

Milestone Film presents Michel Piccoli
in

I'm Going Home

A film by
Manoel de Oliveira



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I'm Going Home

(*Je Rentre à la Maison*)

2001. Portugal/France. Running time: 90 minutes. Aspect ratio: 1:1.66. Color. Dolby SR.
Winner, Critics Prize São Paulo International Film Festival 2001.

Cast

Michel Piccoli Gilbert Valence
Catherine Deneuve Marguerite
John Malkovich John Crawford, film director
Antoine Chappay George
Leonor Baldaque Sylvia
Leonor Silveira Marie
Ricardo Trêpa Guard
Jean-Michel Arnold Doctor
Adrien de Van Ferdinand
Sylvie Testud Ariel
Isabel Ruth Milkmaid
Andrew Wale Stephen
Robert Dauney Haines
Jean Koeltgen Serge, Gilbert Valence's grandson
Mauricette Gourdon Guilhermine, the housekeeper
Vania Organ-grinder
Jacques Parsi Friend of the agent
Armel Monod Second friend of the agent
Jean Chicot Waiter
Christian Ameri Bistro patron
Bruno Guillot Street thug
Bernard Sanchez Bistro patron carrying *Le Figaro*
Jean-Luc Horvais Bistro patron carrying *Le Monde*
Nathalie Guéraud Agent's secretary
Madame Duteil School director
Catherine Trembloy Saleswoman at art store
Vina Hiridjee Autograph seeker number 1
Caroline Lavallée Autograph seeker number 2
Emmanuelle Fèvre Make-up woman
Philippe Mangin Hairdresser

Crew

Director, Scriptwriter Manoel de Oliveira
Literary Consultant Jacques Parsi
Producer Paulo Branco
Cinematographer Sabine Lancelin

George apologizes. Awkwardly, George asks Valence about his life now. The actor replies that everything is fine — Serge is in school and their housekeeper Guilhermine looks after him. George remarks that the boy loves his grandfather very much, even if they do have very different schedules. Yes, Valence replies, since the loss of his mother, father and grandmother, Serge gives all his love to him.

As they leave the café, George tells Valence that a young actress, Sylvia, has expressed romantic interest in the older actor. Valence demurs, “Could be my daughter.” George brings up the example of the octogenarian cellist Pablo Casals who married one of his young students. Valence says, “Well, I’m far from 80, nor am I Casals, understand?” George apologizes. “Thanks,” his friend replies, “now we can stop this tiresome conversation. I want to go home, it’s late.” George offers his friend a ride, but Valence says he likes to walk at night and that he’ll catch a cab at a nearby taxi stand. As they stand talking in front of the café, a waiter puts up the chairs for the night and turns out the lights.

Walking down a deserted street past graffiti-covered walls and doors, Valence is accosted by a wild-eyed street thug brandishing a syringe. The man demands his wallet. When Valence replies that he doesn’t have one, the man steals his watch, jacket and new brown shoes. Valence is left standing in his stocking feet in the dark Parisian street.

The next day, after enjoying his daily coffee, Valence goes to George’s office to hear about a possible television offer. He is startled to find Sylvia there too. As the two actors sit down on the couch, George describes the project. The producers of an action series are interested in hiring Valence to play a wealthy older man who is set up by a gang of youths. A girl gang member — played by Sylvia — has an affair with him and then steals his credit cards. When the older man finds out, he goes after the gang and is hurt in a violent confrontation in an alley. At the hospital, the man’s son visits him and vows to avenge his father. With a twinkle in his eye, Valence asks if there are scenes in bed between the man and girl. Oh yes, George replies, classy ones. They really want Valence, he adds, and the part is very well paid.

Throughout the agent’s pitch, Valence listens politely. Then he replies: “But you know I’ve no time for such stories. I’ve never done that stuff and I’ll not start now. I have a career, a certain notion or ethic of my profession. After so many years of genuine work, I’ll not now accept things I don’t like just because they’re well paid. We’ve clashed before on this. As my friend you know that. So why still insist?” As he speaks he grows more and more angry. George argues that the role would open new doors. “You’re acting like a fool,” he tells him. Rising from the couch, Valence replies “I act as I am” and leaves. “Call me when you’ve something I’ll like,” he says in parting.

Valence goes shopping and then travels by taxi through the sunlit streets of Paris to his favorite café. Outside an old-fashioned organ grinder is cranking his instrument and singing “Sous le ciel de Paris.” Valence gives him some money and pauses to enjoy the music. As he opens *Liberation*, the man who reads *Le Figaro* walks in and, seeing *his* table is occupied, finds another. When Valence leaves, the *Figaro* man hurries to reclaim his spot, only to find a pipe-smoking *Le Monde* reader has taken the coveted table by the door.

Valence picks Serge up at school. The two walk home together and push open the tall gate to their yard. Back at the house, they open Valence’s parcel — a gift for the boy — and play with the pair of radio-controlled toy cars, making them crash and race across the living room’s Persian carpet. The next morning, Serge pops in to say good-bye to his grandfather, who appears to be sleeping. The boy starts to tiptoe out of the room when Valence whistles. They hug and Serge leaves for school. Valence watches from the window

as Guilhermine helps the boy on with his backpack and sees him off. Valence goes back to bed, only to be interrupted by a call from George, who won't be put off.

In the agent's office, George and American film director John Crawford (John Malkovich) are waiting. When Valence arrives, George tells him that Crawford is making a film based on James Joyce's *Ulysses*. Just as filming was about to begin, one of the actors was injured and is in the hospital. Now Crawford needs to find someone to replace the hospitalized actor as the production cannot be delayed. Crawford tells Valence how much he admires his work. He assures the actor that his age won't be a problem and tells him that he needs to know immediately if he can step in and take over the small but important role of Buck Mulligan. Valence will need to learn his English lines and be ready to shoot in three days at the studio in Joinville. The actor remarks that they are filming near his home and asks for a few hours to think the offer over.

