

Milestone Film & Video and The British Film Institute
Present

Early Russian Cinema

A Unique Anthology in 10 Volumes



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Early Russian Cinema Volume One: Beginnings

A FISH FACTORY IN ASTRAKHAN (Zavod rybnikh konservov v Astrakhanì). Production Company: Pathé Frères (Moscow). Picturesque Russia series 1908. Restored by A. Khakimov, 1957.

A Fish Factory in Astrakhan is part of the Pathé Frères series “Picturesque Russia,” typical of their efficient documentary style. The company had established a Moscow equipment and sales office in 1904, which also rented their French-made films to Russia’s burgeoning cinema network. It was the emergence of Drankov as the first self-declared indigenous producer that prompted Pathé to start production in Russia in February 1908.

STEN’KA RAZIN. Director: V. Romashkov. Screenplay: Vasilii Goncharov. Based on the song “From the Island to the Deep Stream.” Photography: Aleksandr Drankov and Nikolai Kozlovskii. Production Company: A. Drankov Studio. Released October 15, 1908.

Cast: Evgenii Petrov-Kraevskii (*Razin*).

Sten’ka Razin has the distinction of being the first Russian dramatic production — a tribute to the determination of its producer, Aleksandr Drankov. When his first seventeen actualities failed to win serious attention in early 1908, he answered the widespread call for Russian-made films with *Sten’ka Razin*. This account of the popular brigand leader who dallied with a captured Persian princess was adapted from a traditional ballad “From the Island to the Deep Stream” and Drankov commissioned original music to accompany his film from no less than Ippolitov-Ivanov, then head of the Moscow Conservatoire. Energetic promotion ensured the film’s commercial success and launched Drankov’s career as a producer.

PRINCESS TARAKANOVA (Kniazhna Tarakanova). Directors: Kai Hansen and André Maître. Screenplay: Czeslaw Sabinski. Based on the play by Ippolit Shpazhinskii. Photography: George Meyer [Joseph Mundviller], Tapis. Art Director: Sabinski and Mikhailov. Production Company: Pathé (Moscow)-Film d’Art SAPP. Released November 9, 1910. Cast: V. Mikulina (*Princess Tarakanova*). N. Aleksandrova (*Catherine II*). Nikolai Vekov (*Orlov*). Nikolai Vasil’ev (*Prince Potemkin*). S. Lazarev (*Prince Golitsyn*). F. Semkovskii (*Admiral Greig*). M. Rzhanov (*Count Aleksei Tolstoi*). O. Nel’skaia (*Francesca de Menade*).

Princess Tarakanova marked the arrival of the *film d’art* formula in Russia. By this time, the original Film d’Art company had become a subsidiary of Pathé, but its first success, *The Assassination of the Duc de Guise* (1908), remained a prestige model for films aimed at “cultured” audiences with their lavish attention to costume, decor and theatrical acting. This first Russian example was based on a play about the martyred Princess and boasted a cast of well-known actors.

ROMANCE WITH DOUBLE-BASS (Roman s kontrabasom). Director: Kai Hansen. Screenplay and Art Director: Czeslaw Sabinski. Photography: George Meyer [Joseph Mundviller]. Production Company: Pathé Frères (Moscow). Released September 24, 1911.

Cast: V. Gorskaia (*Princess Bibulova*).

“If we are not mistaken, this is the first cinema interpretation of Chekhov’s works. And one must give them their due — they have treated it with all the respect owed to the name of Anton Pavlovich. This excellently acted film is further distinguished by the striking purity and richness of the photography and the beauty of the locations in which the action takes place.” (*Sinefono*, 1911, no.2)

ALEKSANDR DRANKOV (1880 – ?)

Russian cinema’s pioneer producer was an ambitious photographer with international connections — serving as correspondent for both *The Times* and the Paris *L’Illustration* — before he turned to cinema in 1907. After a series of newsreels on aspects of Russian life, he attempted unsuccessfully to film Pushkin’s *Boris Godunov* in 1907 as the first indigenous dramatic production. Undeterred, he produced *Sten’ka Razin* and set the tone of his subsequent career with its vigorous promotion. Competing furiously with his main competitor Khanzhonkov over the next ten years, Drankov lost no opportunity to scoop his rivals — whether securing intimate coverage of such celebrities as Tolstoy and Gorkii or rushing out “spoiler” versions of their subjects as with his

Tercentenary of the House of Romanov released on the same day in 1913 as Khanzhonkov's *Accession of the House of Romanov*. By 1914, he had produced about 80 films and formed a partnership with the industrialist Putilov. His output remained populist, often vulgar, with a serial *Light-fingered Son'ka* (1914-16) among the major successes. In 1917, he fled the Revolution and eventually reached America where, after trying to enter Hollywood, he ended his career in obscurity running a photo-finishing company in San Francisco.

KAI HANSEN and ANDRÉ MAÎTRE

Hansen and Maître were two of the experienced directors sent by Pathé Frères in 1909 to organize the production of Russian subjects like *Princess Tarakanova* in an authentic setting. They brought foreign expertise and technicians, from whom Russian filmmakers soon began to learn. While Maître apparently remained aloof from Russian culture, Hansen took local advice from Goncharov, co-directing with him *The Life and Death of Peter the Great* (1910) and going on to make the first film adapted from Chekhov, *Romance with Double-Bass*. He also collaborated on Pathé's major commemorative coproduction with Khanzhonkov, *The Year 1812* (1912).

Titles translated by Julian Graffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 38 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume Two: FOLKLORE AND LEGEND

DRAMA IN A GYPSY CAMP NEAR MOSCOW (*Drama v tabore podmoskovnykh tsygan*).

Director/Screenplay/Photography: Vladimir Siverson. Production Company: Khanzhonkov & E. Osh. Released December 20, 1908. Cast: Gypsies.

THE BRIGAND BROTHERS (*Brat'ia razboiniki*). Director/Screenplay: Vasilii Goncharov. Based on Pushkin's poem. Photography: Louis Forestier. Production Company: Khanzhonkov. Unreleased. Cast: Arsenii Bibikov and Ivan Mozzhukhin (*The brothers*). Vasilii Stepanov (*Landlord*). Dolinina (*Daughter*). Aleksandra Goncharova (*The captive*).

