



**Milestone**

Film & Video

**1999**

# Rental Terms & Conditions

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## Milestone Film & Video

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# New Italian Cinema



## Pizzicata

Director & Script: Edoardo Winspeare. Italy. 1996. 93 minutes. Color. 1:1.66. English subtitles. 35mm, 16mm & Video. Rental: Apply.

During the second World War, an American bomber is shot down over the Salentino peninsula. The only survivor is Toni Morciano, the son of local Pugliese emigrants. A widowed father and his three daughters find him barely alive and take him back to their farm where they hide him from the authorities and nurse him back to health. Recovered, Toni passes himself off as a distant cousin and immerses himself in the local traditions, discovering a culture and an identity that had been lost to him in America. At a town celebration, Toni learns the *pizzica* from Cosima, one of the daughters. To the strains of the sensual and romantic music, they fall in love. But Cosima has another admirer, the spoiled son of the wealthiest farmer in the area. Jealousy and violence soon destroy the idyllic peace of the town.

The film's title, *Pizzicata* combines the words *pizzica* (the dance of joy and love) and *tarantata* (the dance of death). Director Edoardo Winspeare, a native of this poor area in the heel of southern Italy, has made the first film ever shot in the Salentino region and brilliantly portrays local dances, songs and traditions. Compared by many to *Il Postino*, Winspeare's film is as sensual, beautiful and romantic as the culture itself.

"Edoardo Winspeare makes a resonant feature bow with *Pizzicata*...that recalls the early pics of the Taviani Brothers but with more visual and emotional warmth. Winspeare...makes plentiful use of local color, especially music and dance, but never loses sight of the emotional arcs that give the gently simmering relationships their depth." — Derek Elley, *Variety*

"★★★★! Evocative, moving...A multi-layered gem." — Marc Horton, *Edmonton Journal*

"No misty shrouds of a postman's love songs are within a mile of here, thankfully: just dust, trees, sweat, work, and molten emotions...*Pizzicata* is unmissable!" — Edward Crouse, *San Francisco Bay Guardian*

"Seductive! The choreography of desire has the effect of an erotic explosion!" — *Le Monde*

# New Japanese Cinema



## Fireworks (Hana-Bi)

Director, Editor, Script: Takeshi Kitano. Music: Joe Hisaishi. Japan. 1997. 103 minutes. Color. 1:1.85. English subtitles. Golden Lion, Venice. 35mm, 16mm & Video. Rental: Apply.

Kitano's sizzling detective story won the Golden Lion for best film at the Venice Film Festival and has become one of the top foreign films of the year! A cross between *Dirty Harry* and *The Bridges of Madison County*, *Fireworks* is a thrilling combination of action, humor and sentiment unmatched by any film today.

Good cop Yoshitaka Nishi has a violent streak he doesn't always choose to control. When Nishi's partner and friend, Horibe, is gunned down and paralyzed, Nishi leaves the police force and conventional morality behind. He needs money so he goes and gets it — first borrowing from the *yakuza* and then pulling off a perfectly executed bank robbery. His violence is explosive, efficient and the ultimate of cool. Nishi takes his terminally ill wife on a last trip to the mountains, pursued by angry *yakuza*. Meanwhile, at the seashore, Horibe rebuilds his life by creating strange and beautiful paintings which eerily follow his friends' journey. The *yakuza* finally catch up to Nishi and his wife, with the cops not far behind. The film's denouement is harsh, beautiful and heartbreaking.

Kitano started as an irreverent, fast-talking comic and has gone on to redefine TV in Japan. He is probably the best-known and best-loved man in the country. Cinephiles around the world have discovered Kitano's films, and his enormous cult following includes fellow directors Martin Scorsese and Quentin Tarantino.

"Extraordinary...Wildly beautiful...*Fireworks* is one of the decade's great films. It left me in tears." — John Powers, *Vogue*

"★★★★. Sublime...Graceful and defiant." — Dave Kehr, *Film Comment*

# New Japanese Cinema



## Village of Dreams

Director: Yoichi Higashi. Japan. 1996. 112 minutes. Color. 1:1.85. English subtitles. Silver Bear, Berlin. 35mm & Video. Rental: \$400.

Identical twin brothers Yukihiro and Seizo Tashima are famous artists embarking on a collaboration — a book based on their idyllic childhood in a remote rustic hamlet near Kochi. Their beautiful paintings sweep the viewer back to 1948, when the twins were in third grade.

