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Contact: Joyce Linehan for ArtsEmerson, 617-282-2510, joyce@ashmontmedia.com

**ArtsEmerson: The World On Stage
PRESENTS FEBRUARY FILM PROGRAMMING**

High resolution photos available on request.

(BOSTON – Jan. 12, 2012) **ArtsEmerson: The World On Stage** continues its second season of adventurous, independent and repertory films with the continuation of **Gotta Dance**, a survey of the American film musical (through May 2012); the celebrated German trilogy *Dreileben*; new prints of two critical films by pioneering documentarian Robert Drew, and family programming. 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. Discounted tickets are available in person at the Box Office only. For more information visit www.ArtsEmerson.org.

GOTTA DANCE

Feb. 4

African-American Representation on the Silver Screen

In honor of Black History Month, **Gotta Dance** pairs an early Hollywood all-black cast musical with an independent race film musical by the pioneering African-American director Oscar Micheaux.

SPECIAL EVENT PRICING: TWO FILMS FOR \$15!

Saturday, Feb. 4, 6:30 p.m.

Hearts in Dixie – Rare Archival Print, Not Available on DVD

Directed by Paul Sloane

With Clarence Muse, Eugene Jackson, Stepin Fetchit

U.S. 1929, 16mm, black and white, 72 minutes

One of eight black cast musicals made in Hollywood between 1929 and 1959, *Hearts in Dixie* is a white-imagined “folk” narrative focusing on Southern, rural blacks, with music comprised of traditional spirituals arranged by African Americans. Fraught with both problematic and progressive attitudes about race, the film deals with a community of cotton pickers and the differing ways a family deals with its grief. Print courtesy of New York University.

Saturday, Feb. 4, 8 p.m.

“Swing!” – Rare Archival Print

Directed by Oscar Micheaux

With Cora Green, Larry Seymour, Hazel Diaz

U.S. 1938, 16mm, black and white, 69 minutes

Made during the peak of race film production, yet lesser known than Micheaux's masterpieces, *Swing!* is the African American director's take on the backstage musical. Its 42nd Street plot concerns New York producers of black entertainment trying to get their revue on Broadway.

When their star is injured, an ingénue (Green, a staple of the African American vaudeville circuit) takes her place—and the show is bound for Broadway.

Co-sponsored by the Office of Multicultural Student Affairs & GLBTQ Resources, Emerson College.

Saturday, Feb. 10, 5:45 p.m.

Sunday, Feb. 12, 2 p.m.

Love Me Tonight— Restoration Print

Directed by Rouben Mamoulian

With Jeanette MacDonald, Maurice Chevalier, Charles Ruggles

U.S. 1932, 35mm, black and white, 88 minutes

In Mamoulian's magical masterpiece—set in an enchanted Paris where music literally radiates from every stoop, sidewalk, and boudoir—amorous tailor Chevalier harnesses all of his ingenious pluck to woo lovelorn princess MacDonald. Building on Rodgers and Hart's witty, spirited lyrics, Mamoulian concocts a stylish tour de force of infectious melody, cheeky pre-Code double entendres, and ceaselessly exuberant cinematic innovation.

Friday, Feb. 17, 8 p.m.

Sunday, Feb. 19, 2 p.m.

The Merry Widow—Not Available on DVD

Directed by Ernst Lubitsch

With Maurice Chevalier, Jeanette MacDonald, Edward Everett Horton

U.S. 1934, 35mm, black and white, 95 minutes

The third screen version of Franz Lehar's 1907 operetta, its stars final film together, and Lubitsch's last operetta, *The Merry Widow* is hailed by critics as the best of its kind, "the sexiest musical of the thirties—perhaps the sexiest musical ever" (*Film Comment*). Roguish Captain Danilo (Chevalier) is commissioned by the king of Marshovia to win the heart of a wealthy widow (MacDonald), whose plans to remarry threaten her mythical kingdom.

Feb. 24-26

Happy Birthday Paramount!

The Paramount Theatre first opened on Feb. 25, 1932 with Josef von Sternberg's *Shanghai Express*. In celebration of this history, ArtsEmerson screened *Shanghai Express* at the Paramount Center's grand public re-opening in 2010, beginning a tradition whereby each February ArtsEmerson will move through history a year at a time, selecting a film produced by Paramount Pictures. Last season, it was 1932; this season ArtsEmerson presents two fascinating B musicals (one Paramount, one Universal) from 1933.

Friday, Feb. 24, 6:30 p.m.

Saturday, Feb. 25, 8:30 p.m.