A 16TH-CENTURY RUSSIAN WEDDING (*Ruskaia svad'ba XVI stoletia*). Director/Screenplay: Vasilii Goncharov. Based on the play by P. Sukhotin. Photography: Vladimir Siverson. Art Director: V. Fester, after paintings by Konstantin Makovskii. Production Company: Khanzhonkov. Released April 25, 1909. Cast: Aleksandra Goncharova (*Bride*). F. Fadeeva (*Mother*). Vasilii Stepanov (*Father*). Andrei Gromov (*Bridegroom*). Lidiia Tridenskaia (*Groom's Mother*). Petr Chardynin (*Groom's Father*). Also: Petr Biriukov, I. Kamskii, I. Potemkin.

RUSALKA. Director/Screenplay: Vasilii Goncharov. Based on the play by Pushkin. Photography: Vladimir Siverson. Art Director: V. Fester. Production Company: Khanzhonkov. Released March 30, 1910. Cast: Vasilii Stepanov (*Miller*). Aleksandra Goncharova (*Daughter*). Andrei Gromov (*Prince*).

1908 saw the belated start of Russian film production. Up to this point, imported films from France, America, Britain, and the other main European producers had satisfied a rapidly expanding exhibition market. But there was also growing demand for truly Russian pictures — one which the entrepreneurial Drankov first tapped with his *Sten'ka Razin*, launched with a fanfare in October 1908. The producer who was to become his only real rival over the next ten years did not manage to release his first film until two months later and then it proved a commercial failure — “thus the dream of releasing Russia's first picture on an everyday theme,” Khanzhonkov recalled in 1937, “failed to materialize.” Today, however, this simple gypsy tale has a *plein air* freshness and authenticity (it used real gypsies) which *Sten'ka Razin* lacks.

But this ex-cavalry officer was undaunted. Recruiting the determined Goncharov as his director, Khanzhonkov backed a group of three historical scenarios, of which *Russian Wedding* was one. Accounts of the filming reveal

how little experience was available, but Goncharov's attention to setting and costume — and his assistant Chardynin's help with the actors — resulted in films that had immediate appeal, not least for nationalistic reasons.

Rusalka, based on Pushkin's play about a prince and a mermaid, followed in Goncharov's resolutely ornate style, with Fester once again creating a decor based on the popular narrative painting of the time. The film's trick effects and surreal underwater set are less typical of Russian production and may reflect the popularity of Pathé's trick films at this time.

By 1911, when the unreleased *Brigand Brothers* was started, Goncharov's pantomime style seemed dated. Yet with the future star Mozzhukhin already showing his quality, and superb locations around the Moscow River, he managed one of the most expressive of all early classic adaptations — in this case Pushkin's epic poem.

ALEKSANDR KHANZHONKOV (1877-1945)

Early Russian cinema's foremost producer was a retired cavalry officer who moved from film distribution to production in the breakthrough year of 1908 — but delays in completing *Drama in a Gypsy Camp* prevented this from being Russia's first dramatic film. Highly cultivated and well-connected — though soon locked in fierce competition with his rival Drankov — he continued with mainly folklore subjects and classic adaptations, having recruited Goncharov as his main director. Encouraged by the latter, he embarked on ambitious productions like *The Defense of Sebastopol* (1911) and *The Year 1812*, which established the pre-eminence of his company and allowed it to support Starewicz's puppet animation and a scientific-educational department. From 1914, when Bauer became his leading director, the company was identified with sophistication and high production values. Khanzhonkov published a journal *Pegas* which promoted cinema's place among the other arts. Abroad from 1918-23, he returned from exile as a consultant to Rus'-film and later suffered persecution before being awarded a state pension in 1934.

VASILII GONCHAROV (1861-1915)

A civil servant until 1905, when he tried to enter literary circles, Goncharov was first attracted to literary and art-historical aspects of cinema. He scripted Drankov's *Sten'ka Razin* (1908) before joining Thiemann's company, and then moving on to work with Khanzhonkov, who shared his cultural enthusiasm. But it was during brief spells with Pathé and Gaumont that he improved his directorial skills — *The Dashing Merchant* (1910) was considered a landmark historical film before he returned once again to Khanzhonkov for the commemorative spectacles which were his final achievements: *The Defense of Sebastopol*, *The Year 1812* (1912) and *Accession of the House of Romanov* (1913).

Titles translated by Julian Gaffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 40 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume Three: LADISLAW STAREWICZ

***THE DRAGONFLY AND THE ANT* (*Strekoza i muravei*). Director/Screenplay/Photography/Art Direction: Ladislav Starewicz. Based on Krylov's fable. Production Company: Khanzhonkov. Released February 22, 1913.**

***CHRISTMAS EVE* (*Noch'pered rozhdestvom*). Director/Screenplay/Photography/Art Direction: Ladislav Starewicz. Based on the story by Nikolai Gogol. Production Company: Khanzhonkov. Released December 26, 1913. Cast: Ivan Mozzhukhin (*Devil*). Ol'ga Obolenskaia (*Oksana*). Lidiia Tridenskaia (*Solokha*). P. Lophukin (*Vakula*). A. Kheruvimov (*Golova*). Pavel Knorr (*Chub*).**

***THE LILY OF BELGIUM* (*Liliia Bel'gii*; also known as *The Suffering and Resurrection of Belgium* and *An Allegory of Today*). Director/Screenplay/Photography/Art Director: Ladislav Starewicz. Text: Boris Martov. Production Company: Skobelev Committee. Released 1915? Cast: Irina Starewicz.**

"Starewicz is one of those cinemagicians whose name deserves to stand in film history alongside those of Méliès, Emil Cohl and Disney." Charles Ford's 1958 claim could scarcely be verified until recent years — as Jayne Pilling noted in her 1983 booklet — due to the unavailability of most of Starewicz's films to view. During the 80s, his stock rose rapidly as archival co-operation made at least some of the key films visible.

These, however, were mainly from his French period and were vastly different from his very earliest Russian insect fables. What the opening up of Romanov cinema has revealed is the much wider range of his work in the years 1913-17, including a few surviving examples of his all-live-action films.

This collection includes examples of the three main strands of his early work. First, *The Dragonfly and the Ant*, based on a fable by the classic Russian writer Krylov, reveals the poetic elegance of Starewicz's debut. The film was shown at court and rewarded by a gift and praise from the Tsar — which also reflected well on Starewicz's patron, Khanzkonkov.