Valence accepts the part. In the makeup chair, Valence is painted, powdered and fitted with a brown wig and mustache. On the set, the cast does a run through of Valence's scene. As Buck Mulligan, Valence enters in costume, singing, "O, won't we have a merry time, drinking whisky, beer and wine?" As they rehearse, Valence falters again and again with Joyce's poetic and convoluted English dialogue. Crawford stops the rehearsal to give Valence more time to review the script.

The next morning, when Serge goes to his grandfather's room to say good-bye before leaving for school, he finds it empty and the bed still made. Downstairs, the boy discovers Valence sprawled awkwardly on a loveseat, asleep in his clothes with the pages of the screenplay on his lap and on the floor. The boy wakes him and his grandfather says everything is fine, he just fell asleep studying his lines.

At the studio, the shooting goes badly from the start. In take after take, Valence struggles with the English. Again and again, Crawford calmly corrects him and they continue. In the middle of filming a scene, Valence says his line: "The blessings of God on you," and then looks around dazedly. Breathing heavily, he says in French, "I'm going home [*Je rentre à la maison.*]" Rising to his feet, he murmurs, "I want to rest." As he walks off the set, Crawford says quietly, "Cut!"

Still in his Edwardian costume, Valence walks along the crowded street, declaiming his English lines. Passersby eye him curiously. He strolls into a bar, muttering, "O, won't we have a merry time, drinking whisky, beer and wine?" The bartender replies in French, asking if he wants red or white wine. In English, Valence says, "It's all the same." As the bartender turns to pour the wine, the actor wanders away. A young man steps up to the bar and orders a beer.

Serge is riding his bike on the lawn when Valence, still in wig and costume, pushes open the gate and walks into the yard. Without pausing, he proceeds wearily to the door and goes in. The boy watches, then runs to the door as his grandfather slowly and painfully climbs the stairs. Serge stands there, holding the door open, for a long time.

Manoel de Oliveira (December 12, 1908–) **Biography**

Manoel Cândida Pinto de Oliveira was born in Oporto, Portugal, the son of Francisco José de Oliveira, a prominent and innovative industrialist. After studying at the Colégio Universal in Oporto, with the Jesuits at the Instituto Nuno Alves and at the Colégio de la Guardia, Galiza, de Oliveira left without getting a degree.

As he recalls, “I didn’t like school — probably because my earliest teachers were not good ... What interested me was life. It was life that pulled me — always — into conflict with my education.”

De Oliveira was an athlete — a pole vaulter, a gymnast and an internationally successful race car driver. His acrobatic prowess made him dream of becoming a film comedian. “I wanted to be a comic actor,” he recalls, “and I practiced in front of a mirror.” When Italian director Rino Lupo started an acting school in Oporto, de Oliveira and his brother Casimiro briefly attended. But, as the filmmaker remembers, “We had already learned a lot more by going to the movies almost every night, if not every night.” His film favorites were Max Linder, Charlie Chaplin, Harold Lloyd and Buster Keaton. De Oliveira also recalls a passion for Mary Pickford.

The acrobatic de Oliveira brothers performed circus stunts and other feats at the annual charity show held by their sports club and acted in director Lupo’s film *Miraculous Fatima*. At nineteen, Manoel participated in an unfinished project to make a film about Portugal’s participation in World War I.

De Oliveira was also interested in art, cinema, and the condition of the poor. His fascination with montage led him to study the films of D.W. Griffith, Erich von Stroheim, Joseph von Sternberg, Chaplin, Carl Dreyer, Sergei Eisenstein, and Vsevolod Pudovkin. In 1929 he began work on his first film, *Douro, faina fluvial*, a “symphonic” and gritty documentary about his hometown of Oporto. To make the film, he borrowed money to buy a 35mm camera and filmstock and worked as producer, writer and editor. His close friend António Mendes shot this and most of de Oliveira’s early films. The great French documentary filmmaker Jean Rouch called the film the “Portuguese child of *Berlin, Symphony of a City*, which Walther Ruttmann improvised by camera in 1927.”

During the 1930s de Oliveira worked on several unfinished films — including an abstract film and a surrealist picture — and on several short documentaries. He also appeared in the first talkie filmed in Portugal, Cotinelli Telmo’s *A canção de Lisboa*. During these years, de Oliveira continued to race cars and compete in sports. However, after meeting Dona Maria Isabel Brandão Carvalhais in 1937, he gave them up these pursuits. As he recalls, “It was time to find a different way of life.” In 1940, the couple married. They went on to have four children and many grandchildren.

De Oliveira’s first feature, *Aniki-Bóbó*, was a black-and-white film for children that featured street kids from Oporto, where it was shot. Contemporary critics labeled the film immoral and it was a commercial failure. Over the next 14 years de Oliveira, in addition to his involvement with farming, wrote screenplays and looked for financing for a number of projects that never were filmed. Undeterred, he continued to pursue his interest in film, traveling to Germany in 1955 to study new color processes. He produced his first color film, *O Pintor e a Cidade*, a documentary about Oporto and the work of local painter António Cruz, in 1956. Three years later, de Oliveira completed *O Pão*, a short documentary poem commissioned by Portugal’s National Federation of Industrial Millers.

