

UCLA Film & Television Archive's summer free screenings celebrate cinematic art and community

Free public programs run through Sept 28 at the Billy Wilder Theater at the Hammer Museum



— Twentieth Century Fox Film Corp./ Photofest
Shelley Duvall in Robert Altman's *3 Women* (1977). The film will screen Aug. 16 at 7:30 p.m.

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LOS ANGELES (May 15, 2025)—The UCLA Film & Television Archive is thrilled to announce its summer public programs, featuring a diverse lineup of domestic and international moving images. Celebrating the art of cinema and television, the lineup features partnerships and in-person special guests, a cornerstone of the Archive's public programming.

The [Food and Film](#) and [Family Flicks](#) programs, both in collaboration with the Hammer Museum, return alongside new co-presentations like *(Dis)placement: Fluctuations of Home* with the UCLA Luskin Institute on Inequality and Democracy; and *Art Deco in Cinema* in collaboration with the Art Deco Society of Los Angeles, as well as an encore tribute to maestro David Lynch with *Vidiots*.

"This summer's invitation to the big screen is an offering to look at our notions of safety and home, our conceptions of beauty and design, and our humanity when we pour ourselves into the stories of others. The Archive is proud to serve as a vista point, where we encourage audiences to take in the views and lives of others," said May Hong HaDuong, director of the Archive, a division of the UCLA Library.

[Food and Film: Pather Panchali](#)

Co-presented with the Hammer Museum, the quarterly [Food and Film](#) program, where each program pairs a movie with Alice Waters' latest culinary special dinner at [Lulu](#) restaurant, will take place July 12. This summer's event features renowned chef and restaurateur Waters in person, and a screening of Satyajit Ray's directorial debut, *Pather Panchali* (India, 1955), a masterwork of world cinema.

[\(Dis\)placement: Fluctuations of Home](#)

Co-presented by the UCLA Luskin Institute on Inequality and Democracy, a highlight of the summer will be the four-night series *(Dis)placement: Fluctuations of Home*, running from July 13 to Aug. 17. This series will explore the concept of being housed and feeling at home among ongoing displacement from South Central Los Angeles to Palestine. Examining home as shelter, identity, belonging and collective memory, *Fluctuations of Home: Short Films From L.A. to D.C.*, opens this program July 13, with Filmmaker Lupita Limón Corrales in person. The evening includes films by UCLA alumni: *L.A. Rebellion* movement filmmakers Charles Burnett ('69, M.F.A. '77) and Shirikiana Aina (M.A. '82), Los Angeles Filmforum programmer and educator Diego Robles ('06) and [2025 UCLA Luskin Institute Activist-in-Residence](#) filmmaker Limón Corrales. Other special guests include *Moonlight* (2016) co-writer Tarell Alvin McCraney and *Razing Liberty Square* director Katja Esson July 18; and director Ephraim Asili Aug. 17.

[Family Flicks](#)

In collaboration with the Hammer Museum, the Archive will also continue its popular Family Flicks matinee series July 20 and Aug. 10, showcasing new and classic family-friendly films from around the world, including *Flow* (Latvia/Belgium/France, 2024) and *The Wild Robot* (2024), recommended for ages 6 and up.

Archive Talks: [I May Destroy You: On Women and Anger](#); and [Love, Queenie: Revisiting Merle Oberon](#)

This quarter, the [Archive Talks](#) series will feature two engaging discussions. *I May Destroy You: On Women and Anger* takes place July 19, with professor Kathleen McHugh, from the department of English and the department of film, television and digital media, discussing Michaela Coel's HBO Max television series and its exploration of female anger post-#MeToo. The event will feature the screening of three episodes exploring trauma, consent and survival. On Aug. 2, Archive Talks features *Love, Queenie: Revisiting Merle Oberon*, with a screening of *Dark Waters* (1944) and a conversation with Mayukh Sen, author of "Love, Queenie: Merle Oberon, Hollywood's First South Asian Star," moderated by film programmer Miriam Bale.

[The Devil Finds Work: James Baldwin's Cinema of the Mind](#)

From July 25 to Aug. 15, the Archive is honored to present a series celebrating the writings of James Baldwin, *The Devil Finds Work: James Baldwin's Cinema of the Mind*. This six-night series features films from 1932 to 1973 critiqued in his book-length essay *The Devil Finds Work*, documentaries about his life and in-person dramatic readings by guests. July 25 brings the screening of the documentary on Baldwin's life, *James Baldwin: The Price of the Ticket* (1985); July 27 will feature *A Tale of Two Cities* (1936), an adaptation of Charles Dickens' classic novel,

significant to Baldwin's early life; Aug. 3, the Archive will show *In This Our Life* (1942), the Bette Davis film critiquing racial injustice; Aug. 8, we'll feature *Tales of Manhattan* (1942), a film praised by Baldwin. On offer Aug. 10 is *The Exorcist* (1973), Baldwin's critique on human violence disguised as supernatural evil. Then, Aug. 15, we'll feature *In The Heat of the Night* (1967), the racially charged noir starring Sidney Poitier and more.