Adaptations of Gogol were another constant thread running through Starewicz's work up to 1919, giving full rein to a love of the grotesque and the macabre which is also evident in the animal puppet films. *Christmas Eve* — which includes one of Mozzhukhin's oddest character roles, as the devil — was apparently a great success, hailed by a contemporary reviewer as "*sparkling with pure Gogolesque humor and ... accompanied by continuous laughter from the public.*"

Russia's entry into the Great War produced a wave of patriotic propaganda from artists in many media. Starewicz's contribution varied from the knockabout satire of *Mars' Stepson* and *How the German General Signed a Pact with the Devil* (both 1914) to the curious and touching *Lily of Belgium*. This uses one of his favorite techniques of mixing live-action with stop-frame animation to create an unashamed allegory of the German rape of Belgium.

LADISLAW STAREWICZ (1882-1965)

Born into a Polish-Lithuanian family which had moved to Moscow, Starewicz was brought up by his grandmother in the Lithuanian town of Kaunas. He was a rebellious child who took little interest in formal education, but showed early graphic ability. He was also fascinated by photography and by entomology. His search for backing to make documentary films about the Kaunas region eventually brought him to the attention of the Moscow producer Aleksandr Khanzhonkov and led to the fusion of his twin passions.

Apparently his planned film of a stag beetle fight was frustrated by one of the subjects dying under the studio lights. This led Starewicz to improvise a moving puppet beetle and in mid-1910 launched him on the series of insect fables and sly satires which soon attracted a wide following, abroad as well as in Russia.

In 1913 he began to make feature-length live-action films, albeit relying heavily on special effects, for two fantastic tales by Gogol, *The Terrible Vengeance* and *Christmas Eve*. The following year brought the outbreak of war and Starewicz's eclectic animation skills were soon pressed into service to make a variety of propaganda shorts for the patriotic Skobelev Committee. Polish subjects entered his repertoire at this time, together with the "decadent" themes typical of the last years of Russian private production.

By 1918, Starewicz had joined many of his colleagues in Yalta, seeing no future for his talents under the Soviet regime. From there he traveled to Italy, then to Paris, where he worked with the Russian émigré community as a cameraman. In 1920 he secured a modest studio at Fontenay-sous-Bois, where he returned to making mainly puppet-based animal fables, later interspersed with publicity and advertising films for clients from many countries. After *Le Roman du renard* (1931), he did not succeed in mounting another feature-length production, but continued working until his death in 1965.

Titles translated by Julian Graffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 58 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume Four: PROVINCIAL VARIATIONS

THE WEDDING DAY (*Den' venchaniia* or *Yom Hakhupé*). Director/Photography: Evgenii Slavinskii. Based on a play by Iakov Gordin. Producer: S. Mintus (Riga). 1912. Release unknown. Cast: Artists from a troupe of Jewish travelling players.

MERCHANT BASHKIROV'S DAUGHTER (*Doch' kuptsa Bashkirova*). Alternative title: *Drama on the Volga* (*Drama na Volge*). Director/Screenplay: Nikoloi Larin. Photography: I. Dored. Producer: Grigorii Libken. Production Company: Volga Co. (Iaroslavl'). Released November 19, 1913. Cast: unknown.

Unsurprisingly, the early Russian cinema industry was predominantly urban and concentrated mainly in Moscow. But as the audience grew rapidly, smaller provincial entrepreneurs sought to establish themselves in what had become a highly profitable business. The two films in this program are examples of how this also introduced novelty into the mainstream of production.

Slavinskii's own account (from a 1940 interview) of how he came to make *The Wedding Day* is revealing. He recalled being asked by "Mr. Mintus owner of a film distribution company in Warsaw" to make some art films. The concept of the *film d'art* had recently been popularized by Pathé's successful development of the original French examples. But as Slavinskii explained "to tell the truth, it was not really a matter of making real films d'art but rather shooting material of a documentary type."

He continued: "In a small town in Silesia I met a travelling company of Jews whose performances were immensely successful in many Polish cities and we made some films together. We had no proper director and our productions were the result of collective effort." Nonetheless, they were apparently successful, which we may assume was due to the exotic novelty and obvious authenticity of such material as *The Wedding Day*.

Merchant Bashkirov's Daughter offers a remarkable insight into the sociology of the early Russian cinema industry. For Libken based his first production closely on an actual murder scandal — apparently with the intention of blackmailing the Bashkirov family! Whether they paid up or threatened legal action, the result was a solemn announcement in the trade press that the film would be released under the less specific title, *Drama on the Volga*, "because the heroine's surname is identical to that of some well-known merchants in a certain town on the Volga — by sheer coincidence of course." Thanks to the surrounding publicity, Libken also managed to sell his independent production to Pathé.

The film itself, despite such murky origins (and two missing reels), impresses as one of the most unexpected of all early Russian titles preserved. Nothing in our experience of Western popular movie morality prepares us for the lover's accidental death and the horrific sequence of events that follows. Is such a non-moralizing perspective, especially associated with heroines, a distinctive feature of Russian cinema — or is it in some way a result of this film's determined search for sensationalism? There may not be enough evidence to decide, but this fragment poses a tantalizing challenge.

EVGENII SLAVINSKII (1877-1950)

Evgenii Slavinskii's career spanned the decade of pre-Revolutionary production, the interregnum before nationalization and the early years of Soviet cinema. Like many of the pioneers, he was primarily a cinematographer who no doubt found it expedient to tackle direction as well, as he did with *The Wedding Day*. In 1918, he photographed a trio of films written by and starring the poet Vladimir Maiakovskii (Mayakovsky), one of which — *The Lady and the Hooligan* — has survived as the only extant film appearance by Maiakovskii.

In the following year Slavinskii contributed to the emergency program of *agitki* coordinated by the Cinema Committee of the Commissariat of Education, directing the film called *Deserters*. In 1923, we find him photographing *Locksmith and Chancellor*, directed by Gordin and adapted from a play by the Commissar of Education, Lunacharskii. In 1926, he photographed Abram Room's striking *Death Bay*. By this point, he seems

to have worked exclusively as a cinematographer; and in this capacity at the end of the decade he was responsible for what would be one of the most admired of all Soviet documentaries, Viktor Turin's *Turksib*.

