



Saving Film & Television for Future Generations

UCLA Film & Television Archive Presents Runaway Hollywood: Global Production in the Postwar World from July 19 - August 24, 2019 at the Billy Wilder Theater at the Hammer Museum

FOR IMMEDIATE RELEASE

LOS ANGELES, CA (July 1, 2019) – The UCLA Film & Television Archive is proud to present *Runaway Hollywood: Global Production in the Postwar World*, a nine-night, 14-film series, screening July 19 through August 24, 2019 at the Billy Wilder Theater at the Hammer Museum, 10899 Wilshire Blvd., Los Angeles, CA 90024.

After World War II, Hollywood faced a changing set of conditions at home—the end of vertical integration, the rise of television and falling audience numbers—so it looked abroad for new filmmaking opportunities. Overseas production brought a number of advantages, allowing studios to capitalize on their frozen foreign earnings, cheaper labor costs and authentic locations. However, there were challenges. Studio filmmakers, such as William Wyler, Samuel Fuller and Fred Zinnemann had to figure out how to work with international crews and shoot in far-flung locations to achieve both realism and spectacle with new color and widescreen technologies. There were also casualties. Hollywood unions called them “runaway” production to underscore the loss of employment opportunities at home. Ultimately, the trend set the stage for today’s vastly expanded networks of global production.

Curated by film historian Daniel Steinhart, author of the new book *Runaway Hollywood: Internationalizing Postwar Production and Location Shooting*, this series presents some of the classic films that came out of this significant period of industrial and aesthetic transformation. Steinhart will be in person at the Billy Wilder Theater to introduce the opening weekend screenings. We are excited to present:

July 19, 7:30 p.m. - *Roman Holiday* / *Three Coins in a Fountain*

In person: Steinhart will be signing copies of his new book before the double feature screening.

***Roman Holiday* (1953)** “Hollywood on the Tiber” reached a high point in this story about a European princess (Audrey Hepburn) who escapes her oppressive royal life during a visit to Rome, where she’s taken on a city tour by an undercover American reporter (Gregory Peck). To make the authentic location shooting possible, Paramount reinvested its frozen lire earnings and William Wyler took advantage of a tax loophole for working abroad.

***Three Coins in a Fountain* (1954)** The postwar film cycle of Americans abroad was in full swing when Fox released this tale of three single American secretaries navigating work and love in Rome. New to this cycle was the use of CinemaScope, which Jean Negulesco had first tried out on *How to*

Marry a Millionaire with mixed results, but here he skillfully captures Italy's architecture in dazzling panoramas.

July 20, 7:30 p.m. - *Decision Before Dawn* / *Berlin Express*

In person: Steinhart will be signing copies of his new book before the double feature screening.

***Decision Before Dawn* (1952)** Many of Hollywood's postwar films that were shot in Germany examined how the United States should deal with its wartime enemies. Anatole Litvak, a Ukrainian-born Jewish director who had worked in Germany prior to coming to Hollywood, addresses this concern with the story of a German prisoner of war who is recruited by American forces to carry out a spy mission behind enemy lines. Realistically shot on location among Germany's ruins by Franz Planer, another Jewish exile of the German movie industry, the film is a tense morality tale of courage and dissent.

***Berlin Express* (1948)** A trans-European express train becomes a microcosm for the politics of war-ravaged continent, as an unlikely group of allies come together to protect the life of a respected peacemaker. Director Jacques Tourneur demonstrates his knack for intrigue while cinematographer Lucien Ballard renders the film's real locations with noir atmospherics.

July 27, 7:30 p.m. - *Funny Face* / *Paris Blues*

***Funny Face* (1957)** For portions of *Funny Face*, director Stanley Donen, Audrey Hepburn, and Fred Astaire left the Hollywood sound stages for the real Paris to tell the story of a fashion photographer and a New York intellectual, who reluctantly travel to Paris for a modeling job. A dynamic synthesis of fashion, choreography, and location, it confirms Donen as one of Hollywood's greatest stylists.

***Paris Blues* (1961)** Paris' boulevards and Left-Bank jazz clubs are the backdrop for director Martin Ritt's exploration of race, liberation, and artistic expression. Paul Newman and Sidney Poitier play jazz musicians who fall for two vacationing Americans while working the clubs in a culture where jazz music and players are celebrated beyond what they've experienced stateside.