Robert Altman's America: A Centennial Review

Presented by the Archive and the Hugh M. Hefner Classic American Film Program from Aug. 1 to Sept. 26, *Robert Altman's America: A Centennial Review* is a retrospective that reflects on his vision of egalitarian cinema. Altman's hallmark techniques democratized the film image, challenging classical Hollywood norms. Screenings include, Aug. 1, *Nashville* (1975); Aug. 16, *3 Women* (1977) and *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean* (1982); Aug. 24, *M*A*S*H* (1970) and *Brewster McCloud* (1970); Sept. 13, *The Long Goodbye* (1973) and *California Split* (1974); Sept. 14, *Thieves Like Us* (1974) and *Kansas City* (1996); Sept. 19 *McCabe & Mrs. Miller* (1971) and *Popeye* (1980); Sept. 20, *The Player* (1992); Sept. 26, *Short Cuts* (1993)

Art Deco in the Movies: A Centennial Celebration

This three-night series, from Aug. 17-23, presented by UCLA Film & Television Archive and the Art Deco Society of Los Angeles, celebrates the centennial of the International Exhibition of Modern Decorative and Industrial Arts. It highlights art deco's influence in cinema. Film titles to be announced. The series opens off-site at The Saban Theater, Beverly Hills.

Archive Television Treasures

Made possible by the John H. Mitchell Television Programming Endowment, these programs, from July 26 to Sept. 27, are from the Archives' archival television collections, the largest in the U.S., with over 170,000 holdings. Screening July 26 is *Space Age Television Rarity: William Shatner starring in "Night of the Auk"* (5/2/1960). Aug. 9 we have *Psychedelic Noir: Dragnet 1967-68*, a trio of episodes exploring the flower-child era in the 1960s: *Dragnet: "The Big LSD"* (1/12/1967), *Dragnet: "The Big Prophet"* (1/11/1968) and *Dragnet: "The Big High"* (11/2/1967). Then, Sept. 27, the Archive brings you an eclectic mix of television programming celebrating beloved icon Vincent Price, titled *Beyond Terror: Vincent Price on Television*. The event will feature an in-person Q&A with author Victoria Price, Vincent Price's daughter. Among the titles screening are *Alfred Hitchcock Presents: "The Perfect Crime"* (10/20/1957), *Night Gallery: "Class of '99"* (9/22/1971), rare talk show appearances and much more.

Silent Movie Day: The Little American

Celebrate Silent Movie Day Sept. 28 with Mary Pickford and Cecil B. DeMille's wartime classic *The Little American* (1917). Angela (Pickford) is torn between two lovers fighting on opposite sides in WWI, presented in 4K digital restoration and with a new musical score composed by Adam Chavez. The program also features UCLA associate motion picture curator and co-founder of Silent Movie Day, Steven K. Hill, in person.

Additionally, co-presented by the UCLA Film & Television Archive and Vidiots, join us for an encore tribute to maestro David Lynch to see all seven episodes of the cult-classic television series [On the Air](#) (1992), June 5. This event will be held off-site, hosted by [Vidiots at the Eagle Theatre](#) in Eagle Rock. Also, July 11, come see the last program of the [Beyond Barbie](#) series, as it reexamines girlhood, with the rescheduled screenings of [Summer 1993](#) (2017) and “System Crasher” (2019), featuring an introduction by and Q&A with “System Crasher” director Nora Fingscheidt (via video).

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

July 12, 7:30 p.m.

UCLA Film & Television Archive and the Hammer Museum present

[Food and Film](#)

The UCLA Film & Television Archive and the Hammer Museum are thrilled to partner with legendary Bay Area chef, restaurateur and activist, Alice Waters for a film series that explores how movies from around the world have represented food and food production. Each program will pair a movie with a special dinner at [Lulu](#) restaurant at the Hammer Museum, Waters’ latest culinary celebration.

- July 12, 7:30 p.m.
In-person: chef and restaurateur Alice Waters.

[Pather Panchali](#) (India, 1955)

A masterwork of world cinema, writer-director Satyajit Ray’s directorial debut, *Pather Panchali* (1955), is also one of its most eloquent expressions of food’s profound role in human life. Hunger frames much of Ray’s neorealist portrait of an impoverished family struggling to make ends meet in rural Bengal. Its ever-present threat lays bare the physical, cultural, emotional and spiritual dimensions of even the simplest meals.

July 13—Aug. 17

Co-presented by the UCLA Luskin Institute on Inequality and Democracy

[\(Dis\)placement: Fluctuations of Home](#)

(Dis)placement: Fluctuations of Home explores what it means to be housed — and to truly feel at home — in an age of ongoing displacement. In Los Angeles, where over 75,000 people are unhoused, neighbors and tenant organizers fight to preserve communities made vibrant by longtime residents. Spanning South Central Los Angeles to Palestine, this four-night series examines the fragile, shifting meaning of home — not just as shelter, but as identity, belonging and collective memory.

- July 13, 7 p.m.
In-person: Filmmaker Lupita Limon Corrales.

Fluctuations of Home: Short Films From L.A. to D.C.

(Dis)placement: Fluctuations of Home opens with the works and words of community organizers and filmmakers. Through meetings, poetry and visual arts education and

collaboration, these artists engage profoundly with their communities. The evening includes films by UCLA alumni: L.A. Rebellion filmmakers Charles Burnett ('69, M.F.A. '77) and Shirikiana Aina (M.A. '82), Los Angeles Filmforum programmer and educator Diego Robles ('06) and [2025 UCLA Luskin Institute Activist-in-Residence](#) Lupita Limón Corrales.