[No biographical information on Nikolai Larin is available]

Titles translated by Julian Graffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 55 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume Five: PETR CHARDYNIN & PUSHKIN

THE QUEEN OF SPADES (Pikovaia dama). Director/Screenplay: Petr Chardynin. From the opera by Tchaikovsky, based on Pushkin's story. Photography: Louis Forestier. Art Director: V. Fester. Production Company: Khanzhonkov. Released November 30, 1910. Cast: Petr Biriukov (*German*). Aleksandra Goncharova (*Liza*). A. Pozharskaia (*Countess*). Andrei Gromov (*Eletskiï*).

THE HOUSE IN KOLOMNA (Domik v Kolomne). Based on the verse story by Pushkin. Director/Screenplay: Petr Chardynin. Photography: Ladislaw Starewicz. Art Director: Starewicz(?) & Boris Mikhin. Production Company: Khanzhonkov. Released October 19, 1913. Cast: Praskov'ia Maksimova (*A widow*). Sof'ia Goslavskaia (*Her daughter Parasha*). Ivan Mozzhukhin (*Guards officer and Mavrusha*).

The modern cult of Pushkin as the idealized "greatest Russian author" was gaining momentum during the period that Russian cinema flowered, which may help to explain why so many Pushkin adaptations appeared among its early output. Indeed, these adaptations may even have helped popularize Pushkin while they contributed to Russian cinema's distinctive cultural ambition — as Russian film expert Yuri Tsivian has put it — "*in constructing the edifice of their own cinema, the Russians, as usual, had begun with the roof.*"

Chardynin's experience as a touring actor-manager doubtless colored his approach to these adaptations, encouraging a robust and practical approach uninhibited by excessive reverence. The producer Khanzhonkov remembered how *The Queen of Spades* was shot on a specially-built set at Krylatskoe, which proved too small to accommodate Lisa's suicide by drowning. "*The height of the stage prevented the poor girl from concealing herself 'underwater,' so a pit had to be dug urgently and the scene was shot again. That was quite an event in itself in those days.*"

Another recollection sheds light on the context of *The House in Kolomna*. Sof'ia Goslavskaia recalled how much Mozzhukhin revelled in his "female" role as the cook: "*When we had finished the studio scenes, Chardynin took us to Zhitanaia Street and Kaluzhskaia Square to film the episode in which the three of us — Mavrusha the cook, the old woman and Parasha — go to the bath house... Astonished passers-by gathered round to watch the 'cook' walk behind us in a sweeping ceremonial gait carrying a huge bath-house broom.*" Chardynin was worried that Mozzhukhin's enthusiastic espousal of his female role would lead to accusations of bad taste, especially in the scene where the cook helps put Parasha to bed. Together they worked to find a way of avoiding scandal while retaining "*the mischievous content of Pushkin's work.*"

The result is a unique demonstration of Mozzhukhin's range before stardom trapped him in the steely, demonic roles for which he is now best remembered. And of course Chardynin's robust *Queen of Spades* makes a fascinating comparison with the more sophisticated version in which Mozzhukhin was to star six years later.

PETR CHARDYNIN (1873?-1934)

Little is known of Petr Ivanovich Chardynin's origins (or even his exact birth date) until he enrolled at the Moscow Philharmonic Society's College of Music and Drama in 1891. There he studied acting under Nemirovich-Danchenko, of the Moscow Art Theatre, in the same class as Ivan Moskvín. Subsequently he toured with provincial companies before a meeting with the producer Khanzhonkov in 1908 started him acting in, and

soon directing, the latter's films. During the next ten years of commercial production, Yuri Tsivian estimates he made about 200 films, of which 34 have been preserved.

Slow to adopt cinematic devices, Chardynin was a leading exponent of the "cine-recitation" form, a combination of live actors' speech and filmed images which was peculiar to early Russian cinema. As an experienced actor, he encouraged the development of Russian screen acting, and had the distinction of introducing Ivan Mozzhukhin to screen acting.

Yuri Tsivian has identified a characteristic use of deep diagonal space in Chardynin's films from 1910, but his reluctance to use reverse shots made his work look old-fashioned alongside that of Evgeni Bauer by 1914. He felt that he had lost position with Khanzhonkov and in 1916 moved to Kharitonov's company. Many of the leading actors followed him and his films of 1917-18 were highly successful. After the death of Kholodnaia, he attempted to make "revolutionary" subjects, including an Andreev adaptation. In 1920, he moved to Latvia, then to the Ukraine in 1923, where he finished his active career in 1930.

Titles translated by Julian Graffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 45 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume Six: CLASS DISTINCTIONS

***THE PEASANTS' LOT* (*Krest'ianskaia dolia*). Director: Vasilii Goncharov. Screenplay: Arsenii Bibikov. Photography: Louis Forestier. Production Company: Khanzhonkov. Released November 13, 1912. Cast: Aleksandra Goncharova (*Masha*). Ivan Mozzhukhin (*Petr*). Petr Chardynin (*Petr's father*). Arsenii Bibikov, Lidiia Tridenskaia (*Maksim*).**

A contemporary review acclaimed *The Peasants' Lot* as a fine picture on a subject "close to the heart of every Russian." As well as applauding the "well-considered and excellent performances" by Goncharova and Mozzhukhin, the reviewer enthused over its choice of scenes from peasant life: "the scene at the races is wonderfully presented, the fire in the village vividly depicted, the pictures of rural life alternate successfully, hopeless poverty contrasting with the existence of a rich family in the capital." Here was a 'balanced' view of the country, as seen from the city, which followed Goncharov's solidly traditional approach, echoing the view of rural life familiar from Russian 19th-century literature. A film that clearly answered the urgent demand for "national" images that confirmed the increasingly unstable status quo.

***SILENT WITNESSES* (*Nemye svideteli*). Director: Evgeni Bauer. Screenplay: Aleksandr Voznesenskii. Production Company: Khanzhonkov. Released April 29, 1914. Cast: Dora Chitorina (*Nastia, a maid*). Aleksandr Kheruvimov (*A porter, her grandfather*). Aleksandr Chargonin (*Pavel Kostritsyn*). El'sa Kriuger (*Ellen, his bride*). Andrei Gromov (*Nastia's fiancé, the neighbor's lackey*). Viktor Petipa (*Baron von Rehren*).**

It is impossible for us to see *Silent Witnesses* today without some degree of hindsight. For this "upstairs-downstairs" drama of life below stairs shows a world that, unwittingly, stood on the brink of extinction. Fascinating also to compare the figure of the porter with Emil Jannings' famous doorman over a decade later in *The Last Laugh*. But the film has an undeniable edge to its portrayal of the upper classes and — is this hindsight? — a marked sympathy for its servant class. It also shows Bauer's virtuoso visual style at its most ornate, using split-screen and subjective shots, as well as the very architecture of the house, to evoke the social structure that is its subject.