Known to everyone as "the brats," the two boys grapple with catfish in the river, chase birds in the woods, and cause general mischief in the village and school. But the plot is secondary to the film's wonderful evocation of the vibrant sensations of childhood. The rich details of family life, the unintentional cruelty of youth, the mysteriously beautiful nature that envelops the boys, the strong emotional bond between them and the fierce fights they enter into at the drop of a hat make *Village of Dreams* as memorable as any film in the last decade. Director Yoichi Higashi's sixteenth film in a praise-filled career is a charming and sparkling jewel.

"Captures the rhythms and moods of childhood with an intensity that transports you back in time...director Yoichi Higashi's beautiful film *Village of Dreams* seems to lose track of time exactly the way a child does while playing outdoors on a spring afternoon." — Stephen Holden, *New York Times*

"A hymn to childhood...Beguiling." — *Seattle Times*



## Maborosi

Director: Hirokazu Kore-eda. Japan. 1995. 110 minutes. Color. 1:1.85. English subtitles. 35mm, 16mm & Video. Rental: \$400

Acclaimed as one of the finest Japanese films of the decade, *Maborosi* is a story of great love, inexplicable loss, and at last, hope and regeneration.

When Yumiko was a young girl, her grandmother left her on a bridge and walked away to die. Years later, she is a beautiful young mother who is still haunted by that early loss. When her handsome young husband inexplicably takes his own life, Yumiko is plunged into depression and guilt.

As she tries to rebuild her shattered life, Yumiko marries Tamio, a widower, and moves with her young son to his home in a remote village on the Sea of Japan. Although she finds a loving new family in this wild and beautiful place, she is still gripped by grief and memories. After following a funeral procession along the beach, Yumiko asks Tamio why her first husband killed himself. He tells her about the *maborosi*, illusive lights that sometimes lure fisherman to their death. In time, Yumiko awakens to find love, understanding, happiness and a hard-won sense of peace.

"One of the top ten films of the year!" — Roger Ebert, *Siskel & Ebert* and Edward Guthmann, *San Francisco Chronicle*

"Sublime...Kore-eda understands that the most fully realized films move beyond words to images in creating profoundly visual experiences." — Kevin Thomas, *Los Angeles Times*

# The Films of Brownlow & Mollo



## It Happened Here

Director, Producer & Script: Kevin Brownlow & Andrew Mollo.  
Cinematography: Peter Suschitzky. England. 1966. 96 minutes. B&W.  
1:1.33. 35mm, 16mm & Video. Rental: Apply.

*"The German invasion of England took place in July 1940 after the British retreat from Dunkirk. Strongly resisted at first, the German army took many months to restore order. But the resistance movement, lacking outside support, was finally crushed. Then, in 1944, the resistance movement reappeared..."*

In *It Happened Here*, Brownlow and Mollo's brilliant re-write of history, Germany has won World War II and Nazi troops occupy England. Pauline Murray, an apolitical Irish nurse, is transferred to London, where she slowly realizes the horrifying reality behind the occupation. The film is a terrifying intimation of what might have happened if the Allied effort had failed. Brownlow was only 18 and his co-director Mollo was 16, when they started this monumental documentary-style drama in 1956. After years of hard work and with the help of hundreds of volunteers, *It Happened Here* was finally completed in 1964. But when United Artists released it two years later, the studio cut seven minutes of controversial material. Milestone's is the first presentation of the complete version here in the USA.

*"A film that firmly grips the imagination and makes the blood run cold." — New York Times*

*"Jolting! An Orwellian nightmare." — Newsweek*



## Winstanley

Director & Script: Kevin Brownlow & Andrew Mollo. England. 1975.  
96 minutes. B&W. 1:1.33. 35mm, 16mm & Video. Rental: Apply.

April 1, 1649. St. George's Hill. Surrey, England. A Reformation-era religious sect called the Diggers sets out to form a commune and till the soil on "common land," which by law permits grazing — but not settlement and cultivation. Led by Gerard Winstanley, theirs is a nonviolent action to reclaim land for the poor who had been dispossessed by Oliver Cromwell's recent Civil War. But the local villagers see the Diggers' "occupation" as a threat to their livelihood and, led by the Presbyterian parson, John Platt, take action to harass and burn them out.

With *Winstanley*, Brownlow and Mollo set out to make an absolutely authentic historical film. They even used rare breeds of animals that dated back to the seventeenth century and borrowed armor for the battle scenes from the Tower of London. Basing their screenplay on Winstanley's writings (the same pamphlets which Marx read in the British Museum while forming his ideas of communism), they created an almost perfect dramatic rendering of the events.