Sunday, Feb. 26, 2 p.m.

Moonlight And Pretzels

Directed By Karl Freund and Monte Brice

With Leo Carrillo, Mary Brian, Roger Pryor

U.S. 1933, 35mm, black and white, 75 minutes

U.S. 1933, 35mm, black and white, 80 minutes

This veritable curio from Universal was shot on a shoestring in Queens and helmed by canonical cinematographer Karl Freund (*The Last Laugh*, *Metropolis*). Aspiring to the musical extravagance of Berkeley/Warner circa 1933, Universal took a decidedly *42nd Street* formula for its charming musical about a washed-up singer-songwriter who meets a small-town girl and with her puts on a revue that becomes a Broadway sensation.

Friday, Feb. 24, 8:15 p.m.

Saturday, Feb. 25, 7 p.m.

Torch Singer

Directed by Alexander Hall and George Somnes

With Claudette Colbert, David Manners, Ricardo Cortez

U.S. 1933, 35mm, black and white, 74 minutes

Upon its '80s revival at Hollywood's Cinecon Classic Film Festival, *Torch Singer* was hailed as "one of Claudette Colbert's best films of the 1930s." In a film William K. Everson characterizes as a "stark, Warner Brothers type of sex and confession melodrama, but done with the glossier, ladies' magazine approach prevalent at Paramount," Colbert rises from abandoned unwed mother to chanteuse in an expensive night-club. (Adapted from PFA film notes.)

FAMILY PROGRAMMING

Saturday, Feb. 4, 2 p.m.

Saturday, Feb. 11, 2 p.m.

Explorers

Directed by Joe Dante

With Ethan Hawke, River Phoenix, Bobby Fite

U.S. 1985, 35mm, color, 109 minutes

Inspired by dreams three boys (including Phoenix and Hawke in their debut feature roles!) build a spaceship and embark on an incredible adventure. An 80'S children's fantasy classic—and a cult favorite among Joe Dante (*Gremlins*) followers.

Saturday, Feb. 18, 2 p.m.

Saturday, Feb. 25, 2 p.m.

Stand By Me— Re-released, New Print!

Directed by Rob Reiner

With Wil Wheaton, River Phoenix, Corey Feldman, Jerry O'Connell

U.S. 1986, 35mm, color, 89 minutes

Reiner's heartfelt rites-of-passage drama follows a group of boys in search of a missing teenager's body in a small Oregon town. Sensitive Gordie (Wheaton), tough guy Chris (Phoenix), flamboyant Teddy (Feldman), and fearful Vern (O'Connell) set out on an unforgettable two-day trek that turns into an odyssey of self-discovery.

DREILEBEN (Three Lives) — SEE ALL THREE FOR \$15!

Born from a conversation about genre among three of Germany's leading contemporary filmmakers, *Dreileben* is a uniquely collaborative project, a trilogy of interlocking movies which revolve around the same "fait divers": the escape of a convicted murderer in a small German town. Three films told from completely different points of view and in contrasting styles, *Dreileben* "cumulatively reveal[s] parallel worlds, moving from Petzold's cool, Hitchcockian romantic thriller; to Graf's novelistic criminal investigation; to Hochhäusler's dual psychological character study that veers toward a Thuringian fairytale. A feverish tension builds over the five-hour whole as characters intersect and suspicions are overturned" (Toronto International Film Festival). *Special thanks to the Goethe Institut Boston. Film notes adapted from New York Film Festival.*

Friday Feb. 3, 6 p.m.

Friday Feb. 10, 7:30 p.m.

Saturday Feb. 11, 5 p.m.

***Beats Being Dead* (Etwas Besseres Als Den Tod)**

Directed by Christian Petzold

With Jacob Matschenz, Luna Mijovic

Germany 2011, Digital Video, color, 88 minutes

In the background, police search for a convicted killer escaped from a hospital situated in the middle of the Thuringian Forest, a mythical region full of legends and superstition. In the foreground Petzold reminds us of the dangers of first love through the story of star-crossed lovers: a shy young hospital orderly and the Bosnian refugee whom he rescues from her abusive biker boyfriend.

Friday Feb. 3 at 7:45 p.m.

Friday Feb. 10 at 9:15 p.m.

Saturday Feb. 11 at 6:45 p.m.