A contemporary review noted: "Running through the film is the idea that people have still not shed their prejudices over white skin and blue blood. It is impossible not to single out the weak-willed, characterless whimperer exclusively preoccupied with his own pitiful 'me': he sees himself as the only thing of value in the world. The vitality of the idea,

challenging bourgeois morality, is highly characteristic of both Russian and foreign dramas, and increases considerably the undoubted value of the film." [Silent Witnesses, ed. Tsivian et al, London/Pordenone: 1989]

VASILII GONCHAROV (1861-1915)

A civil servant until 1905, when he tried to enter literary circles, Goncharov was first attracted to literary and art-historical aspects of cinema. He scripted Drankov's *Sten'ka Razin* (1908) before joining Thiemann's company, and then moving on to work with Khanzhonkov, who shared his cultural enthusiasm. But it was during brief spells with Pathé and Gaumont that he improved his directorial skills — *The Dashing Merchant* (1910) was considered a landmark historical film before he returned once again to Khanzhonkov for the commemorative spectacles which were his final directorial achievements: *The Defense of Sebastopol*, *The Year 1812* and *Accession of the House of Romanov* (1913).

EVGENI BAUER (1865-1917)

Until recently, Bauer was little more than a name, albeit one cited approvingly, in brief accounts of pre-Revolutionary Russian cinema. Now, with some 26 films known of the 86 he directed in a career that spanned just five years, he has been acclaimed as the major filmmaker of the pre-Soviet period and indeed a director of world stature.

Evgeni Frantsevich Bauer came from a musical and artistic family. He graduated from the Moscow College of Painting, Sculpture and Architecture and worked in the theatre and as an "artistic photographer" before entering cinema as a designer on Drankov's *Tercentenary of the House of Romanov* (1913). However, the rest of his career would be with Drankov's rival, Khanzhonkov, and he was soon renowned (and highly paid) for his spaciouly designed, slow-paced and subtly lit melodramas. Many of these were also scripted and photographed by him; and they helped create some of the leading stars of the period: Vera Kholodnaia, Vera Karalli, and his wife Lina Bauer. Ironically it was a wish to add acting to his other talents that led indirectly to his death in mid-1917, when he contracted pneumonia after an accident while in the Crimea shooting *For Luck*.

Titles translated by Julian Graffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 95 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume: Seven EVGENI BAUER

A CHILD OF THE BIG CITY (Ditia bol'shogo goroda). Alternative title: *The Girl From the Street (Devushka s ulitsy)*. Director/Art Director: Evgeni Bauer. Photography: Boris Zavelev. Production Company: Khanzhonkov. Released March 5, 1914. Cast: Elena Smirnova (*Monechka/Mary*). Nina Kozlianinava (*Mon'ka, the heroine, as a child*). Mikhail Salarov (*Viktor Kravtsov*). Arsenii Bibikov (*Kramskoi, his comrade*). Leonid Iost (*Kravisov's lackey*). Lidiia Tridenskaia (*Masha, a laundress*). Emma Bauer (*A dancer*).

THE 1002ND RUSE (Tysiacha vioraio khitrost'). Director/Screenplay: Evgeni Bauer. Based on the play *1001 khitrost'* (*The Thousand and First Ruse*) by Vladimir Azov. Production Company: Khanzhonkov. Released May 29, 1915.

Cast: Lina Bauer (*The cunning wife*). S. Rassatov (*Her husband*). Sergei Kvasnitskii (*Her lover*).

DAYDREAMS (Grezy). Alternative title: *Deceived Dreams (Obmanutye mechty)*. Director: Evgeni Bauer. Screenplay:

M. Bosov & Valentin Turkin. Based on the novel *Bruges la Morte* by Georges Rodenbach. Photography: Boris Zavelev. Production Company: Khanzhonkov. Released October 10, 1915. Cast: Aleksandr Vyrubov (*Sergei Nikolaevich Nedelin*). N. Chernobaeva (*His wife and Tina Viarskaia, an actress*). Viktor Arens (*Sol'skii, an artist*).

THE EROTIC WORLD OF BAUER

These three contrasting films by Bauer reveal something of the distinctive eroticism of his work and indeed of early Russian cinema as a whole. The two longer films share the common feature of a male victim, in marked contrast to the female victim of most melodrama; while the comedy *The 1002nd Ruse* celebrates a knowing female sexuality that would almost certainly not be found in any contemporary American equivalent (although it has much in common with the contemporary sex comedies of Lubitsch and DeMille).

A Child of the Big City traces the heroine Mon'ka's evolution from a poor innocent seamstress to a monster of depravity and egotism. Her "rise" is paralleled by the fall of her idealistic admirer, Viktor, who finally commits suicide in face of her callous disregard. Film historian Miriam Hansen has noted this unusual variation on the familiar melodrama schema of the male aggressor and female victim: "*Bauer's contemporary urban and upper-class settings display male ruin and inadequacy as an effect of the real or imagined revenge of a powerful woman.*"

Daydreams is regarded by many as Bauer's surviving masterpiece. Film historian and archivist Paolo Cherchi Usai describes it as

"a masterful balance between subject technique and narrative development. The tension in the plot (reminding one of Hitchcock's Vertigo) reaches its climax in the extraordinary tracking shot during which the camera quite literally follows the main character along a deserted street, stops when he stops, then tracks back slowly, while he retraces his route. Necrophilia, mysticism and abstraction are the main ingredients of a tale with an astonishing and eerie finale." [*Silent Witnesses*, ed. Tsivian et al, London/Pordenone: 1989]

EVGENI BAUER (1865-1917)

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Evgeni Frantsevich Bauer came from a musical and artistic family. He graduated from the Moscow College of Painting, Sculpture and Architecture and worked in the theatre and as an "artistic photographer" before entering cinema as a designer on Drankov's *Tercentenary of the House of Romanov* (1913). However, the rest of his career would be with Drankov's rival Khanzhonkov and he was soon renowned (and highly paid) for his spaciouly designed, leisurely-paced and subtly lit melodramas. His background in photography helped him improve the quality of film lighting making use of top and back lighting, for many of his most admired effects — and necessitating the use of the ornamental columns that became a trademark to hide the numerous lights.