Brick by Brick (U.S., 1982)

Brick by Brick is an unflinching documentary portrait of late-'70s Washington, D.C., where Black residents face displacement amid rising gentrification. Juxtaposing the iconography of national monuments with scenes of homelessness blocks away, the film highlights the Seaton Street project, a powerful example of tenant resistance. Nearly 40 years later, Shirikiana Aina's debut remains a prescient testament to global struggles against displacement — and a reminder of who pays the price for so-called progress in the Chocolate City.

When It Rains (U.S., 1995)

On New Year's Day, a man tries to help a woman pay her rent and learns a lesson in connecting with others in a community. Ayuko Babu, founding director of the Pan African Film Festival of Los Angeles, assumes the lead role in a pleasingly empathic reading.

We Are Wyvernwood (U.S., 2011)

This collaborative film project between Diego Robles, LA Co-Media film collective and Wyvernwood Garden residents introduces the shared struggle of the Wyvernwood residents against displacement. Filmmaker and educator Diego Robles was invited to lead film education initiatives at Wyvernwood during the recession's early days — as residents mobilized against demolition threats. Through this partnership, Robles guided and participated in creating short films honoring the vibrant community Wyvernwood residents are determined to protect.

Nuestros Videos Culturales para la Preservación de Wyvernwood (*Our Cultural Videos for the Preservation of Wyvernwood*, U.S., 2009)

Erasto Arena documented the images seen in *Nuestros Videos Culturales para la Preservación de Wyvernwood* at a community gathering and procession. The footage was edited by Diego Robles with input from Arena, who wanted to convey the feeling of everything moving fast and slow at the same time. For the residents of Wyvernwood, life does move at a rapid pace as they balance full-time jobs, raising children, organizing community events and resisting eviction and demolition.

The Need for Roots (U.S., 2023)

As a poet and organizer, Lupita Limón Corrales' voice speaks loudly on the issues she and her Los Angeles community face. Lupita's first film, *The Need for Roots* speaks on these issues too with visual words overlaid on footage captured from her window and the surrounding streets. Lupita's images portray both beauty and destruction as she reflects on the changes in her Echo Park home and neighborhood.

- July 18, 7:30 p.m.

In-person: *Moonlight* Co-writer Tarell Alvin McCraney and *Razing Liberty Square* Director Katja Esson. Q&A will take place between the two films.

Razing Liberty Square (U.S., 2023)

As rising seas threaten Miami's coast, developers turn inland to Liberty Square — a historically Black neighborhood and the South's first segregated public housing — sitting 12 feet above sea level. Set where *Moonlight* was filmed, Oscar-nominated filmmaker Katja Esson's "exposé of cynical impulses and failed promises" (*Chicago Tribune*) captures the six-year fight of residents battling displacement under a \$300 million city "revitalization" plan. The film offers a timely warning and tribute to those refusing to bend to climate gentrification.

Moonlight (U.S., 2016)

Set in Miami's Liberty City, *Moonlight* was adapted from Tarell Alvin McCraney's play about growing up Black and gay in a neighborhood marked by hardship and care. Also raised in Liberty City, filmmaker Barry Jenkins' Oscar-winning film captures Chiron's quiet, aching journey to selfhood across three chapters. *Moonlight* honors Miami's textures and contradictions — its emotional power inseparable from Liberty City's geography — and now stands as a vital record of this historic community now reshaped by climate gentrification and displacement.

- July 20, 7 p.m.

Bye Bye Tiberias (France, Palestine, Belgium, Qatar, 2023)

Through present-day footage and family VHS archives, filmmaker Lina Soualem paints a lyrical, deeply personal portrait of four generations of women shaped by exile and longing. Soualem returns with her mother, actor Hiam Abbass (*Succession*), to their Palestinian village, where Abbass once took her swimming in Lake Tiberias "as if to bathe me in her story." The film captures how its Arab women subjects carry history within them, even as the meaning of home constantly shifts beneath their feet.

Preceded by

Measures of Distance (U.K., 1988)

In *Measures of Distance*, Mona Hatoum weaves letters from her mother in war-torn Beirut with layered images and voice, exploring exile, intimacy and the ruptures of forced separation. Born to Palestinian parents in Lebanon, Hatoum became an exile herself when civil war broke out during a visit to London. This tender, formally complex video challenges stereotypes of Arab womanhood while tracing fluctuating definitions of home — shaped by memory, longing and the distances that characterize displacement.

- Aug. 17, 2025 7 p.m.

In-person: Director Ephraim Asili.

The Inheritance (U.S., 2020)

After nearly a decade exploring the African diaspora, Ephraim Asili makes his feature debut with this vibrant ensemble film, set almost entirely in a West Philadelphia rowhome where young Black artists and activists form a collective. “‘The Inheritance’ feels like poetry visualized,” writes Lovia Gyarkye in *The New York Times*. Blending scripted drama with documentary reflection on the 1985 MOVE bombing, the film reimagines home as a political and spiritual inheritance.