De Oliveira’s 1963 documentary *Acto de Primavera*, captured the annual performance of the Passion Play put on by the peasants of Curalha, Trás-os-Montes in northeast Portugal. As he attempted to come to terms with (in his own words) “a sixteenth-century text and depicting an event about two thousand years old,” de Oliveira incorporated footage of his own filming of the play and images of the atom bomb blasts to create a film of great artistic and political power. That year, the film won the grand prize at the Siena film festival and was featured in the Locarno festival’s retrospective of de Oliveira’s work. The director’s next film was a short drama made with an amateur cast — *A Caça*. De Oliveira’s 1965 film *As Pinturas do Meu Irmão Júlio* was

actually shot in 1959 as part of a documentary on Portugal as seen by its artists that had been scrapped for lack of money.

De Oliveira released his first full-length feature film for adults, *O Passado e o Presente* in 1972 — made when the filmmaker—was 63. The film, a satire on marriage and the upper classes, was adapted from a play by Vicente Sanches. After a career of making films about the working class, this film marked de Oliveira's shift to making films about the bourgeoisie and was the first in a series about frustrated love. The next in the cycle, *Benilde ou a Virgem Mãe* — de Oliveira's first film after the fall of the Salazar dictatorship — adapted a play about a religious young girl who mysteriously becomes pregnant. *Amor de Perdição*, made in 1978, was originally shown in six episodes on television and released in theaters in 1979 with a running time of four hours and twenty minutes. de Oliveira based the film on a Romeo-and-Juliet incident from his own family history and cast amateurs in many of the lead roles.

As de Oliveira recalls, “Vicente Sanches, the author of *O Passado e o Presente* was a great admirer of José Régio, the author of *Benilde*. Régio was a great admirer of Camilo, the writer of *Amor de Perdição*. One feels the influence of Camilo on Régio, like that of Régio on Vicente Sanches. So was created the link between the films, starting at the end and going back to the beginning. In making *O Passado e o Presente*, I was already thinking of the link to *Benilde* and to *Amor de Perdição*.”

Francisca (1981) was adapted from a novel by Agustina Bessa-Luís based on the life of an English woman, Fanny Owen. De Oliveira's wife's family was related to Owen and through them he was able to get additional documents about her. The director then used dialogue, voice-overs and intertitles to introduce these added insights — reconstructing Owen's nineteenth-century literary world while still rejecting naturalism. The film was a sensation at the Directors' Fortnight at Cannes in 1981.

Having completed his series on frustrated love, de Oliveira turned back to documentaries. In 1982 he made *Memórias e Confissões*, an autobiographical examination of his family history. After completing the film, de Oliveira decided that it should not be released until after his death (he was 74 at the time). His next two documentaries examined cities: *Lisboa Cultural* (1983) and *Nice à propos de Jean Vigo* (1983).

In 1985 de Oliveira filmed *O Sapato de Cetim*, a six-hour-and-fifty-minute adaptation of Paul Claudel's verse drama *Le Soulier de satin*, a mystical romance set in the 16th-century Spanish empire. This French-Portuguese co-production was awarded a special Golden Lion at the Venice Film Festival. In 1986, his film *Mon cas*, starring Bulle Ogier, opened the Venice festival

In 1986, de Oliveira filmed *Os Canibais*, a black comedy in which a group of pretentious opera singers accidentally engage in cannibalism, based on the novel by Alvaro de Carvalho and starring Luis Miguel Cintra and Leonor Silveira. His next feature, *'Non', ou A Vã Glória de Mandar*, was set in Angola in 1974 and used flashbacks to illustrate the long and infamous tradition of Portuguese colonialism. In 1991, de Oliveira made *A Divina Comédia*, which he describes as “an eviscerated *Crime and Punishment*. The most important things in the story are there, with Sonia and Raskolnikov, but I was searching for Dostoyevsky's sources.”

The next year the filmmaker made *O Dia do Desespero*, which tells the story of the last years of the Portuguese writer Camilo Castelo Branco, who one day awoke to find himself blind and unable to write. For his next project, *Vale Abraão*, the filmmaker wanted to film Gustave Flaubert's *Madame Bovary* in Normandy, where the novel is set. When that proved too costly, de Oliveira worked with writer Bessa-Luís to reset the story in modern-day Portugal with Leonor Silveira as Ema. In 1994, he made a comedy, *A Caixa*,

about the travails of a blind beggar in Lisbon who discovers that the black box containing his life savings has been stolen.

In a very different tone, he wrote and filmed the enigmatic *O Convento*, about the spiritual and physical journey of an American professor (John Malkovich) and his wife (Catherine Deneuve). The couple travel to a Spanish convent seeking papers proving that William Shakespeare was really a Spanish Jew named Jacques Perez who fled Spain for Portugal during the Inquisition. De Oliveira first joined forces with Michel Piccoli in 1996 to film *Party*, a wry observation of two jet-setting couples. In 1997, Marcello Mastroianni, acting in the last film of his long career, portrayed Manoel, an aging Portuguese director whose journey by car through northern Portugal is also a trip into the past, in *Viagem ao Princípio do Mundo*. Mastroianni's driver was played by the then 89-year-old director himself.

The next year de Oliveira released *Inquietude*, which, according to critic Jonathan Rosenbaum, "daringly combines a one-act play (Prista Monteiro's "The Immortals") and two stories (Antonio Patricio's "Suzy" and Bessa-Luis's "The Mother of the River") into a single narrative ... a seamless and luminous visual poem." In *La Lettre*, the director updated a 17th-century French novel, *La Princesse de Clèves* by Madame de Lafayette, into modern-day Portugal, starring Chiara Mastroianni (daughter of Marcello and Catherine Deneuve).

For the new century, de Oliveira returned to the 1600s, with *Palavra e Utopia*, the story of the great Jesuit Father António Vieira. The filmmaker explored his childhood in *Oporto da Minha Infância*, which won the UNESCO prize at the Venice Film Festival. Also in 2001 at the Cannes Film Festival, de Oliveira premiered *I'm Going Home*, which Milestone Film & Video is opening theatrically in the United States in August 2002. De Oliveira's latest film, *Jóia de família*, starring Leonor Baldaque, Leonor Silveira and Ricardo Trêpa is scheduled to be screened at the Cannes Festival in 2002.