He also scripted and photographed many of his films and helped create some of the most popular stars of the period including Vera Kholodnaia, Vera Karalli, and his wife Lina Bauer. Ironically it was a wish to add acting to his other talents that led indirectly to his death in mid-1917, when he contracted pneumonia after an accident while in the Crimea shooting *For Luck*.

Titles translated by Julian Graffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 93 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume Eight: IAKOV PROTAZANOV

THE DEPARTURE OF A GREAT OLD MAN (Ukhod velikago startso). Alternate title: *The Life of L. N. Tolstoy (Zhizn' L N Tolstogo)*. Directors: Iakov Protazanov and Elizaveta Thiemann. Screenplay: Isaak Teneromo. Photography: George Meyer and Aleksandr Levitskii. Art Director: Ivan Kavaleridze. Production Company: Thiemann & Reinhardt. Released Overseas: 1912. Cast: Vladimir Shaternikov (*Lev Tolstoy*). O. Petrova (*Sofia Andreevna*). Mikhail Tamarov (*Vladimir Cherikov*). Elizaveta Thiemann (*Aleksandra L'vovna*). Documentary footage, including some shots of the town of Astapovo where he died, was used in the film. As a result of a petition from Sof'ia Tolstoya and Vladimir Chertkov, the film was banned from distribution and shown only abroad.

THE QUEEN OF SPADES (Pikovaia dama). Director/Screenplay: Iakov Protazanov. Assistant Director: Georgii Azagarov. Photography: Evgenii Slavinskii. Art Directors: Vladimir Balliazek, S. Lilienberg, W. Przybytniewski. Screen version of the story by Aleksandr Pushkin. Production Company: Ermol'tev. Released April 19, 1916. Cast: Ivan Mozzhukhin (*German*). Vera Orlova (*Liza*). Elizaveta Shebueva (*The Countess as an old woman*). T. Duvan (*The Countess as a young woman*). Polikarp Pavlov (*Her husband*). Nikolai Panov (*Count Saint-Germain*).

PROTAZANOV, PROVOCATION AND PUSHKIN

Nothing in Protazanov's career before his 1912 Tolstoy film would have hinted at its provocative originality. For this dramatized account of the great writer's last days, despite its interpolation of documentary footage of the real locations and considerable efforts at authenticity, did not cast his widow in a flattering light. As a result, the Tolstoy family took successful legal action to have it banned. Undaunted, the producers decided to add an even more controversial "apotheosis" for the export market, which shows the heretic Tolstoy being received into heaven.

By 1916, Protazanov had become one of the most commercially successful of Russia's "kings of the screen," particularly after *The Keys to Happiness* (1913), co-directed with Gardin. He was also a leader of what was ironically termed the "braking school" of directors, controlling his actors' stylized rhythm with a conductor's baton. Backed by Ermol'ev, and with Mozzhukhin as his regular star, he ranged across all the genres, including literary classics.

For his adaptation of Pushkin's novella, *The Queen of Spades*, already adapted as an opera by Tchaikovsky and filmed five years earlier by Chardynin (see Vol. 5), Protazanov used all the expressive devices at his disposal. To Mozzhukhin's intense central performance as the callous young officer, he added novel tracking shots, telling superimpositions, and studio-built exteriors; all intended to create the subjective world of German's obsession with the secret of the cards. Years later, his collaborators recalled how he "*demand[ed] unity between the visual and artistic design work and the film's overall conception*" and how everything was bent towards "*revealing the characters' psychological essence by visual means*." In this "*good story faithfully rendered*" (Jay Leyda), Protazanov demonstrated the sophistication and strength that Russian cinema had achieved only eight years since its inception.

IAKOV PROTAZANOV (1881-1945)

Protazanov was the only Russian director to bridge successfully the pre- and post-Revolutionary periods, enjoying highly successful careers in both, separated by five years of exile in Western Europe. Coming from a cultivated Moscow mercantile family, he was familiar with the theatre world from an early age while being expected to study at the School of Commerce. An inheritance allowed him to travel abroad from 1904-07 and while in Paris he became interested in the cinema.

Back in Moscow, he joined the Gloria company, then moved to Thiemann and Reinhardt, and by 1913 helped make their "Golden Series" one of the major successes of Russian production. Contemplating an independent company in partnership with Gardin, he accepted instead an offer to join Ermol'ev in 1915 and brought with him the major star Mozzhukhin. Together they made a series of major literary adaptations from Pushkin, Dostoevskii and Tolstoy as well as thrillers, sentimental melodramas, topical subjects and occasional experiments.

Like his contemporary Evgeni Bauer, he responded to the February Revolution of 1917 by taking advantage of the new freedom from censorship to tackle "revolutionary" and particularly anticlerical themes as in *Satan Triumphant* (1917) and *Father Sergius* (1918). Then, together with most of his colleagues, he set off into exile soon after October. In France he continued working with Ermol'ev and with Mozzhukhin, but in 1923 he accepted an invitation from the studio Mezhrabpom-Rus' to return to Soviet Russia.

After his Soviet debut with the science-fiction spectacle *Aelita* (1924) he settled down to a prolific series of propagandist melodramas and satirical comedies which did much to win audiences over to Soviet production. He came under sharp attack during the Cultural Revolution of 1928-30 and suffered censorship in the 30s, but continued to make films of high integrity and artistry until the year of his death in 1945.

Titles translated by Julian Graffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 95 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume Nine: HIGH SOCIETY

ANTOSHA RUINED BY A CORSET (*Antoshu korset pogubil*) Director/screenplay: Eduard Puchal'skii. Production Company: Lucifer Film Studio. Released January 26, 1916. Cast: Anton Fertner (*Antosha*).

A LIFE FOR A LIFE (*Zhiznt zo zhizn'*) Alternate titles: *A Tear for Every Drop of Blood* (*Za kozhduiu slezu po kople krov'i*) or *The Rival Sisters* (*Sestry sopernitsy*). Director/Screenplay: Evgeni Bauer. Based on the novel *Serge Panine* by Georges Ohnet. Photography: Boris Zavelev. Production Company: Khanzhankov. Released May 10, 1916. Cast: Ol'ga Rakhmanova (*Khromovo, a millionairess*). Lidiia Koreneva (*Musia, her daughter*). Vera Kholodnaia (*Nata, her adopted daughter*). Vitol'd Polonskii (*Prince Bartinskii*). Ivan Perestiani (*Zhurov, a merchant*).