Preceded by

Kindah (Jamaica/U.S., 2016)

Shot in Hudson, New York, and Accompong, Jamaica, *Kindah* traces ancestral threads across the African diaspora, weaving a meditation on kinship, autonomy and return. Centered on the Kindah Tree — a living symbol of community among Jamaica’s Maroons — Ephraim Asili explores how land, memory and resistance shape evolving definitions of home. Blurring borders between past and present, North and South, *Kindah* offers a lyrical reflection on displacement, rootedness and the spiritual geography of diasporic belonging.

July 20—Aug. 10

The Archive and Hammer Museum present

[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.

- July 20, 11 a.m.
Flow (Latvia/Belgium/France, 2024)
The Academy Award winner for Best Animated Feature, *Flow* follows a solitary cat in the aftermath of a devastating flood. Finding shelter on a boat among a capybara, a lemur and others, the cat bands together with the ragtag, interspecies group, learning to survive in a new watery reality. *Recommended for ages 6+*
- Aug. 10, 11:00 a.m.
The Wild Robot (U.S., 2024)
Waking up marooned on an island far from any human beings, Roz, an intelligent robot, must learn to survive. While searching for her purpose, Roz befriends the island's animal inhabitants and learns the value of kindness, community and perseverance in facing adversity. Based on the beloved books by Peter Brown. *Recommended for ages 8+*

July 19—Aug. 2

[Archive Talks](#) pairs leading historians and scholars with screenings of the moving image media that is the focus of their writing and research. Each program begins with a special talk by the invited scholar who introduces audiences to new insights, interpretations and contexts for the films and media being screened.

- July 19, 7:30 p.m.

In-person: Professor Kathleen McHugh, Department of English and the Department of Film, Television and Digital Media.

[Archive Talks: I May Destroy You: On Women and Anger](#)

Post-#MeToo, films and television — many by women — have redefined female anger not as sickness or evil, but as, in Audre Lorde’s words, “a source of information and energy” with the potential to access “the living contexts of other women.” Professor Kathleen McHugh’s research explores this through Michaela Coel’s *I May Destroy You*, which channels anger as trauma response and creative force. The result: a bold portrait of survival, consent and self-possession. Followed by a talk and screening.

I May Destroy You (U.K., 2020)

Michaela Coel’s *I May Destroy You* is a bold, genre-defying series about trauma, consent and survival in the post-#MeToo era. Inspired by Coel’s own assault, it follows writer Arabella as she pieces together a night she can’t remember. Blending nonlinear storytelling and formal brilliance with unflinching emotional clarity, the series examines the limits of justice and the complexities of healing. Coel offers no easy answers — only radical honesty.

Episode 1: “Eyes Eyes Eyes” (30 min.)

Episode 9: “Social Media Is a Great Way to Connect” (32 min.)

Episode 12: “Ego Death” (34 min.)

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

In-person: Mayukh Sen, author, “Love, Queenie: Merle Oberon, Hollywood’s First South Asian Star;” Miriam Bale, film programmer and critic (moderator).

[Love, Queenie: Revisiting Merle Oberon](#)

Dark Waters (U.S., 194)

Moody and swirling with menace, André de Toth’s de Toth’s swampy noir, with a suspenseful script by Marian Cockrell and Joan Harrison, is a deep cut in Merle Oberon’s starry filmography but one that finds her working at the peak of her powers. The Archive is pleased to present *Dark Waters* with Mayukh Sen, author of the new biography “Love, Queenie: Merle Oberon, Hollywood’s First South Asian Star.” Sen will give a brief talk before the film and after, will join film programmer Miriam Bale in conversation.

July 25—Aug. 15

[The Devil Finds Work: James Baldwin’s Cinema of the Mind](#)

Nearly 50 years ago, James Baldwin completed *The Devil Finds Work*, a singular blend of memoir and film criticism that explores how American cinema shaped his imagination and his resistance to its lies about race and society. In celebration of Baldwin’s 2024 centennial, this six-night series features films he critiques in the book (1932–1973) alongside documentaries about his life. Each

screening includes a live dramatic reading, bringing Baldwin's voice into direct dialogue with the images on-screen.

- July 25, 7:30 p.m.

In-person: Live dramatic reading of an excerpt of *The Devil Finds Work*.

James Baldwin: *The Price of the Ticket* (U.S., 1985)

This documentary captures the mind, voice and presence of one of America's most vital writers. Beginning and ending with his funeral, the film traces James Baldwin's journey from a turbulent Harlem childhood — brought to life through striking re-enactments — to his years abroad in France, Turkey and Switzerland. Blending interviews, archival footage and Baldwin's electrifying oratory, it offers more than biography: it's a visceral encounter with a singular intellectual and moral force. Restored from the original 16mm negatives.

Preceded by a reel of excerpts of the following films:

***I Am Not Your Negro* (excerpt, U.S., 2017)**

This bold, poetic visual essay channels James Baldwin's final book proposal, *Remember This House*, and draws from *The Devil Finds Work* to examine how cinema shapes racial consciousness. Narrator Samuel L. Jackson voice-acts as Baldwin, molding his reflections on Hollywood and his friendships with civil rights movement martyrs — Medgar Evers, Martin Luther King Jr. and Malcolm X — into a "life-altering" film (*New York Times*). It remains a timeless portrait of Baldwin's enduring clarity, rage and moral vision on race and representation in America.

