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**ArtsEmerson: The World on Stage
PRESENTS**

Noir Nights

*High resolution photos available on request
Screeners may be available on request.*

(BOSTON) **ArtsEmerson: The World on Stage** presents **Noir Nights**, a weekend festival inspired by *Noir City*, the Noir Film Foundation’s annual Los Angeles fête of rare films noir, screened on 35mm. Over the course of four-evenings, from June 9 to 12, **Noir Nights** will project newly struck, preservation and vault archival prints of six gripping titles, highlights culled from recent Noir City festivals—and all unavailable on DVD! **Noir Nights’** double bills feature Robert Siodmak, legendary German émigré director and primary architect of the film noir genre; Ray Milland, debonair romantic leading man of 1930s Hollywood, who took on hard-edged roles as he aged, appearing in a string of films noir in the 40s and 50s; and *Hand of Justice*, which pairs pantheonic director Fritz Lang’s last American film with B-movie king Phil Karlson’s tough take on morality and injustice.

Films are screened at Emerson College’s Paramount Center (559 Washington St., Boston), in the Bright Family Screening Room. Tickets are \$10, or \$7.50 for members, and are available in advance at www.ArtsEmerson.org, or by calling 617-824-8400. Discounted tickets for seniors are \$7.50, and \$5 for all students with valid ID and children under 18. **A festival pass, good for four admissions to any of the screenings in Noir Nights will be available for \$30 (\$40 value).** Discounted tickets are available in person at the Box Office only. For more information visit www.ArtsEmerson.org.

Richard Siodmark

Among the most notable works in Robert Siodmak’s noir cycle are the thrillers *Cry of the City* and *The Dark Mirror*. Each are prime examples of his style, explorations of violence and criminality masterfully crafted with evocatively lit expressionist atmospheres, stories seething with psychological disturbance, murder and betrayal. Touted by “Hollywood oracles... as the new master of suspense” (*Time Magazine*) in the 1940s, Siodmak was described by Andrew Sarris in 1968 as an unsung director of seriousness and grace; today Siodmak’s name, though not as familiar as Hitchcock’s, is recognized by film lovers as a Hollywood great to be reckoned with.

Thursday, June 9, 6 p.m.

Sunday, June 12, 7:15 p.m.

The Dark Mirror

Directed by Robert Siodmak

With Olivia de Havilland, Lew Ayres, Thomas Mitchell

U.S. 1946, 35mm, black and white, 85 minutes

The Dark Mirror's original story was nominated for an Oscar: Olivia de Havilland inhabits the roles of identical twin sisters, one of them identified by witnesses as responsible for a grisly murder. But which one? The police hope the psychiatrist (Ayres) they bring in to evaluate the manipulative women will help solve the crime... *Preservation print by the UCLA Film & Television Archive, funded by The Film Foundation.*

Thursday June 9 at 7:45 p.m.

Cry of the City

Directed by Robert Siodmak

With Victor Mature, Richard Conte, Shelley Winters

U.S. 1948, 35mm, black and white, 95 minutes

A dark crime drama that pits a ruthless New York hood (Conte) against once childhood friend, now adversary Lieutenant Candella (Mature). As cop doggedly pursues criminal, the city's streets—teeming with corruption—give cry to murder and betrayal. Incorporating location shooting Siodmak weaves naturalism and stylization to craft a riveting, menacing urban landscape. *Presented on a new studio print.*

Ray Milland

Best known for his Oscar-winning role as an alcoholic writer in Billy Wilder's *The Lost Weekend* (1945) and his turn as the machinating, murderous husband in Hitchcock's *Dial M For Murder* (1954), Ray Milland lent his suave, unflappable charm to both *Alias Nick Beal* and *So Evil My Love*. Each highlights Milland's effectively understated style, his creation of icily villainous characters who are at once malicious and seductively charming.

Friday, June 10, 7 p.m.

So Evil My Love

Directed by Lewis Allen

With Ray Milland, Ann Todd, Geraldine Fitzgerald

U.S. 1948, 35mm, black and white, 112 minutes

Set in the late Victorian era, *So Evil My Love* belongs to the subgenre of "Gaslight Noir," its crooked scheming transplanted from the gritty modern city to the elegant society of Edwardian England.

In one of his first brazenly bad guy roles, Milland plays a con artist who wiles his charming way into the heart of a missionary's widow, who in turn abandons her morals to help her lover in deception, theft and blackmail. *Studio vault print.*

Friday, June 10, 9 p.m.