THE FUNERAL OF VERA KHOLODNAIA. Newsreel coverage of the funeral which took place in Odessa in 1919.

The discovery of early Russian cinema in recent years has focused on its highly individual characteristics and its hitherto neglected major artists. Relatively little attention has so far been paid to the public image of the industry as a whole — how it appeared to the filmgoer in the Moscow or Petrograd street. This program includes two short items as well as a major film by Bauer in an effort to redress the balance.

Antosha Ruined by a Corset (1916) is one of the 24 *Antosha* shorts made by the Czech-born comedian Anton Feriner for the Lucifer company between 1915-18. As David Robinson has noted, these made him the most popular Russian comic, with titles in the series like *Antosha Sherlock Holmes*, *Antosha Speculator*, *Antosha and the Black Hand* — many of them topical, others satirical, and like the one seen here, risqué. Robinson traces the influence of French comedy, which would have helped form Russian taste for over a decade.

Khanzhankov explained in a 1937 interview what he wanted to achieve with *A Life for a Life*. “I wanted to stagger the cinema world with a production of great artistic worth, which would immediately place our firm’s reputation at its rightful level... From a whole range of scenarios offered to him, Bauer, our chief director, selected a dramatization of the French novel by Georges Ohnet. All the studio’s technical resources were mobilized for the production, and the main roles were allocated among the best actors in our company... We had no more than one month to spend on the production and all departments set to work at a feverish pace. Bauer liked this sort of urgent ‘spontaneous’ work and even finished it a few days ahead of the deadline.” [*Silent Witnesses*, ed. Tsivian et al, London/Pordenone: 1989]

Khanzhankov’s hopes were realized. The Russian film press hailed *A Life for a Life* as an “artistic treasure” and “a film that deserves a place alongside the best foreign productions,” although Bauer’s taste for columns was also gently mocked, and it was hinted that perhaps he was trying too hard to imitate foreign models. But all hopes of building on this achievement were swept away in the following year; and in 1919 the most-admired star of Russian cinema, Vera Kholodnaia, died in Odessa. Her vast funeral marked the end of an era.

EVGENI BAUER (1865-1917)

Until recently, Bauer was little more than a name, albeit one cited approvingly, in brief accounts of pre-Revolutionary Russian cinema. Now, with some 26 films known of the 86 he directed in a career that spanned

just five years, he has been acclaimed as the major filmmaker of the pre-Soviet period and indeed a director of world stature.

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VERA KHOLODNAIA (1893-1919)

Of all the Russian cinema's stars Vera Kholodnaia was probably the most adulated. During the four short years of her career, the image of "Verochka with grey eyes" appeared on countless postcards and created an image of Russian femininity which remained potent long after her films had disappeared from Soviet screens (there is a reference to a battered copy of one still being shown around 1921-22 in Pil'nick's novel *The Naked Year*). She had studied at ballet school and was married to a lawyer when she came to Bauer's attention and appeared in many of his most popular films. After his death in 1917, she continued working in Odessa appearing in films like Chardynin's *Still Sadness...Still* (1918), before she died at only 26 in a Spanish flu epidemic and was mourned throughout Russia.

Titles translated by Julian Graffy. Original music by Neil Brand. Produced by Erich Sargeant. Selection and notes by Ian Christie.

Total Running Time: 86 minutes. Program: © 1992 British Film Institute. Film Copyright: Gosfilmofond, Moscow.

Early Russian Cinema Volume Ten: THE END OF AN ERA

THE REVOLUTIONARY (Revoliutsioner). Director: Evgeni Bauer. Screenplay: Ivan Perestiani. Photography: Boris Zavelev. Production Company: Khanzhonkov. Released April 3, 1917. Cast: Ivan Perestiani (*Granddad, on old revolutionary*). Vladimir Strizhevskii (*His son*). Zoia Barantsevich (*His daughter*). Mikhail Stal'skii (*A dying convict*). Also Konstantin Zubov, K. Askochenskii, Vasilii Il'in.

FOR LUCK (Zo schost em / K schost'iu). Director: Evgeni Bauer. Screenplay: N. Dennitsyna. Photography: Boris Zavelev. Art Director:

Lev Kuleshov. Production Company: Khanzhonkov. Released March 9, 1917. Cast: Nikolai Radin (*Dmitrii Gzkotskii, a lawyer*). Lidiia Koreneva (*Zoia Vrenskaiia, a rich widow*). Taisiia Borman (*Lee, her daughter*). Lev Kuleshov (*Enrico, an artist*). N. Dennitsyna (*Lee's governess*). Emmochka Bauer (*A girl*). Aleksandr Kheruvimov (*The doctor*).

BEHIND THE SCREEN (fragment) (Kulisy ekrana). Alternate title: *A LIFE DESTROYED BY PITILESS FATE (Razbita zhizn' bezzhalostnoi sud'boi)*. Director/Screenplay: Georgii Azagarov (?) & Aleksandr Volkov (?). Photography: Nikolai Toporkov. Production Company: Ermol'ev. Released November 28, 1917. Drama in 2 parts. [Only one reel preserved.] Cast: Ivan Mozzhukhin (*Himself*). Natalia Lisenko (*Herself*). Nikolai Panov (*Studio director*). Themselves: Lirskii, Iona Talanov, and Andrei Brei.

Traditional accounts of Soviet cinema have always stressed its difference from the Russian cinema of the Tsarist period, implying in the process that this earlier phase was actively hostile to social change. Not so, as we begin to realize from the tantalizing fragments that have survived. Indeed commercial producers were keen, as ever, to exploit topicality; and the eight months between 1917's two revolutions of February and October saw a remarkable upsurge of "revolutionary" sentiment. *The Revolutionary*, released in April, actually provides a link into the post-October period, since its writer and star, Ivan Perestiani, went on to direct one of the few genuinely popular early Soviet classics, *Red Imps*, in 1923.