***20,000 Years in Sing Sing* (excerpt, U.S., 1932)**

This pre-Code prison drama, based on Warden Lewis Lawes' memoir, follows a prisoner (Spencer Tracy) who finds dignity behind bars and comfort in his girlfriend's embrace (Bette Davis). Shot at the actual Sing Sing prison, it blends realism with melodrama to critique the penal system. Marked by his father's cruelty as a boy — "the ugliest boy he had ever seen" — Baldwin found validation in Davis' "pop-eyes popping" and recalled this as the first film that "shook" him.

***You Only Live Once* (excerpt, U.S., 1937)**

Fritz Lang's noir-tinged crime romance stars Henry Fonda and Sylvia Sydney as doomed lovers caught in a cruel cycle of fate and injustice. Mixing German Expressionism with American fatalism, Lang's film critiques the criminal justice system and the myth of second chances. For Baldwin, this was a foundational viewing — one that mapped his early cinematic imagination with themes of persecution, identity and moral ambiguity that would echo throughout his later writings.

***My Son John* (excerpt, U.S. 1952)**

This Cold War melodrama follows a devout Catholic couple who come to suspect their intellectual son is a Communist spy. As political paranoia fractures the family, Helen Hayes

delivers a haunting performance as a mother torn between faith, patriotism, and maternal love. The film left a deep impression on James Baldwin — he writes, “And I will never forget it” — who recalled seeing it during a time of profound personal isolation.

- July 27, 7 p.m.

In-person: Live dramatic reading of an excerpt of *The Devil Finds Work*.

A Tale of Two Cities (U.S., 1936)

In this sweeping 1935 adaptation of Charles Dickens’ novel of the same name, Ronald Colman stars as Sydney Carton, a disillusioned lawyer who makes a redemptive sacrifice during the French Revolution. James Baldwin read the novel numerous times before his teacher Bill Miller took him to see the film. He was haunted by its final scene, an image he would carry with him for life.

- Aug. 3, 7 p.m.

In-person: Live dramatic reading of an excerpt of *The Devil Finds Work*.

In This Our Life (U.S., 1942)

At the peak of her stardom, Bette Davis played Stanley Timberlake, a destructive sister in a Virginia family — one of several roles showcasing her flair for morally complex women. James Baldwin wrote Davis was “always on the edge of a great understanding,” seen here opposite Ernest Anderson’s dignified performance. Hattie McDaniel lends a quiet, commanding presence at a pivotal moment in her constrained yet trailblazing career. The film stood out for its rare, pointed critique of racial injustice.

Preceded by

James Baldwin: From Another Place (Turkey, 1973)

Shot over three days in May 1970, this short documentary is a luminous portrait directed by Sedat Pakay, Turkish photographer and friend of Baldwin. Intimate and meditative, the film captures Baldwin in rare moments of ease and introspection as he moves through the vibrant, layered cityscape of Istanbul. The film “captures the profound paradox of Baldwin’s transatlantic vantage point,” writes scholar Magdalena Zaborowska, “how he both belongs and remains an outsider.”

James Baldwin: From Another Place (*outtakes*, U.S./Turkey, 2022)

Drawn from recently restored outtakes over 50 years after *James Baldwin: From Another Place* was originally shot in Istanbul, the film reveals fresh dimensions of Baldwin and of Sedat Pakay as a filmmaker.

- Aug. 8, 7:30 p.m.

In-person: Live dramatic reading of an excerpt of *The Devil Finds Work*

Tales of Manhattan (U.S., 1942)

A rare Hollywood experiment, this episodic film follows a gentleman's tailcoat as it passes between owners — a stage actor, a jilted lover, a pianist and a Southern Black community — becoming a vessel for varied chamber pieces. Director Julien Duvivier lends cohesion and grace to the star-studded anthology. James Baldwin praised Ginger Rogers' performance, describing her face as "something to be placed in a dish and eaten with a spoon, possibly a long one."

- Aug. 10, 7 p.m.

In-person: Live dramatic reading of an excerpt of *The Devil Finds Work*.

The Exorcist (U.S., 1973)

"For I have seen the devil by day and by night, and have seen him in you and in me." — James Baldwin

Baldwin's critique of *The Exorcist* provides the inspiration for titling *The Devil Finds Work*; he argued the film disguises human violence as supernatural evil. A cultural touchstone that broke box office records and sparked controversy, *The Exorcist* endures not for its demons, but for its visceral performances and psychological intensity, which helped paved the way for considering horror genre filmmaking to be serious art.

- Aug. 15, 7:30 p.m.

In-person: Live dramatic reading of an excerpt of *The Devil Finds Work*.

In The Heat of the Night (U.S. 1967)

Winner of five Academy Awards including Best Picture, this racially charged noir stars Sidney Poitier as Virgil Tibbs, a Black detective drawn into a murder investigation in a racially hostile Mississippi town. The film made history with "the slap" — a moment of defiance when Tibbs strikes back at a white plantation owner murder suspect. James Baldwin praised Poitier's dignity, while critiquing the film's liberal fantasy of white awakening and redemption

Aug. 1 — Sept. 26

UCLA Film & Television Archive and the Hugh M. Hefner Classic American Film Program present
[Robert Altman's America: A Centennial Review](#)

After a decade working in the commercial trenches of American network television and industrial films, with a few feature films to his credit, Robert Altman emerged in 1970, at age 45, as an improbable elder statesman of a cinematic revolution. The wide shots, slow drifting zooms and layered, multi-track dialogue that would become the hallmarks of his career, displaced the center of classical Hollywood in service of democratizing the film image. As the designated home of Altman's print collection, the Archive is honored to present this centennial retrospective as an opportunity to reflect on Altman's vision of an egalitarian cinema just as we're going through it again.