At 93, de Oliveira remains uncannily youthful looking. When *I'm Going Home* screened at the Cannes Film Festival, many writers and others noted that the director appeared far younger than his star — although de Oliveira is Piccoli's senior by 17 years. Recalling his earliest years in film, de Oliveira once told interviewer Jacques Parsi about a project that never came to pass: "My friend heard that [French filmmaker] Marcel L'Herbier was making a film of [Oscar Wilde's] *The Portrait of Dorian Gray* and he thought that I had the perfect face to play a London dandy. He convinced me to give him some photos of myself and a reel of film to send to him. L'Herbier wrote back to say that I should visit him when I was in Paris. But I didn't go. I was afraid of Paris and I had never traveled. I believe that L'Herbier never finally made *The Portrait of Dorian Gray*." More than 70 years later, the nonagenarian director still seems to have the youthful visage of that would-be young actor. Perhaps in his home, there is a portrait in a closet ... In fact, according to the March/April 2002 issue of *Film Comment*, de Oliveira plans to adapt Willde's novel for his next film project.

Manoel de Oliveira

Filmography

- Douro, Faina Fluvial* (*Labor on the Douro River, Working on the Douro River* 1931), short film
Ulha Branca (*Hydro-electric power* 1932), documentary
Estátuas de Lisboa (1932)
Miramar, Praia das Rosas (1938), short film
Já Se Fabricam Automóveis em Portugal (*Em Portugal Já Se Fazem Automóveis* 1938), short film
Famalicão (short film 1941)
Aniki-Bóbó (1942)
O Pintor e a Cidade (*The Artist and the City* 1956)
O Pão (*Bread* 1959), documentary
O Coração (*The heart* 1960), documentary
Acto de Primavera (*Passion of Jesus, Rite of Spring* 1963)
A Caça (*The Hunt* 1964)
As Pinturas do Meu Irmão Júlio (*Pictures of My Brother Julio* 1965), short film
O Passado e o Presente (*Past and Present* 1972)
Benilde ou a Virgem Mãe (*Benilde or the Virgin Mother* 1975)
Amor de Perdição (*Doomed Love* 1978)
Francisca (1981)
Memórias e Confissões (*Memories and Confessions*, made in 1982, to be released only after de Oliveira's death)
Lisboa Cultural (1983)
Nice à propos de Jean Vigo (1983)
Le Soulier de satin (*O Sapato de Cetim, The Satin Slipper* 1985)
O Meu Caso (*Mon cas, My Case* 1987)
Os Canibais (*Les Cannibales, The Cannibals* 1988)
A Bandeira Nacional (*The National Flag* 1988), documentary short film
'Non', ou A Vã Glória de Mandar (*Não, ou a Vã Glória de Mandar, No, o la vana gloria de mandar, No, or the Vain Glory of Command* 1990)
A Divina Comédia (*La Divine comédie, The Divine Comedy* 1991)
O Dia do Desespero (*Le Jour du désespoir, The Day of Despair* 1992)
Vale Abraão (*Le Val Abraham, Abraham Valley* 1993)
A Caixa (*La Cassette, Blind Man's Bluff* 1994)
O Convento (*Le Couvent, The Convent* 1995)
Party (1996)
Viagem ao Princípio do Mundo (*Voyage au début du monde, Voyage to the Beginning of the World, Journey to the Beginning of the World* 1997)
Inquietude (*Inquiétude, Anxiety* 1998)
La Lettre (*A Carta, The Letter* 1999)
Palavra e Utopia (*Parole et utopie, Word and Utopia* 2000)
Oporto da Minha Infância (*La Porte de mon enfance, Oporto de mon enfance* 2001)
I'm Going Home (*Je rentre à la maison, Vou Para Casa* 2001)
O Princípio da Incerteza (*The Principle of Uncertainty* 2002)

Jacques Parsi Interviews Manoel de Oliveira on *I'm Going Home*

Manoel de Oliveira: *I'm Going Home* is almost a non-story — as simple as its title suggests — which takes place in “fairytale” Paris at the beginning of the year 2000. The city of lights, center of all our complex western civilization, where the superfluous seems to take precedence over the essential. It is like a game played by innocent naughty children, and its results, may, or rather, may not be, a pathetic and unexpected socio-ecological hatching of tomorrow's world, where to say “I'm going home,” has lost its meaning. But no, this is not the story.

In fact although the action of the film is divided between the city and the theater plays, etc. we should look at it as a whole. It is certain that we are dealing with a personal drama, undergone by a famous old actor, who is the innocent victim of an unexpected betrayal. The initial idea may seem exaggerated or even out of place, but in truth I must confess that it was exactly that which gave me the urge to write such a simple story.

Jacques Parsi:

In filming Paris you create two pictures: one, the Paris of lights, the cafés, the expensive shops. And the other, that of Paris by night, dark and threatening. Why did you make this choice? Why Paris?

De Oliveira: Answering your two questions together I would say that the first is a sketch of the life of the city as it is today while the second shows it as the center of western culture, which Paris is. Then, there is this globalization of all that is brilliant and satisfying. But there is also the other side, the dark threatening night as you call it, with its drugs, its ethnic, religious and political conflicts which are rife everywhere: in Eastern Europe, in the Middle East, in Africa, Indonesia, without mentioning what is going on in Asia, or with the Indians in the Americas.