*"The most mysteriously beautiful English film since the best of Michael Powell...and the best pre-twentieth century historical film I can recall." — Jonathan Rosenbaum, Film Comment*

*"A tour-de-force." — F.X. Feeney, L.A. Weekly*



## The Bat Whispers

Director: Roland West. Based on the stage play by Mary Roberts Rinehart and Avery Hopwood. USA. 1930. 85 minutes. B&W. Shot in 65mm Magnifilm process. 1:2.13. 35mm & Video. Rental: Apply.

The Bat, a master criminal who dares the police to catch him, has been terrifying the city. A bank is robbed, and the home of the bank president becomes the center of mysterious happenings. A colorful array of characters, including a phony gardener, a police detective and a sinister doctor arrive, lured by the rumor of a secret room where the stolen money is hidden. Amidst thrills, chills and laughs the money is discovered and the Bat's secret identity is revealed!

Shot in spectacular widescreen Magnifilm, *The Bat Whispers* was one of the great "old dark house" thrillers and the main influence in Bob Kane's creation of Batman. Restored by the UCLA Film and Television Archive and the Mary Pickford Foundation.

But don't spoil the ending or the Bat will be "heartbroken... He goes around for days killing people without the slightest enjoyment for his work."

"One of the ten best films of all time." —Elliott Stein, *Sight and Sound*

"A bigger and better picture...in which shrieks and giggles are mixed." — *New York Times*

"Macabre, innovative — and entertaining! Superb!"  
— *Village Voice*



## Pastor Hall

Directors: John & Roy Boulting. England. 1940. 97 minutes. B&W. 1:1.33. 35mm & Video. Rental: Apply.

"First they came for the Jews. I was silent. I was not a Jew. Then they came for the Communists. I was silent. I was not a Communist. Then they came for the trade unionists. I was silent. I was not a trade unionist. Then they came for me. There was no one left to speak for me." — Martin Niemoller

It is 1934 and Pastor Hall's small village has not yet experienced the impact of Adolph Hitler's new government. Then Nazi soldiers arrive and begin to impose the directives of their Führer. But the Pastor accepts his leadership only from a higher authority. In the clash that follows, the minister is thrown into a sadistic concentration camp where Jews and other dissenters are beaten, humiliated and killed.

German refugee playwright Ernst Toller wrote the play *Pastor Hall* in 1937, based on the life of minister Martin Niemoller. Roy and John Boulting (later famed English filmmakers), wanted to make it their first feature film. But the government refused permission to film until 1940. Even then, in isolationist America, the film was heavily censored, including the brutal concentration camp scenes. This groundbreaking drama has been restored from the original 35mm nitrate presented for the first time ever, complete and unedited.

"The story of *Pastor Hall* is the story of all men who love freedom and justice so deeply that they are prepared to live eternally for their convictions. In such men is the hope of common humanity." — Eleanor Roosevelt

# Rediscoveries/Restorations



## Antonio Gaudí

Director: Hiroshi Teshigahara. Music: Toru Takemitsu. Japan. 1985. 72 minutes. Color. 1:1.33. English subtitles. 35mm & Video. Rental: \$400.

This joyful exploration of the groundbreaking work of the Catalan architect, whose creations made Barcelona one of the marvels of the world, captures the artist's genius while achieving great artistry in its own right. Mosaic-encrusted surfaces erupt in colorful, curvaceous formations, culminating with the Temple of Sagrada Familia.

"An exquisite celebration of the bizarre brilliance of Spain's greatest architect."  
— Desmond Ryan, *Philadelphia Inquirer*



## Woman in the Dunes

Director: Hiroshi Teshigahara. Music: Toru Takemitsu. Japan. 1964. 123 minutes. B&W. 1:1.33. English subtitles. 35mm, 16mm, & Video. Rental: \$400.

An amateur biologist escapes the city by studying beetles in remote sand dunes. After missing the last bus, he accepts the villagers' offer to spend the night in a widow's shack at the bottom of a deep sand pit. In the morning he finds he is trapped — he must forever shovel the sand in return for food and water. At first enraged, the man's hatred for the woman turns to searing, erotic lust. Restored edition with new subtitles.

"A cinema masterpiece!" — *Time Magazine*



## I am Cuba

Director: Mikhail Kalatozov. Script: Yevgeny Yevtushenko & Enrique Pineda Barnet. USSR/Cuba. 1964. 141 minutes. B&W. 1:1.33. English subtitles. 35mm, 16mm & Video. Rental: \$400.

*I am Cuba* is a whirling, feverish dance through the sensuous decadence of Batista's Havana and the poverty and oppression of the Cuban people. The astonishingly acrobatic camera takes the viewer on a roller-coaster ride of bathing beauties, landless peasants and student revolutionaries. Jointly presented by directors Francis Ford Coppola and Martin Scorsese, *I am Cuba* will change your view of cinema forever!

