threesome to genuinely explore the possibilities and meaning of family within a still tradition-bound cultural context.
- April 18, 7:30 p.m.  
Archive Preview: **Framing Agnes** (Canada, 2022)  
*In person: Director, writer and producer Chase Joynt, co-director Kristen Schilt and author and historian Jules Gill-Peterson*  
With its impressive lineup of trans stars — Zackary Drucker, Angelica Ross, Jen Richards, Max Wolf Valerio, Silas Howard and Stephen Ira—the film is fresh off its award-winning turn at the 2022 Sundance Film Festival, where it garnered the NEXT Audience Award and the NEXT Innovator Award.

April 16–June 5

### [Archive Treasures](#)

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

- April 16, 7:30 p.m.  
**Spotlight on Rouben Mamoulian**  
The Archive is proud to have restored six films by the groundbreaking Armenian American director, including the two presented as part of this special Archive Treasures double feature.  
**Applause** (1929)  
Applause is a showcase for the acting and singing talents of 29-year-old Helen Morgan in her film debut, playing a faded burlesque queen. Also making his screen debut was director Rouben Mamoulian, whose depiction of the vulgar, entertaining realities of burlesque is as impressive today as it was in 1929, when it established his reputation as an innovative film director.

### **Love Me Tonight (1932)**

This enchanting tale of an amorous tailor (Maurice Chevalier) who woos a lovelorn princess (Jeanette MacDonald) brims with wit and lyricism as Mamoulian has fun with some of his favorite themes: sex and seduction. Featuring irresistible songs by Richard Rodgers and Lorenz Hart inventively integrated into the story, Love Me Tonight is Mamoulian's masterpiece.

- June 5, 7 p.m.

### **Flowers of Shanghai (1998)**

Master Taiwanese New Wave filmmaker Hou Hsiao-hsien's first feature set outside of his native country is situated within the high-end brothels of late 19th century Shanghai. This elegantly paced chamber piece unfolds within four "flower houses" with little regard for the world beyond each claustrophobic domain, where opium and wine are ever-present and carnal acts are mere cinematic suggestions. Opting for selective and inebriated dialogue in place of plot-driving action, what is said is on equal footing with what is left unuttered.

### **Archive Talks**

Archive Talks pairs leading historians and scholars with screenings of the moving image media that is the focus of their writing and research. Each program will begin with a special talk by the invited scholar that will introduce audiences to new insights, interpretations and contexts for the films and media being screened.

- April 22, 7:30 p.m.

### **Girl Head: Feminism And Film Materiality With Genevieve Yue**

The "China girl" or "girl head" is a type of reference image tacked onto the start or end of film reels manufactured by commercial film laboratories since the late 1920s — and continuing in limited use today — to assist lab technicians in properly processing the film.

This program gathers a selection of experimental films that consider the China girl image from various perspectives, highlighting the behind-the-scenes workings of the film industry and the often-marginal role of women in film history. The screenings will be preceded by a talk by film scholar **Genevieve Yue**, who will discuss her book "Girl Head: Feminism and Film Materiality" (Fordham University Press, 2020) and provide insight, context and interpretation of the films.

### **China Girls (U.S., 2006)**

Situates China Girls in what the filmmaker describes as their "natural habitat of countdowns and end-tones," sustaining, in part, the viewer's mode of incidental looking while providing some longer segments of China Girl footage as it was originally shot.

### **Standard Gauge (U.S., 1984)**

Morgan Fisher's film is organized as a kind of show-and-tell of various film strips he had collected working in stock footage libraries and as an editor on low-budget features. Winding strips of 35mm film over a lightbox, Fisher pauses on several examples of China Girls to comment on them.

### **Ein Bild (Germany, 1983)**

"Four days spent in a studio working on a centerfold photo for Playboy magazine provided the subject matter for my film. The magazine itself deals with culture, cars, a certain lifestyle. Maybe all those trappings are only there to cover up the naked woman. Maybe it's like with a paper-doll."

**Releasing Human Energies** (U.S., 2012)

For a little over five minutes, the woman in the China Girl image sits in real time, visibly uncomfortable and blinking. The woman's discomfort is underscored by the narration of Morgan Fisher, who once again speaks over the image of the China Girl.

April 24–June 12

[Archive Television Treasures](#)

This ongoing series showcases works from the Archive's extensive television holdings, including rare and in some cases unjustly forgotten titles, as well as popular programs and important landmarks of the medium.

- April 24, 7 p.m.