***Don't Follow Me Around* (Komm Mir Nicht Nach)**

Directed by Dominik Graf

With Jeannette Hain, Susanne Wolff, Misel Maticevic

Germany, 2011, Digital Video, color, 88 minutes

In the trilogy's second chapter, a big-city police psychologist arrives to aid in the investigation, staying with a college friend who lives nearby. As the girlfriends reminisce and discover they were both once in love with the same man, Graf deftly juxtaposes their personal drama against the search for a killer and a police corruption scandal, underlining the trilogy's recurring themes of false appearances and deeply hidden truths.

Sunday Feb. 5 at 2 p.m.

Saturday Feb. 11 at 8:45 p.m.

***One Minute of Darkness* (Eine Minute Dunkel)**

Directed by Christoph Hochhäusler

With Stefan Kurt, Eberhard Kirchberg, Imogen Kogge

Germany, 2011, Digital Video, color, 90 minutes

The trilogy closes with Hochhäusler's thriller, which brings the escapee, Molosch, into sharp focus. A police inspector tries to put himself inside the mind of the criminal, while the isolated Molosch flees deeper into Dreileben's possibly enchanted forest, where he has an unexpectedly tender encounter with a young runaway—scenes that echo the *Frankenstein* story and transform *One Minute of Darkness* into a dark, memorably strange fairy tale.

EMERSON PRESENTS—Filmmaker Rob Todd in Person

Friday, Feb. 17, 6 p.m.

U.S. 2011, 16mm, color, 80 minutes

An evening with Rob Todd, whose internationally renowned body of work beautifully “draw[s] together documentary and experimental elements; they don’t hew to a single, clearly defined style, but nevertheless show a consistency of poetic vision, spirit, and purpose. Through suspended moments of reflection and anticipation, Todd’s films explore the difficult-to-define emotions engendered by the stresses of civilization” (Cinémathèque Ontario).

Emerson Presents! is a monthly program celebrating the work of Emerson's vibrant Visual and Media Arts Faculty.

THE PRIMARY CINEMA OF ROBERT DREW

In 1955, Robert Drew, who had spent 10 years as a *Life* magazine correspondent, became a Fellow at the Nieman Foundation for Journalism at Harvard, where he developed ideas about cinematic storytelling that led to the formation of the seminal Drew Associates in the early 1960s. Working closely with filmmakers including Richard Leacock and Albert Maysles, Drew set out to “revolutionize television journalism” and ultimately revolutionized documentary filmmaking, ushering in the beginning of American Direct Cinema.

Saturday Feb. 18, 7 p.m.

Primary — Preservation Print!

Directed by Robert Drew

With Hubert H. Humphrey, Jacqueline Kennedy, John F. Kennedy

U.S. 1960, 16mm, black and white, 58 minutes

For its first subject Drew set out to tell the story of a young man who wanted to be President. His name was John F. Kennedy, and the drama focused on his tough Wisconsin primary fight, freely following Kennedy and his opponent Hubert Humphrey during five days of intense campaigning. Recognized worldwide as a breakthrough in documentary filmmaking, *Primary* was selected for the Library of Congress' National Film Registry in 1990.

Followed by:

Crisis: Behind A Presidential Commitment — Preservation Print!

Directed by Robert Drew

U.S. 1963, 16mm, black and white, 52 minutes

When Drew screened *Primary* for Kennedy, the President immediately understood the historical significance of the Direct Cinema approach. He gave Drew Associates permission to film him during a period of crisis: the showdown between Alabama Governor George Wallace and the federal government over the integration of the University of Alabama. Drew's second major film

on JFK captured the human details of a drama deeply affecting the country, the civil rights movement and the presidency.

Prints courtesy of the Academy Film Archive. Special thanks: May Haduong, Academy Film Archive; Anne and Robert Drew. Co-presented with the Nieman Foundation, Harvard.

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On sale now at ArtsEmerson:

January 20—29, 2012, **SUGAR – World Premiere**, Jackie Liebergott Black Box, Paramount Center

February 7 —12, 2012, **69°S. (The Shackleton Project)**, Paramount Center Mainstage

February 29 —March 4, 2012, **CIRCA**, Paramount Center Mainstage (Co-presented with Celebrity Series of Boston)

March 13—18, 2012, **AMERIVILLE**, Paramount Center Mainstage

March 24—April 1, 2012, **THE ANDERSEN PROJECT – Robert Lepage/Ex Machina**, Cutler Majestic Theatre

March 29—April 1, 2012, **TOMÁŠ KUBÍNEK: CERTIFIED LUNATIC & MASTER OF THE IMPOSSIBLE**, Paramount Mainstage

April 13—22, 2012, **CAFÉ VARIATIONS**, Cutler Majestic Theatre

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