- Aug. Aug. 1, 7:30pm

Nashville (U.S., 1975)

Robert Altman had never been to Nashville when he asked screenwriter Joan Tewkesbury to go there and keep a travel diary for a “panorama which reflected America and its politics.” In the masterful mashup that emerged, Altman captures the moment when America’s political and celebrity cultures began to merge. The hustle for fame and votes run parallel across a homespun tapestry of stories that culminate in a (still) shocking act of violence.

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

3 Women (U.S., 1977)

Robert Altman has said that the idea for *3 Women* came to him in a dream with the heavy influence of Ingmar Bergman’s *Persona* also contributing to what is one of Altman’s most enigmatic works. Shelley Duvall, Sissy Spacek and Janice Rule each deliver astonishing performances as women in a California desert town whose lives intersect and lose their fixity under the pressure of patriarchy and consumerism.

Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean (U.S., 1982)

In Robert Altman’s big screen adaptation of Ed Graczyk’s play, ingenious art design transforms a Woolworth’s in a small Texas town into a vortex of memories and revelations during the reunion of a James Dean fan club. Altman’s fluid choreography between past and present underscore the draw of nostalgia and the liberation of escape. Among the stellar ensemble cast, Karen Black delivers a particularly complex turn as a trans woman returned to confront the trauma that drove her away.

- Aug. 24, 7 p.m.

M*A*S*H (U.S., 1970)

In *M*A*S*H*, Robert Altman zeroes in on the privileged class on the front lines. It’s a genre tweak as essential as Altman’s stylistic liberties to his take on the absurdities of war. The bad boy antics that made 4077th’s trio of army surgeons (Donald Sutherland, Elliott Gould, Tom Skerritt) anti-heroes in the 1970s read ever more clearly in Altman’s whiplash juxtapositions of the bloody and the bawdy as evidence of a larger moral failure at work.

Preserved by the Academy Film Archive in partnership with Twentieth Century Fox Film Corporation in 2000.

Brewster McCloud (U.S., 1970)

An engineering marvel at the time, the Houston Astrodome is the clandestine home of waifish Brewster McCloud (Bud Cort) has taken up clandestine residence to work obsessively on a winged contraption with dreams of flight. Outside, every pathology of American life — racism, sexism, greed — runs rampant in a parade of caricatures and buffoons that populate Robert Altman’s urban Texas. It’s a delirious hodgepodge of social commentary and countercultural trip that also marks Shelley Duvall’s big screen debut.

- Sept. 13, 7:30 p.m.

The Long Goodbye (U.S., 1973)

In Robert Altman's adaptation of Raymond Chandler's 1953 hardboiled novel, Elliott Gould awakens as Philip Marlowe in 1970s Los Angeles like a gumshoe Rip Van Winkle. Working an old school case of infidelity, theft and murder, Gould's Marlowe moves confidently from dive bar to Malibu beach house. To this, the filmmakers add an easygoing adaptability to cultural change. This Marlowe's Los Angeles abounds with nude yoga, political protest and other signs of an ascendent counterculture.

California Split (U.S., 1974)

Elliott Gould and George Segal's gamblers meet cute in a poker game, fall in with each other and seduce us into a subcultural world of heavy bettors that feels, in Robert Altman's loose and open form, like a documentary that a couple of stars happened to have wandered into. When they're on a roll, they spend their winnings with a pair of sex workers who provide a poignant note to the men's highflying hustles. It's almost disappointing when the vaguest story arc creeps in after Segal's punter hits a cold streak.

- Sept. 14, 7 p.m.

Thieves Like Us (U.S., 1974)

Radio broadcasts layer context and commentary into Robert Altman's Depression-era period piece about a trio of small-time bank robbers in the rural south, a clue that Altman is more interested in exploring time, place and character than indulging in action set pieces. In rustic hideouts and safe houses, a tender love story emerges instead between Keith Carradine's criminal and Shelley Duvall's ingenue, a chimera of hope in a country left to fate.

- **Kansas City** (U.S., 1996)

Robert Altman's homage to his home town, Kansas City, Missouri, of the 1930s, brings its innovative jazz scene to rip-roaring life within a story about the improvisations of survival required during the Depression. When her small-time hood husband falls into the hands of a vengeful gambler, Jennifer Jason Leigh's brassy manicurist kidnaps the wife (Miranda Richardson) of a prominent politician (Michael Murphy) on the eve of an election to force his intervention.

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

McCabe & Mrs. Miller (U.S., 1971)

"Money and pain," mutters gambler and self-styled frontier businessman John McCabe (Warren Beatty) in Robert Altman's New Hollywood masterwork, a neat encapsulation of both capitalism and the Western genre, stripped of their high-minded ideals. Whose money and whose pain are the questions that swirl in the falling snow that blankets the ramshackle mining town where McCabe reluctantly partners with the savvier Mrs. Miller (Julie Christie) to run a brothel.