**Noir Television: "Johnny Staccato - Directed By John Cassavetes"**

*In-person: Brian Light, Film Noir Foundation*

*Co-presented by the Film Noir*

The off-kilter private eye series with a Beat sensibility distinguished itself with elements of film noir uncommon to prime-time. Boasting shadowy New York exteriors, downbeat storylines, and stellar casts, the three *Staccato* episodes directed by Cassavetes offered here showcase the star's trademark intensity while providing insight into a developing director honing his uniquely singular talents.

**Johnny Staccato: "Evil"** (U.S., 10/29/1959)

Private eye Johnny Staccato (John Cassavetes) takes on a nefarious preacher (Alexander Scourby) that holds the parishioners of the local mission in his sway.

**Johnny Staccato: "Night of Jeopardy"** (U.S., 01/21/1960)

Staccato (John Cassavetes) must find a violent counterfeiter's (Frank DeKorva) engraving plates to prevent the murder of a hostage (series regular Eduardo Ciannelli).

**Johnny Staccato: "Solomon"** (U.S., 02/11/1960)

A pacifist leader (Cloris Leachman) accused of murder and her high-powered attorney (Elisha Cook Jr.) entangle Staccato (John Cassavetes) in a web of deceit.

- June 12 7 p.m.

**The Adventures of Ozzie & Harriet – 70th Anniversary Celebration**

*In-person, Sam Nelson; Tracy Nelson.*

Created by former bandleader Ozzie Nelson and starring his wife Harriet Nelson and sons David and Ricky playing fictionalized versions of themselves, *The Adventures of Ozzie & Harriet* remains one of the most beloved domestic sitcoms of its era. Please join us as we celebrate the 70<sup>th</sup> anniversary of the iconic television series with the screening of two landmark episodes, presented with original commercials and bonus archival footage.

**The Adventures of Ozzie and Harriet: "Ricky, the Drummer"** (U.S., 4/10/1957)

Ricky's dream of sitting in with a traveling band comes true when Ozzie secretly arranges for him to sub for the drummer and sing a song. The episode launched Ricky Nelson's Rock and Roll Hall of Fame career as a musician.

**The Adventures of Ozzie and Harriet: "Tutti Frutti Ice Cream"** (U.S., 12/11/1957)

A late-night craving sends Ozzie and pal Darby (Parley Baer) on a seemingly impossible quest to find tutti frutti ice cream. After airing, the episode sparked a nationwide spike in retail sales of the flavor.

April 29–May 8

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

The UCLA Film & Television Archive continues its long tradition of celebrating the best cinema from Iran and the Iranian diaspora with the latest edition of its annual survey of works by Iranian filmmakers past and present. This year's program includes six premieres and multiple award-winners from festivals around the world, including Venice, Busan and Cannes. All films from Iran are in Persian with English subtitles, except where noted.

For details and screening times, visit [cinema.ucla.edu](http://cinema.ucla.edu).

*Program generously funded by Farhang Foundation.*

May 20–22

### **20th UCLA Festival of Preservation 2022**

The Archive continues its three-decade—long tradition of sharing its latest preservation and restoration work with Los Angeles audiences.

Over one weekend, the festival will present William Dieterle's ***All That Money Can Buy*** (a.k.a. *The Devil and Daniel Webster*, 1941), Abraham Polonsky's ***Force of Evil*** (1949), film noir gems, comedies starring **Harold Lloyd** and **Laurel and Hardy**, documentary time capsules of the civil rights movement and classic television featuring Ricardo Montalbán, Rod Serling, Betty White and more.

For details and screening times, visit [cinema.ucla.edu](http://cinema.ucla.edu).

### **Virtual Screening Room**

The Archive's [Virtual Screening Room](#), launched during the pandemic, will continue to offer online access to a broad spectrum of Archive-curated programs, including ***Archiving Gay History***, a co-presentation with the Fowler Museum at UCLA, on June 23. Guests — artist Sadie Barnette, filmmaker Whitney Skauge, Lexi Johnson of the ONE Archives and Faridah Gbadamosi of Outfest — will participate in a conversation moderated by Archive film programmer K.J. Relth-Miller.

**For details, updates, registration information and important health guidelines, please visit [cinema.ucla.edu](http://cinema.ucla.edu).** *Schedule 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 450,000 film and television holdings conserved in a state-of-the-art facility at the Packard Humanities Institute Stoa in Santa Clarita, CA, that is designed to hold materials ranging from nitrate film to digital video at all preservation standards. Many of the Archive's projects are screened at prestigious film events around the globe.

The Billy Wilder Theater at the Hammer Museum is the home of the UCLA Film & Television Archive's public programs. The theater is among a handful of venues nationwide able to exhibit an entire century's worth of moving images in their original formats. From the earliest silent films

requiring variable speed projection all the way up to cutting-edge digital cinema, the Wilder can accommodate an array of screen technologies.

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