August 2, 7:30 p.m. - *House of Bamboo* / *Anatahan*

***House of Bamboo* (1955)** Director Samuel Fuller took CinemaScope cameras to Tokyo for this crime saga about a U.S. military detective who infiltrates an American crime syndicate and gets involved with the Japanese widow of a thief. The movie climaxes with a bravura set-piece in an amusement park perched atop a Tokyo department store.

***Anatahan* (1953)** Some Hollywood filmmakers found more freedom overseas. This was true for Josef von Sternberg, who became fascinated by the true story of a group of Japanese sailors who were stranded on an isolated island, unaware of the war's end. Recreating the island jungle on a Kyoto soundstage, von Sternberg designed a saga of human instinct and subjugation.

August 10, 7:30 p.m. - *Grand Prix*

Grand Prix (1966) The spectacle of cinematic motion has never been more kinetic than when the viewer is strapped into the driver's seat from the perspective of a Super Panavision camera. At the heart of this story about Formula One racers on and off the track is the rush produced by the combination of arresting European locales, high-speed racing, and split-screen framing.

August 11, 7 p.m. – El Cid

El Cid (1961) One of the great super-productions, the film explores the lives of Spanish warrior El Cid (Charlton Heston) and his wife (Sophia Loren) in feudal Spain. Director Anthony Mann and producer Samuel Bronston shot the film's violent action and spectacular pageantry amongst Spain's medieval castles and grand landscapes. With a cast of thousands, it's the physical pinnacle of the historical epic.

August 18, 7 p.m. - Mutiny on the Bounty

Mutiny on the Bounty (1962) Runaway productions carried the risk of runaway costs. That was the case for this retelling of the HMS Bounty crew's mutiny against the tyrannical rule of Captain Bligh, led by Fletcher Christian (Marlon Brando). Deemed a failure by the box office and history books, the film's reputation was sunk early on by stories of budget overruns, weather problems, and Brando's on-set antics.

August 23, 7:30 p.m. - The Fugitive / Vera Cruz

The Fugitive (1947) John Ford directed this adaptation of a Graham Greene novel about a revolutionary priest who escapes a Central American dictatorship throughout Mexico and at RKO's Churubusco Studios, while master cinematographer Gabriel Figueroa, who had studied in Hollywood with director of photography Gregg Toland, brought his distinctive pictorialism.

Vera Cruz (1954) Two American mercenaries (Gary Cooper and Burt Lancaster) venture south of the border to profit in the Franco-Mexican War only to be drawn into an ideological conflict between the revolutionary Juaristas and the imperialist French. Shot entirely in Mexico in SuperScope, *Vera Cruz* showcases director Robert Aldrich's flair for stylish action, morally ambiguous characters, and punchy storytelling.

August 24, 7:30 p.m. - The Longest Day

The Longest Day (1962) Producer Darryl F. Zanuck set the bar high for World War II epics with this account of the D-Day invasion of German-occupied France. To handle the film's multiple perspectives and massive cast, Zanuck recruited several directors shooting in France, Germany, and the UK for a treatment of the war as a procedural, dissecting the Allies' gradual advance to win the war.

More details and tickets are available on the Archive [website](#).

Doors open 30 minutes prior to program start time. Tickets are \$10 online. Discounted tickets only apply at the box office: \$9 general admission; \$8 for non-UCLA students, UCLA Alumni Association Members and seniors. Free admission for UCLA students.

About UCLA Film & Television Archive

The mission of the UCLA Film & Television Archive is to save film and television for future generations.

A unit of the UCLA School of Theater, Film and Television, 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 sixth-largest moving image repository in the world, and the second largest in the U.S., behind only the Library of Congress, the Archive's more than 450,000 holdings are stored in a state-of-the-art facility that meets and exceeds all preservation standards, from nitrate film to digital.

The Archive Research and Study Center provides free access to its holdings to researchers, writers and educators. Many of the Archive's projects are screened at prestigious film events around the globe, as well as locally at UCLA's Billy Wilder Theater.

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