Parsi:

We get the impression that the old famous Gilbert Valence is a negative personality. He says no to Silva. Turns down his golden proposal... Is it experience? Is it age? Or is it the ethics that he invokes when faced with his agent?

De Oliveira: I think it is the result of the wisdom he has gained by experience. Just as I don't think his ethics were negative. It is from these same ethics that come the commandments: “Thou shall not kill, steal, exploit, discriminate, etc.” These are the ethics written on top of the plinth in the Place de la Republique which holds up a bronze statue, and on the back we can read the words carved in stone “Labor, Liberty, Fraternity”.

Parsi: He doesn't want to take part in the telefilm because of the scenes of sex and violence. Nevertheless there are great works which contain sex and violence. Joyce's [*Ulysses*] was banned for years because of its pornography. What is it, in your opinion, that explains Gilbert Valance's attitude in the today's world?

De Oliveira: Exactly. I respect his ethics — professed by the character himself. Whether as an actor or as a man. I think ethics are fundamental for the rules of human relationships. But I can't see where there are great works confined to pornography. Sex, the source of all pornography is an abysmal thing and this abyss perverts and attracts man's animal instincts. It dehumanizes him. I say man's animal instincts, because in animals pornography does not exist, nor does shame. While in man, the excesses of pornography pervert him and make him like a kind of assassin, the attraction of which may be similar or even confused with this other type of abyss. Pornography and assassination are outside the law, outside the bounds of morality. They spring from the confines of human nature and become absolute in themselves.

Ulysses by Joyce has value in itself not because of pornographic speculation, which is not an accessory to the content, as neither are the psycho-definitions that he gives some of the characters at the end. In both cases, however, they are no more than an exercise in seduction. In the second case they are what the author believes, or wishes his characters to believe. Going back to the first: this could be the overwhelming need of the narrator himself to expel his erotic libido. Here we could find reasons due to the author's personal urge for a need to exteriorize out of context, whereas "I'm going home", is still the basis in Joyce's *Ulysses*, after Homer.

What we find in the hurried and "modern" literature of today, is an elevated multiplication to the seventh power" — by many opportunist authors in repetitive works — of violence and pornography for their own sakes, just because they are in fashion and sell well, which has nothing to do with the writings of Joyce. In this way, things pass from the public to the private — and most intimate, without them however becoming mixed. In the case of the cinema, an irreverent director as aggressive as he is genial, I'm speaking of Buñuel, never showed the sexual act or pornographic scenes — things of an intimate nature which other uninhibited directors in their search for audiences make public, as is especially the case on many television programs. Despite this, the violence in Buñuel's films is more powerful because Buñuel, strange as it may seem, was, deep down, a modest man, and his films suggest more than they show, and the suggestion is more powerful than the act in itself, whatever that may be.

The Greeks in their great tragedies held back from showing scenes of abominable acts.

"Kill the children, but not on stage," they said. Anyway, showing in public what should be done in private is always a lack of decorum. Today, however, the barriers are down and decorum is out-of-date, nothing shocks and "everything goes."

Parsi: At the end, the camera doesn't focus on Gilbert, who disappears, but on his grandson who up to now has only played a secondary role. Why did you suddenly focus him?

De Oliveira: Because up to now the grandson was secondary. But children have a sixth sense and a perception of disaster. He sees in his grandfather a model who represents a past of wisdom and stability which collapses before his eyes; a tragedy which consciously or not, the child applies to himself. It was not only affection that placed him there to witness the collapse, but the presentiment that the responsibilities of life will now fall on him in the same way. His grandfather had reached the top of the ladder and fallen, defeated. Is life not a passing on of the baton, whether it is natural or acquired, stolen or won?

Michel Piccoli (December 27, 1925–)

Biography

Michel Piccoli was born into a family of musicians — his mother was a pianist and his father was violinist from Italy. He grew up in Paris and the small city of Corrèze. At 11, he first appeared on stage in Hans Christian Andersen's "The Emperor's New Clothes." Piccoli attended school at the Collège d'Annel, the École Alsacienne and the Collège of Sainte-Barbe. In Paris, he studied acting with Mme Andrée Bauer-Therond. At twenty, after working in the theater, he appeared in his first film, *Sortilèges* by director Christian Jaque. He also studied acting for the cinema with Louis Daquin. Filmmaker Jean Renoir spotted Piccoli on stage and hired him for a small role in *French Cancan*.

Piccoli met filmmaker Luis Buñuel. As Piccoli recalls, "I wrote — I an obscure actor — to this famous filmmaker to ask him to come see me in a show. He came. We became friends. That's the nerve of a remarkable young man, isn't it?" It was the start of a long collaboration — Piccoli appeared in six Buñuel films, including *Diary of a Chambermaid*, *Belle de Jour* and *The Discreet Charm of the Bourgeoisie*.

During these early years of his career, Piccoli lived in Paris's Saint-Germain-des Prés, where he was involved in left-wing politics and met his companion and later wife, cabaret star Juliette Greco. During the 1960s, this versatile actor had the opportunity to work with great directors in some extraordinary films, including Jean-Luc Godard (*Contempt*), Costa-Gavras (*The Sleeping Car Murders*), Jacques Demy (*Les Demoiselles de Rochefort*), Roger Vadim (*La Curée*), Alain Resnais (*La Guerre est Finie*), and Alfred Hitchcock (*Topaz*).

During the 1970s and 1980s he played a succession of unsavory characters, from a recluse (*Themroc*), to a Machiavellian lover (*Blood Wedding*), to acid-wielding murderer (*Le Trio infernale*). He won the Best Actor prize at Cannes for his performance in Marco Bellocchio's *Leap Into the Void*.