- **Popeye** (U.S., 1980)

The fantastical town of Sweethaven isn't in America but its citizens, shipwreck survivors washed ashore on a remote island, sing the praises of God and celebrate being kept "safe from democracy." Sound familiar? They live happily under the thumb of the mysterious Commodore until Popeye (Robin Williams) rows into harbor like an arriving stranger in a Western and quickly upsets the social order in Robert Altman's sing-song parable of despair and liberation.

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

The Player (U.S., 1992)

Director Robert Altman and screenwriter Michael Tolkin wrap their sharp lampoon of corporate Hollywood's solipsistic obsession with recycled concepts and the bottom line (*Out of Africa* meets *Pretty Woman*, anyone?) in a noir-soaked murder mystery straight from an old Hollywood writers room. For all its scathing insider's critique, it captures more than most our love-hate relationship with our mythmakers.

- Sept. 26, 7:30pm

Short Cuts (U.S., 1993)

Coursing through the networked narrative of Robert Altman and Frank Barhydt's adaptation of Raymond Carver's short stories is a symphony of experience summoned up from the everyday. It's a call back to *Nashville* in form but also finds Altman tilling new ground in his career-long exploration of the tensions between community and individual desire. If *The Player* was Los Angeles as elitist enclave, *Short Cuts* is Los Angeles as America writ large.

Aug. 17—23

UCLA Film & Television Archive and the Art Deco Society of Los Angeles present

Art Deco in the Movies: A Centennial Celebration

This year marks the centennial of the International Exhibition of Modern Decorative and Industrial Arts, a landmark international design expo held in Paris to celebrate and promote the latest design concepts in architecture, furniture, clothing, jewelry, interiors and an array of related crafts.

Characterized by bold, symmetrical patterns, elongated forms and solid materials, Art Deco, as the new modern style came to be known, quickly found its way into the movies early on. The Archive is pleased to partner with the Art Deco Society of Los Angeles on this special series highlighting the art deco look in cinema. Film titles will be announced at a later date.

July 26—Sept. 27

Made possible by the John H. Mitchell Television Programming Endowment

[Archive Television Treasures](#)

- July 26, 7:30 p.m.

Space Age Television Rarity: William Shatner Starring in "Night of the Auk"

Arch Oboler's prescient cautionary tale concerns an extremely wealthy, egotistical industrialist (played by William Shatner) who finances a pioneering space mission. As a lead member of the flight, the industrialist's malignant narcissism emerges, triggering a cascade

of escalating, horrific events. Set entirely on the bridge of a spacecraft, the claustrophobic space-age drama provides a master showcase for Shatner, foreshadowing his trademark acting style he would later perfect on *Star Trek*.

Play of the Week: “Night of the Auk” (U.S., 5/2/1960)

Preserved by the UCLA Film & Television Archive.

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

Psychedelic Noir: “Dragnet 1967-68”

The flower child era found icon Jack Webb repositioning venerable LAPD Sgt. Friday as both a cop and amateur sociologist, charged with defending the establishment and decoding the hippie movement for culture-shocked squares. Viewed today, these propagandistic dramas play as psychedelic noir funhouse-mirror time capsules of Los Angeles in the late 1960s. Join us for a trio of far-out, freaked-out Technicolor *Dragnet* cases — with surprise, time-and-space-bending musical interludes screened between episodes.

Dragnet 1967: “The Big LSD” (U.S., 1/12/1967)

Sgt. Joe Friday and Officer Bill Gannon (Harry Morgan) are horrified to encounter a psychotic youth (Michael Burns) with a bizarrely painted face. Upon investigation, his alarming behavior is revealed to be caused by LSD — a potent new hallucinogenic drug increasingly popular among the teens that gather on the Sunset Strip. As counterculture youths extol the enlightening benefits of LSD, Friday’s gut-wrenching fears about the drug are illuminated in true noir fashion.

Dragnet 1968: “The Big Prophet” (U.S., 1/11/1968)

Officers Friday (Jack Webb) and Gannon (Harry Morgan) confront Brother William (Liam Sullivan), a self-described guru (seemingly modeled on Timothy Leary) suspected of selling LSD to minors. In a claustrophobic, psychedelic shrine of bead curtains, multi-colored lights, and far-out posters, the officers engage the cultish leader in a bitter debate over the virtues and existential perils of mind-altering substances.

Dragnet 1968: “The Big High” (U.S., 11/2/1967)

In the most darkly memorable episode of the entire long-running *Dragnet* franchise, Officers Friday (Jack Webb) and Gannon (Harry Morgan) investigate a young couple (Brenda Scott, Tim Donnelly) suspected of experimenting with marijuana. Dismissing the officers’ concerns as out-of-touch, a fateful pot party shatters the couple’s world, shaking seasoned cops Gannon and Friday to their hardened cores.

- Sept. 27, 7:30 p.m.

In-person: Q&A with Victoria Price, author and daughter of Vincent Price.