In 1917, the journal *Teatr* noted sardonically: “*The film studios have come up with a number of pictures tailored to ‘the moment.’ They have paid their dues to society though they have taken their cut too. The Revolutionary and The Provocateur were produced hastily in two or three days and are distinguished neither by their plots nor by any originality in their production.*” It went on to record, however, that *The Revolutionary* “*is a vivid example of agitational cinema, and that it drew applause when shown.*”

For Luck also marked a transition: a tragically early end to the career of Bauer, who died after an injury sustained while on location in the Crimea for this film; and an early appearance by the future pioneer of Soviet montage, Lev Kuleshov. Kuleshov was already working as an art director with Bauer, when he was asked also to play the part of Lee’s hopeless young suitor. The central scheme of the film — a daughter and mother both in love with the same man — and the extraordinary intensity brought to the final scenes, in which the daughter’s psychological blindness becomes physical when she is rejected, show Bauer at the height of his subtle powers.

Behind the Screen is no more than a fragment of the major two-part film, *A Life Destroyed by Pitiless Fate*, released in November 1917, by which time most of the personnel involved in it would have already moved south on their way into emigration. Its film studio setting, therefore, has a coincidental poignancy, a farewell to the Russian cinema by two of its greatest stars, Mozzhukhin and Lisenko.

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Vera Khanzhonkova, the editor and widow of his producer, recalled the ironic circumstances in which Bauer died: “*In the spring of 1917, while preparing for a trip to the Crimea, Bauer suggested I write the script for a film on Przybyszewski’s novel Twilight. He wanted to act the role of the artist Skirmunt in the film (having never before acted in any of his films). He wanted to play Skirmunt lame. To practice for the role he decided to limp a little. On the way to Yalta, he stumbled and fell from the embankment on to shoreline rocks, breaking his leg. The enforced lengthy idleness caused stagnant pneumonia which killed him on June 9, 1917.*” [*Silent Witnesses*, ed. Tsivian et al, London/Pordenone: 1989]

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Milestone Film & Video

“Since its birth ... the Milestone Film & Video Co. has steadily become the industry’s foremost boutique distributor of classic and art films — and probably the only distributor in America whose name is actually a guarantee of some quality.” — William Arnold, Seattle Post-Intelligencer

Milestone is a boutique distribution company with more than eleven years experience in art-house film distribution. The company has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to Milestone’s

rediscovery, restoration and release of such important lost films as Mikhail Kalatozov's award-winning *I am Cuba*, Pier Paolo Pasolini's *Mamma Roma*, F.W. Murnau's *Tabu*, and Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, the company now occupies an honored position as one of the most influential independent distributors in the American film industry. In 1999, the *L.A. Weekly* chose Milestone as "Indie Distributor of the Year."

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday *and* today. The company has released such remarkable new films as Bae Yong-kyun's *Why Has Bodhi-Dharma Left for the East?*, Yoichi Higashi's *Village of Dreams*, Hirokazu Kore-eda's *Maborosi*, the films of artist Eleanor Antin, the art documentaries of Philip Haas, Edoardo Winspeare's *Pizzicata*, and Takeshi Kitano's *Fireworks (Hana-Bi)*. In 2001 Milestone released *Marching to A Different Toon*, a collection of animated films by the talented independent filmmaker John Canemaker.

Milestone's re-releases have included restored versions of Luchino Visconti's *Rocco and His Brothers*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Henri-Georges Clouzot's *The Mystery of Picasso*, Marcel Ophuls's monumental *The Sorrow and the Pity* and Hiroshi Teshigahara's *Woman in the Dunes* and *Antonio Gaudí*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released Frank Hurley's *South: Ernest Shackleton and the Endurance Expedition*, Kevin Brownlow's feature films, *It Happened Here* and *Winstanley*, Lotte Reiniger's animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell's *The Edge of the World* (a Martin Scorsese presentation), and a stunning restoration of Rolando Klein's Mexican classic, *Chac*.

The company is also well known for rediscovering, acquiring, restoring and distributing unknown "classics" that have *never* been available in the US and Canada. These include Pier Paolo Pasolini's *Mamma Roma*, Alfred Hitchcock's "lost" propaganda films, *Early Russian Cinema* (a series of twenty-eight films from Czarist Russia), *I am Cuba* and Jane Campion's *Two Friends* and Gillo Pontecorvo's *The Wide Blue Road* (a Jonathan Demme and Dustin Hoffman presentation).

In August 2000 the Film Society of Lincoln Center in New York premiered Milestone's 10th Anniversary Retrospective. During the New York run and the nationwide tour that followed all revenues from retrospective screenings were donated to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003, Milestone will be releasing an important series of great silent films restored by the world's foremost film historians and preservationists, Photoplay Productions of London. These stunning versions, never before available in the United States, include the horror classic *The Phantom of the Opera*; the first authorized release of F.W. Murnau's great vampire film *Nosferatu*; woman film pioneer Lois Weber's magnificent *The Blot*; André Antoine's early neorealist adaptation of Emile Zola's *La Terre*; bombshell Clara Bow in *It*; and an astonishing historical epic of Poland's struggle for independence by Raymond Bernard, *The Chess Player*. In 2003, Milestone also premiered on video an amazing "lost" Buster Keaton and Fatty Arbuckle short, *The Cook*, along with another lost Arbuckle, *Reckless Romeo*. Theatrically, Milestone released in 2002 Conrad Rooks's extraordinary adaptation of Hermann Hesse's *Siddhartha* (1972) and Manoel de Oliveira, *I'm Going Home* (2001).

Milestone received a Special Archival Award in 1995 from the National Society of Film Critics for its restoration and release of *I am Cuba*. Eight of the company's films — Charles Burnett's *Killer of Sheep*, *Tabu*, Edward S. Curtis's *In the Land of the War Canoes*, Mary Pickford's *Poor Little Rich Girl*, Lon Chaney's *The Phantom of the Opera*, Clara Bow's *It*, Winsor McCay's *Gertie the Dinosaur*, and *Grass* — are listed on the Library of Congress's National Film Registry.

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2003 Nadja Tennstedt joined the company as director of international sales.

“Milestone Film & Video is an art-film distributor that has released some of the most distinguished new movies (along with seldom-seen vintage movie classics) of the past decade” — Stephen Holden, New York Times

*Special thanks to Ian Christie, Yuri Tsivian, Paolo Cherchi Usai
Rod Molinare, Erich Sargeant and the British Film Institute*

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