Starting in the 1990s, Piccoli began making his own films, beginning with the short film *Contre l'oubli* in 1991. In 1994 he made the short film *Train de Nuit* in which he acted with Dominique Blanc. Piccoli's first feature, *Alors Voilà*, also with Blanc, was filmed in 1997. Director Agnès Varda chose Piccoli to play the part of Mr. Cinema in her film *A Hundred and One Nights*.

In 2001, Piccoli not only filmed *I'm Going Home* with Manoel de Oliveira and acted onstage in Sacha Guitry's *Jalousie*, he also completed his second feature, *La Plage Noire*, based on a novel by François Maspero. On playing grandfathers in *I'm Going Home* and Claude Mouriéras's *Tout va bien, on s'en va*, Piccoli observes, "In this strange profession, I have now entered the labor market in grandfather roles. My goose is cooked."

As Michel Piccoli has appeared in more than 180 films, this is ...
A Select Filmography

French Cancan (1955, directed by Jean Renoir)
Le Doulos (1961, directed by Jean-Pierre Melville)
Contempt (1963, directed by Jean-Luc Godard)
Diary of a Chambermaid (1964, directed by Luis Buñuel)
The Sleeping Car Murders (1965, directed by Costa-Gavras)
Lady L (1965, directed by Peter Ustinov)
Is Paris Burning? (1966, directed by Rene Clément)
La Guerre est finie (1966, directed by Alain Resnais)
Les Créatures (1966, directed by Agnes Varda)
Un Homme de Trop (1966, directed by Costa-Gavras)
La Curée (1966, directed by Roger Vadim)
Les Desmoiselles de Rochefort (1967, directed by Jacques Demy)
La Prisonnière (1968, directed by Henri-Georges Clouzot)
The Milky Way (1969, directed by Luis Buñuel)
Topaz (1969, directed by Alfred Hitchcock)
The Discreet Charm of the Bourgeoisie (1972, directed by Luis Buñuel)
La Grande bouffe (1973, directed by Marco Ferreri)
Wedding in Blood (1973, directed by Claude Chabrol)
Le Fantôme de la liberté (1974, directed by Luis Buñuel)
Vincent, François, Paul et les autres (1974, directed by Claude Sautet)
Leap into the Void (1980, directed by Marco Bellocchio)
Atlantic City (1981, directed by Louis Malle)
Passion (1982, directed by Jean-Luc Godard)
La Nuit de Varennes (1982, directed by Ettore Scola)
The Eyes, the Mouth (1982, directed by Marco Bellocchio)
Mauvais Sang (1986, directed by Léos Carax)
May Fools (1990, directed by Louis Malle)
La Belle noiseuse (1991, directed by Jacques Rivette)
Martha et moi (1990, directed by Jiri Weiss)
The Stolen Children (Il Ladro di ragazzi 1992, directed by Gianni Amelio)
A Hundred and One Nights (Les Cent et une nuits 1995, directed by Agnes Varda)
Beaumarchais, l'insolent (1996, directed by Edouard Molinaro)
Les Acteurs (2000, directed by Bertrand Blier)
Everything's Fine, We're Leaving (Tout va bien, on s'en va 2000, directed by Claude Mouriéras)
I'm Going Home (2001, directed by Manoel de Oliveira)

Michel Piccoli on Manoel de Oliveira

“Wouldn't it be indiscreet writing about Manoel — The Secret — Oliveira?”

Write about his immense work? A book perhaps? And his lives as I imagine them? So many and so brilliant? Secrets that I guess, but would not reveal.

Let's see: a strong forceful authority. Malicious in every line. With the eye of a lynx, the step of an athlete. He knows how to play the angel and be the devil. Laughter, jests: forces from our eternal childhood. The permanent investigator. Austere, wise, elegant — light and shadow at the same time.

The secret and the mystery — Oliveira — I touch them lightly. I almost reach their grace. Accomplices. I shall not open Pandora's box of the passionate images of our work together. I am his most disciplined or most undisciplined collaborator. It depends. Thank you Manoel.”

Jacques Mandelbaum and Brigitte Salino of *Le Monde* Interview Michel Piccoli

Piccoli: How can you explain how intelligent, how simple and how inventive this film [*I'm Going Home*] is. What a mystery!

Le Monde: Did you have that feeling when you were making the film?

Piccoli: Oh no. When we're filming I had had no idea. We had such a good time making this film. We were like old kids, rowdy college students.

He's such a mystery, Manoel. His life is distressing, chaotic, comfortable, painful — all that one could ask for. He was a great athlete, he made films very early then had to stop. He had a lot of problems with the “Velvet Revolution” — I don't know exactly what they were. He's like an extraterrestrial. How can it be that at age 93 he can have this freedom without ever feeling the need to say “I have to appear young, I have to keep going.”

Le Monde: At the end of the film, the actor you play stops in the middle of a scene. He says “I'm going home” and he leaves. Could you ever leave like that?

Piccoli: I've wanted to. I had the idea of leaving and I've made a big scene of leaving, but I didn't go. So yes, once, during rehearsals with Patrice Chéreau. But that was in the theater, not the cinema. For me, theater rehearsals are agony. As long as there's an audience and I'm acting, I'm like a child, totally happy. But during rehearsals I always want to stop. It's a kind of panic-stricken urge to flee. But I have never just gone, like the old actor in the film.

Le Monde: And do you admire his decision to leave?

Piccoli: It takes a lot of strength to do it. The character in the film finds this strength because of a personal tragedy. His wife and children are dead. He finds himself alone with his grandson. On top of it all, he gets job offers that he would never consider: to act in utter worthless on television. Suddenly, everything becomes a life crisis, unfathomable and unbearable. He leaves. I believe that this happens to a lot of people — they escape from a series of crises. There are also people who don't have the strength to go all the way to the end. They stay in their everyday life. It is crazy, don't you think? These people no longer love themselves and live a life they no longer love. It is the worst thing in the world, isn't it?