Alias Nick Beal

Directed by John Farrow

With Ray Milland, Audrey Totter, Thomas Mitchell
U.S. 1949, 35mm, black and white, 93 minutes

An update of the Faust story set in urban modernity, with Milland as the mysterious Nick Beal, the Mephistophelean tempter. District Attorney Joseph Foster (Mitchell) is after an elusive gangster when Beal—emerging from the fog—offers his assistance. The price to be paid is clear, as Farrow chillingly charts the initially law-abiding lawyer's descent into corruption. With a notable hard-boiled turn from noir regular Audrey Totter, as the fallen woman Beal enlists to draw Foster away from his marriage. *Presented on a new studio print.*

Hand of Justice

Films of Fritz Lang and Phil Karlson

A key figure in the history of film noir, Fritz Lang arrived in Hollywood after fleeing Nazi Germany, bringing with him an understandably fatalist view of humanity. Phil Karlson also knew his way around cruelty and menace—he witnessed a mob killing while working as a bootlegger's lookout in 1920s Chicago. Both directors' grim visions set characters caught in webs of violence and crime alongside prevailing questions of individual culpability and modern systems of justice.

Saturday, June 11, 7 p.m.

Tight Spot

Directed by Phil Karlson

With Ginger Rogers, Edward G. Robinson, Brian Keith
U.S. 1955, 35mm, black and white, 97 minutes

Karlson's taut, claustrophobic adaptation of Lenard Kantor's play *Dead Pigeon* posits Ginger Rogers as a former moll and now endangered (and reluctant) material witness for the prosecution of a notorious gangster. Crackling with hard-boiled toughness, Rogers—holed up in a hotel suite with a cynical detective watching over and eventually falling for her—gives one of the finest dramatic performances of her career. *Studio vault print.*

Saturday, June 11, 9 p.m.

Sunday, June 12, 5:30 p.m.

Beyond a Reasonable Doubt

Directed by Fritz Lang

With Dana Andrews, Joan Fontaine, Sidney Blackmer
U.S. 1956, 35mm, black and white, 80 minutes

Joan Fontaine is the "Lang heroine to end (literally) all Lang heroines" (Dave Kehr, *Chicago Reader*), the fiancée of a man who plots his own imprisonment and framing for murder in order to help a newspaper publisher discredit capital punishment. Described by Martin Scorsese as "a savagely stark goodbye to Lang's adopted country," *Beyond a Reasonable Doubt* is an uncompromisingly pessimistic portrait of the modern world, its characters tortured by questions of guilt, innocence and their own dark destinies. *Screened on a rare archival RKO Superscope print, courtesy of George Eastman House.*

Coming in July: Festival Focus

Thursday July 21 – Sunday July 24

In July ArtsEmerson inaugurates **Festival Focus**, an annual celebration of select international films that have won awards and garnered critical acclaim at the major festivals of the previous year. **Festival Focus** will bring six films to Boston from around the world, a chance for local audiences to see the most talked about titles of 2010, many of which have also appeared on the “Best of 2010” polls of prominent film magazines such as *Film Comment*, *Sight and Sound*, and *Cinema Scope*. In a climate where distinctive cinematic visions fight to be heard over the hum of mainstream Hollywood, **Festival Focus** strives to support both the filmmakers at the vanguard of 21st century cinema and the audiences seeking out the new, the bold and the original. Titles and schedules will be announced soon.

About ArtsEmerson: The World On Stage

ArtsEmerson is the organization established by Emerson College to program the Paramount Mainstage, Cutler Majestic Theatre and other venues at Emerson's Paramount Center. The inaugural season includes over 100 performances of 17 different productions, including world premieres, Boston debuts and works being developed in the new facilities created by Emerson College. ArtsEmerson, under the artistic leadership of Rob Orchard, will give Boston audiences a new level of cultural choice, bringing professional American and international work to its four distinct venues: the beautifully restored 590-seat Paramount Mainstage; the versatile, intimate Paramount Black Box, which can seat up to 150 people; the state-of the art 170-seat Bright Family Screening Room (all located within the new Paramount Center, a cornerstone in the revitalization of downtown Boston); and the beloved, historic 1,186-seat Cutler Majestic Theatre in the heart of the Theatre District, fully restored by Emerson in 2003.

About Emerson College

Located on Boston Common in the heart of the city's Theatre District, Emerson is the only four-year private college in the United States devoted to communication and the arts. With 3,453 undergraduates and 837 graduate students from across the United States and 40 countries, Emerson is teaching the next generation of leaders in communication and the arts. Supported by state-of-the-art facilities and a renowned faculty, students participate in more than 60 student organizations and performance groups, 15 NCAA teams, student publications, honor societies, television stations including the Emerson Channel, and WERS-FM, the nation's highest rated student-run radio station. The College is internationally known for its study and internship programs in Los Angeles, Washington, D.C., the Netherlands, Taiwan, and the Czech Republic. For more information, visit www.emerson.edu.

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For a complete list of film programming in the Bright Family Screening Center, visit <http://bit.ly/aecinema>