



## **January 2020 Screenings – UCLA Film & Television Archive Presents a Pre-Code Bonanza, American Neorealism, Screening Race in American Nontheatrical Film, and Outfest UCLA Legacy Project**

**FOR IMMEDIATE RELEASE**

**LOS ANGELES (Dec. 20, 2019)** – The UCLA Film & Television Archive is pleased to ring in the new year with four programs. Starting with *To Heck With Your Don'ts and Be Carefuls*, runs two nights (Jan. 3 & 4) and features films from Hollywood's Pre-Code era—the era before the adoption of the Motion Picture Production Code that censored immoral content.

From Jan. 10 through Feb. 8, *American Neorealism, Part One: 1948-1984*, will showcase the profound influence of Italian neorealism on postwar American cinema over a period of 40 years.

On Jan. 11, *Screening Race in American Nontheatrical Film* will present a selection of short 16mm films from the 1950s to the 1970s that engage with ideas about race, identity and community outside of mainstream theatrical cinema. The program is inspired by a collection of essays of the same name.

Lastly, Outfest UCLA Legacy Project—a collaborative effort bringing together the UCLA Film & Television Archive and Outfest—returns on Jan. 24 with a screening of *The Wedding Banquet* (1993).

All films will screen at the Billy Wilder Theater at the Hammer Museum in Westwood.

### **[TO HECK WITH YOUR DON'TS AND BE CAREFULS](#)**

**January 3 – 4, 2020**

To begin the New Year, the Archive is looking back on Hollywood's days of innuendo, (light) profanity, and moral debauchery with a pre-Code weekend bonanza.

**January 3, 2020 – 7:30 p.m. – [Safe in Hell / Party Husband](#) – Dorothy Mackaill x 2!**

***Safe in Hell* (1931)** - Gilda (Mackaill) is a New Orleans sex worker, who, after clocking her first pimp with a bottle and setting his apartment ablaze, flees to a Caribbean isle where criminals live without recourse.

***Party Husband* (1931)** - In this early talkie, former Ziegfield Girl Mackaill lands herself in an open, thoroughly modern marriage with Jay (Rennie), much to the dissuasion of their traditional families.

**January 4, 2020 – 7:30 p.m. – [42<sup>nd</sup> Street / Gold Diggers of 1933](#) – A Double Dose of Melodic Spectaculars!**

**42<sup>nd</sup> Street (1933)** - Kicking off a trio of successful backstage musicals, all choreographed by Busby Berkeley, this classic revels in hope while never ignoring the grit of Depression-era life. Featuring an outstanding cast of seasoned performers from the silent days mixed into a ginormous cast with up-and-coming new faces.

**Gold Diggers of 1933 (1933)** - Second of three massively blockbusting Warner Bros. musicals from the early '30s, LeRoy and Berkeley's glitzy, gritty spectacular primarily breathes with the lives of its effervescent showgirls: Ruby Keeler, Blondell, MacMahon and a fresh-faced Ginger Rogers.

### **[AMERICAN NEOREALISM, PART ONE: 1948-1984](#)**

**January 10 – February 8, 2020**

In the aftermath of WWII, Italian neorealist filmmakers sought to directly represent the social reality of their time through non-professional actors, location shooting and open-ended narratives. John Cassavetes, Barbara Loden, Charles Burnett, Shirley Clarke and other American independent filmmakers embraced the movement as a rich alternative to Hollywood's classical style.

**January 10, 2020 – 7:30 p.m. – [Spring Night Summer Night / In the Middle of the Nights](#)**

In person: Peter Conheim, Ross Lipman

**Spring Night Summer Night (1967)** – North American Digital Restoration Premiere!

This stunning new 4K restoration promises to bring the film an even wider audience. Shot on location in rural southeastern Ohio, its rolling hills shimmering in eddies of black-and-white grain, accentuated by the film's low-key lighting, brings an earthy poetry to its death trap portrait of small-town America.

**In the Middle of the Nights: From Arthouse to Grindhouse and Back Again (2020)** – World Premiere! Restorationists Peter Conheim and Ross Lipman will present a program of archival discoveries on *Spring Night*, *Summer Night*, a long-lost gem of American cinema, including never-before-seen 16mm home movies of *Spring Night*'s production, and the world premiere of Lipman's new video essay on the film's troubled release history, including x-rated scenes and outtakes from its exploitation recut.

**January 12, 2020 – 7:00 p.m. – [Little Fugitive \(1953\) / In the Street \(1948\) / The Quiet One \(1948\)](#)**

**January 17, 2020 – 7:30 p.m. – [Wanda \(1973\) / The Visitors \(1972\)](#) – In person: Marco Joachim.**

**January 18, 2020 – 7:30 p.m. – [The Cool World \(1964\) / Nothing But a Man \(1964\)](#)**

**January 19, 2020 – 7:00 p.m. – [Killer of Sheep \(1978\) / Bless Their Little Hearts \(1984\)](#)**

**January 23, 2020 – 7:30 p.m. – [The Exiles \(1961\) / The Savage Eye \(1960\)](#)**

January 25, 2020 – 7:30 p.m. – [Shadows \(1961\) / On the Bowery \(1957\)](#)

January 26, 2020 – 7:00 p.m. – [The Whole Shootin' Match \(1978\) / Northern Lights \(1978\)](#)

### **SCREENING RACE IN AMERICAN NONTHEATRICAL FILM**

January 11, 2020 – 7:30 p.m. – [Screening Race in American Nontheatrical Film](#)

In person: Marsha Gordon, co-editor of *Screening Race in American Nontheatrical Film*.

Showcases a selection of short 16mm films from the 1950s to the 1970s that engage with ideas about race, identity and community outside of mainstream theatrical cinema. The films discussed in the collection of essays that inspired this program include educational films, home movies, industry and government films, student films, anthropological films and church films.

### **OUTFEST UCLA LEGACY PROJECT SCREENING SERIES**

January 24, 2020 – 7:30 p.m. – [The Wedding Banquet \(1993\)](#)

Ang Lee's romantic comedy of manners finds tension in universal societal expectations: a mother's hopes for her son, how much a partner can ask of his lover, and how a contemporary woman fits into functional society. *The Wedding Banquet* did dynamite at the box office on its release, and was nominated for an Academy Award for Best Foreign Language Film.

**Doors open 30 minutes prior to program start time. Tickets are \$10 each 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 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](mailto:msoto@cinema.ucla.edu).