Le Monde: In watching the film, one is reminded that you once said in an interview "I don't want to be an old actor who waits for some one to suggest that he play 'King Lear.'"

Piccoli: Yes, and it happened. André Engel, a director I admire enormously, asked me to play Lear. I was terrified. I said to myself, "It's here, I'm arrived at the age of honorary awards." But I don't want to want to rest on my laurels and be treated with great solemnity. You can say that working with André Engel isn't a risk. But I have to get that into my head.

Antoine Chappey Biography

Antoine Chappey began his career as a musician and first appeared on film in the idiosyncratic French social comedy *Mona et Moi*, where he played a bass-playing bookseller — two activities he has pursued in real life as well. Following his debut, Chappey appeared in a number of small parts, including several of Cédric Klapisch's comedies (*Le Péril jeune*, *When the Cat's Away*, *Un air de famille*). The actor first caught the public's attention in 1996 in *Le Rocher d'Acapulco*.

In addition to his work in comedic roles, Chappey has played a series of serious guys with hidden sensitivity. In *Le Bleu des Villes* he played a man who can't see that his wife wants to leave him. Chappey has acted in several projects with his companion Maryline Canto, including *On appelle ça ... le printemps* and *Le Lait de la tendresse humaine*. The French actor has acted for Portugal's veteran director Manoel de Oliveira, in *The Letter*, which won a prize at the Cannes Film Festival in 1999, and in *I'm Going Home*. Chappey performed in the comedy *Pour rire*, directed by Lucas Belvaux, opposite Ornella Muti and Jean Pierre Léaud and played in *Selon Matthieu* for actor-director Xavier Beauvois. In 2000 two of his films — Laurent Perrin's dramatic comedy *30 ans* and Antoine Desrosières' comedy *Banqueroute* — premiered in France. That same year he worked on Benoit Cohen's *Nos enfants chéris* and C. S. Leigh's *Far From China*.

Antoine Chappey Filmography

Mona et moi (1990)

Le Bateau de Lu (1991)

Riens du tout (1992)

De force avec d'autres (1993)

La Nage indienne (1993)

De Force avec d'autres (1993)

Personne ne m'aime (1994)

J'ai pas sommeil (1994)
Quelqu'un (1994)
Dans un grand lit carré (1994)
Les Ailes du plaisir (1994)
Le Péril jeune (1995)
Never Twice (1995)
Le Rocher d'Acapulco (1995)
Chameleon (1996)
Un air de famille (1996)
When the Cat's Away (1997)
Mondokino, le dur métier de policier (1996)
Pour rire! (1997)
Eau douce (1997)
Shooting Stars (1997)
Vive la république (1997)
Francorusse (1997)
Melody for a Hustler (1998)
L'Ami du jardin (1998)
Lila Lili (1999)
Hometown Blue (Le Bleu des villes 1999)
The Letter (La Lettre 1999)
Temptation of Innocence (La Tentation de l'innocence 1999)
Banqueroute (2000)
To Mathieu (Selon Matthieu 2000)
They Call This Spring (On appelle ça le printemps 2000)
The Milk of Human Kindness (Le Lait de la tendresse humaine 2000)
Imago (2000)
30 ans (2000)
Far From China (2001)
I'm Going Home (2001)
Le Dîner (2001)
L'Odyssée merveilleuse de l'idiot toboggan (2001)

Catherine Deneuve (October 22, 1943–)

Biography

Catherine Deneuve was born in Paris where both her parents were actors. The breathtakingly beautiful blond actress made her movie debut in 1957 and continued with small parts in minor films until Roger Vadim gave her the role of Virtue in *La Vice et la Vertu* (1962). Her film breakthrough came with Jacques Demy's musical *The Umbrellas of Cherbourg* (1963), in which she gave an unforgettable performance as a romantic middle-class girl who falls in love with a young soldier, but is finally imprisoned in a loveless marriage with another man. Demy also cast Deneuve in *Les Demoiselles de Rochefort* (1967), in which she costarred with her sister, Françoise Dorleac, a talented actress whose career was cut short by a tragic car accident in 1967.

Deneuve played a schizophrenic killer in Roman Polanski's *Repulsion* (1965) and a married woman who works as a prostitute every afternoon in Luis Buñuel's *Belle de jour* (1967). She also worked with Buñuel in *Tristana* (1970) and with François Truffaut in *Mississippi Mermaid* (1969).

Her magnificent work in Truffaut's *The Last Metro* (1980), as a stage actress in Nazi-occupied Paris, revived Deneuve's career. In Tony Scott's *The Hunger* (1983) she portrayed a surprisingly erotic vampire. Deneuve received wide international acclaim in André Téchiné's psychological thriller *Scene of the Crime* (1986). Her performance in *Indochine* (1992), earned Deneuve her first Academy Award Nominaton (Best Actress).

The elegant and always radiant Deneuve is universally hailed as one of the "grandes dames" of French cinema. Today, she continues to work with many of the most interesting directors in European cinema. She has made films with Raoul Ruiz (*Le Temps retrouvé*), Lars von Trier (*Dancer in the Dark*), François Ozon (*8 femmes*), Léos Carax (*Pola X*), Manoel de Oliveira (*The Convent, I'm Going Home*), Agnes Varda (*Les Cent et une nuits*) and Tonie Marshall (*Au plus près du paradis*).

As Catherine Deneuve has appeared in more than 90 films, this is ...