Beyond Terror: Vincent Price on Television

Forever synonymous with blood-curdling terror, Vincent Price was much more than a horror legend. His refined taste and diverse talents epitomize the classic definition of a Renaissance man. Join us for an eclectic mix of television programming celebrating the beloved icon, including lighthearted daytime talk shows highlighting his deep knowledge of art and cooking, starring roles in prestige television dramas from Alfred Hitchcock and Rod Serling, and a biographical retrospective on *This Is Your Life*.

On the Go: “Vincent Price” (U.S., 3/30/1960) — *With original commercials!*

Vincent Price invites viewers into his home in Beverly Glen for a playful tour of his world-class art collection of rare works he acquired from around the globe. Along with host Jack Linkletter, Price also welcomes fellow legend, director William Castle for an in-depth discussion of the horror genre for which they are renowned.

Alfred Hitchcock Presents: “The Perfect Crime” (U.S., 10/20/1957)

Under the direction of the master of suspense, Vincent Price embodies an urbane, egotistical master detective with an unusual hobby — he retains artifacts from his most infamous cases as trophies. The teleplay by future Academy Award-winner Stirling Silliphant (*In the Heat of the Night*) affords Price the opportunity to play a sophisticated connoisseur, a role he was quite familiar with in real life as an extremely knowledgeable art collector.

Night Gallery: “Class of '99” (U.S., 9/22/1971)

A steely-cold Vincent Price pierces the small screen as a domineering proctor in a futuristic classroom where students must obey his every command, no matter how abhorrent. Set in 1999, Rod Serling’s chilling examination of bigotry and artificial intelligence proves prescient and shockingly relevant in 2025.

Dinah! Guest starring Vincent Price (*excerpts*, U.S., ca, 1970s)

This trio of endearing appearances on Dinah Shore’s popular daytime talk show illuminate Vincent Price beyond the horror genre. Highlights include Price sharing his refined culinary talents over a glass of wine with Dinah, an uproarious reminiscence of the Mercury Theatre with fellow guest Orson Welles, and a hilarious reading of an unexpectedly frightful text.

This Is Your Life: “Vincent Price” (U.S., 3/18/73)

From inside the Pickwick Book Shop on Hollywood Boulevard, Vincent Price finds himself ambushed by host Ralph Edwards for a life retrospective. In the course of the moving half hour, Price’s vital advocacy for Native American artists and their art is heralded, and the superstar is reunited with a litany of family members and well-wishers, including fellow legend Helen Hayes.

Sept. 28

In-person: Steven K. Hill, UCLA associate motion picture curator, co-founder of Silent Movie Day.

Silent Movie Day: The Little American

The UCLA Film & Television Archive is getting the jump on [Silent Movie Day](#) this year, which officially falls on September 29, but we just can't wait to voice our support for the preservation and exhibition of silent films! It is with great pleasure that we present this special screening in solidarity with theaters around the world celebrating the glorious silent era.

- Sept. 28, 7 p.m.

The Little American (U.S., 1917)

This year, we celebrate Silent Movie Day with Mary Pickford and Cecil B. DeMille's wartime classic, *The Little American*, from the [Archive Treasures](#). Written by longtime DeMille collaborator Jeanie Macpherson, Angela (Pickford) finds herself torn between two lovers—one French (Raymond Hatton), one German (Jack Holt)—and follows them to Europe as they fight on opposite sides of the trenches. In 2019, the Archive partnered with the Mary Pickford Foundation on this 4K digital restoration.

The film will be screened with a new musical score composed by Adam Chavez.

ADDITIONALLY

June 5

Co-presented by the UCLA Film & Television Archive and Vidiots.

Off-site: please note this screening is hosted by [Vidiots at the Eagle Theatre](#) in Eagle Rock.

- June 5, 7 p.m.

In-person: post-screening Q&A with actors Ian Buchanan and Nancye Ferguson.

ENCORE PRESENTATION: David Lynch Tribute: On the Air Marathon

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

Complete series: episodes 1–7!

July 11

Part of [Beyond Barbie](#), a series that reexamine girlhood through cinema, spotlighting filmmakers from around the world who challenge conventional coming-of-age narratives.

- July 11, 7:30 p.m. (previously reschedule)

In-person: Introduction and Q&A with "System Crasher" director Nora Fingscheidt (via video).

Summer 1993 (Spain, 2017)

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

System Crasher/Systemsprengrer (Germany, 2019)

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

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

For details on all programs and admission information, please visit cinema.ucla.edu.

Schedules and guest speakers subject to change.

[About the UCLA Film & Television Archive—EST. 1965](#)

A division of UCLA Library, the Archive is internationally renowned for rescuing, preserving and showcasing moving image media and is dedicated to ensuring that the visual achievements of our time are available for information, education and enjoyment. The Archive has over 500,000 film and television holdings conserved in a state-of-the-art facility at the Packard Humanities Institute Stoa in Santa Clarita, CA, that is designed to hold materials ranging from nitrate film to digital video at all preservation standards. Many of the Archive's projects are screened at prestigious film events around the globe.

The Billy Wilder Theater at the Hammer Museum is the home of the UCLA Film & Television Archives public programs. The theater is among a handful of venues nationwide able to exhibit an entire century's worth of moving images in their original formats. From the earliest silent films requiring variable speed projection all the way up to cutting-edge digital cinema, the Wilder can accommodate an array of screen technologies.

For more information, please contact Marisa Soto at (310) 206-8588 or msoto@cinema.ucla.edu.