A Select Filmography

La Vice et la vertu, (1962, directed by Roger Vadim)
The Umbrellas of Cherbourg (1964, directed by Jacques Demy)
Repulsion (1965, directed by Roman Polanski)
Les Demoiselles de Rochefort, (1967, directed by Jacques Demy)
Belle de jour (1967, directed by Luis Buñuel)
Mississippi Mermaid (1969, directed by François Truffaut)
Tristana (1970, directed by Luis Buñuel)
Peau d'âne (1970, directed by Jacques Demy)
The Last Metro (1980, directed by François Truffaut)
The Hunger (1983, directed by Tony Scott)
Scene of the Crime (1986, directed by André Téchiné)
Contre l'oubli (1991, segment "Chantal Akerman")
Indochine (1992, directed by Régis Wargnier)
Les Cent et une nuits (1995, directed by Agnes Varda)
O Convento (The Convent 1995, directed by Manoel de Oliveira)
Le Temps retrouvé (Time Regained 1999, directed by Raoul Ruiz)
Pola X (1999, directed by Léos Carax)
Dancer in the Dark (2000, directed by Lars von Trier)
I'm Going Home (2001, directed by Manoel de Oliveira)
8 femmes (2002, directed by François Ozon)
Au plus près du paradis (2002, directed by Tonie Marshall)

John Malkovich (December 9, 1953–)

Biography

John Malkovich grew up in the mining town of Benton, Illinois. At the age of 7, he attended a performance of "Our Town" and was captivated by the production. However, through high school he was mostly interested in sports and music. A chubby child, he once lost 70 pounds in 10 weeks by going on a crash Jell-O diet — in order to play defensive end for the football team. Malkovich studied environmental science at Eastern Illinois University but soon transferred to Illinois State, which had a better drama department. In 1976 he dropped out to join his friend Jeff Perry in Chicago. There, Malkovich, Perry and another friend, Gary Sinise, founded a new theater group, the Steppenwolf Theater Company. While a member, Malkovich

directed and performed in some of America's most vital noncommercial stage productions. The theater group eventually earned international renown for its acclaimed off-Broadway production of Sam Shepard's "True West," starring Malkovich and Sinise.

In 1982, Malkovich married fellow Steppenwolf member, Glenna Headly. In 1984, Malkovich made his big screen debut in *Places in the Heart* (for which he earned an Oscar nomination) and appeared in *The Killing Fields*. Malkovich appeared in an impressive number of films over the next few years, most notably *Empire of the Sun*, *Dangerous Liaisons*, *The Sheltering Sky*, and *The Object of Beauty*.

After his first marriage ended in divorce, Malkovich married scholar Nicoletta Peyran in 1992. That year he starred in *Of Mice and Men*, directed by and costarring Sinise. Malkovich earned another Oscar nomination as a wily would-be assassin opposite Clint Eastwood in *In the Line of Fire* (1993).

The actor first worked with director Manoel de Oliveira in 1995 when he appeared in *The Convent*. The next year Malkovich starred in Jane Campion's adaptation of Henry James' novel *The Portrait of a Lady*. In 1999, he appeared as himself in the surreal film, *Being John Malkovich*, which starred John Cusack as a puppeteer who discovers a door that allows one to enter the mind of John Malkovich for 15 minutes. That same year the actor appeared in Luc Besson's *The Messenger: The Story of Joan of Arc* and portrayed Herman Mankiewicz in the TV film *RKO 281*. In 2000 Malkovich starred as director F.W. Murnau in the film *Shadow of the Vampire*. Malkovich, his wife and two children live in France. Malkovich's directorial debut, *The Dancer Upstairs*, starring Javier Bardem, premiered at the 2001 Cannes Film Festival and is set for U.S. release in 2002.

John Malkovich

Filmography

Places in the Heart (1984)
The Killing Fields (1984)
Eleni (1985)
Private Conversations (1986)
Making Mr. Right (1987)
Santabear's High Flying Adventure (1987)
The Glass Menagerie (1987)
Empire of the Sun (1987)
Dangerous Liaisons (1988)
Miles from Home (1988)
The Sheltering Sky (1990)
Queens Logic (1991)
The Object of Beauty (1991)
Shadows and Fog (1992)
Of Mice and Men (1992)
Jennifer Eight (1992)
In the Line of Fire (1993)
Heart of Darkness (1994) (TV)
Beyond the Clouds (1996)
O Convento (*The Convent* 1995)
Faire un film pour moi c'est vivre (1995)

Mary Reilly (1996)
Mulholland Falls (1996)
Der Unhold (*The Ogre*, 1996)
The Portrait of a Lady (1996)
Cannes Man (1996)
Con Air (1997)
The Man in the Iron Mask (1998)
Rounders (1998)
Le Temps retrouvé (*Time Regained* 1999)
Being John Malkovich (1999)
The Messenger: The Story of Joan of Arc (1999)
RKO 281 (1999) (TV)
Ladies Room (1999)
Shadow of the Vampire (2000)
Speak Truth to Power (2000)
Les Âmes fortes (2001)
Hotel (2001)
Knockaround Guys (2001)
I'm Going Home (2001)
Ripley's Game (2002)

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<http://autonomie.org/cinerie/auteurs/manoel.htm>

<http://madrugaofilmes.pt/vouparacasa/#>

There is also a French-language listserv on the films of Manoel de Oliveira. To join, send a blank email to: de_oliveira-subscribe@egroups.com

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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 released 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*. Milestone also be premiered on video an amazing "lost" Buster Keaton and Fatty Arbuckle short, *The Cook*, along with another lost Arbuckle, *Reckless Romeo*. Theatrically, Milestone recently re-released Conrad Rooks's extraordinary adaptation of Hermann Hesse's *Siddhartha* (1972) and premiered Manoel de Oliveira latest masterpiece, *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*

Press Kit written by Amy Heller and Cindi Rowell. © 2002 Milestone Film & Video