"One of the most deliriously beautiful films ever made." — *L.A. Weekly*



## Two Friends

Director: Jane Campion. Script: Helen Garner. Australia. 1986. 76 minutes. Color. 1:1.66. 16mm & Video. Rental: \$300.

Academy Award®-winner Jane Campion's astonishing debut feature remains one of her finest films. Louise and Kelly were once inseparable, but have now grown apart — their friendship has fallen prey to the onslaught of teenage angst and sexuality. The story of their heartbreaking rush toward adulthood is told with humor, honesty, and a passionate sense of humanity that are hallmarks of Campion's best work.

"A gem...extraordinary perception and compassion." — *Los Angeles Times*



# Great Asian Directors

## Why Has Bodhi-Dharma Left For the East?

*Director, Producer, Cinematography, Editor & Script: Bae Yong-kyun. Korea. 1989. 135 minutes. Color. 1:1.66. English subtitles. 35mm, 16mm & Video. Rental: \$400.*

This is simply one of the most visually stunning films ever made. The physical and spiritual struggles of a Zen Buddhist master, his young disciple and an orphaned boy in a remote monastery in the mountains are transformed into visual poetry through Bae's recurring motifs of fire, wind, and water.

"Ravishingly beautiful...Spellbinding...Stunning...Visionary...As intense an experience of being in nature as one could hope to glean from a film." — *New York Times*

## Life of Oharu

*Director: Kenji Mizoguchi. Japan. 1952. 137 minutes. B&W. 1:1.33. English subtitles. A Janus Film Presentation. 35mm only. Rental: \$300.*

A beautiful 18th-century lady-in-waiting is banished for an affair with a low-ranking samurai. Oharu's life spirals down until she is reduced to the very depths of existence. With remarkable insight into the conditions of women in Japanese society, Mizoguchi created a story that reaches the height of cinematic achievement.

"Mizoguchi was one of the great artists of the century...*Life of Oharu* is one of his supreme masterpieces." — Phillip Lopate, *New York Times*

## Onimasa

*Director: Hideo Gosha. Japan. 1983. 140 minutes. Color. 1:1.85. English subtitles. 35mm only. Rental: \$250.*

Tatsuya Nakadai stars as the eponymous gangster hero in a historical saga set in Osaka between 1921 and 1940. Ruthless yet tender, Onimasa's greatest strife is with his fierce wife and adopted daughter. The story offers violence, sex and surprises in the hands of one of Japan's best action directors.

"Stunning period melodrama...finely drawn and superbly acted."  
— Elliott Stein, *Village Voice*

## West is West

*Director & Script: David Rathod. USA. 1989. 80 minutes. Color. 1:1.33. 35mm & Video. Rental: \$250.*

Handsome and broke, Vikram arrives from Bombay to find his college plans have fallen through. Exploring exotic San Francisco, he discovers and falls for Sue, a feisty bohemian artist. With his visa running out, Vikram resorts to desperate measures to stay in the country — including a hilariously bungled burglary and an impromptu curbside wedding. It all ends happily with a fairy-tale dance number right out of an Indian musical.

"Appealing! Engaging! A bright, funny, eye-opener of a film." — *San Jose Mercury News*

# The Films of Mary Pickford



## Rediscovering America's Sweetheart

"The best known woman who has ever lived, the woman who was known to more people and loved by more people than any other woman in all history."

— Adela Rogers St. John

With comedic talents equal to Keaton, Lloyd or Chaplin, the tragic range of Gish and Swanson, and business acumen equal to that of any Hollywood mogul, Mary Pickford was the consummate movie star of her era. While other stars were just discovering their art in one- and two-reelers, Pickford was making five or more features a year — many of them among the finest treasures of cinema. Pickford dazzled audiences with her ability to find characters within herself — from a 12-year-old girl to a mature woman of depth and determination. But few people have seen her greatest work. Now, thanks to the Mary Pickford Foundation, the films preserved in her own vault are once again being made available. As tough and as funny as her fellow Irishman, James Cagney, the one-and-only Mary Pickford is again ready to dazzle audiences as "America's Sweetheart."

The Mary Pickford Foundation, Timeline Films and Milestone Film & Video are proud to present newly restored versions with orchestral scores. Available on film and video:

### **Amarilly of Clothes-line Alley**

*Director: Marshall Neilan. Script: Frances Marion. USA. 1918. 77 minutes. B&W. 1:1.33*

A widow's eldest daughter, Amarilly, is the belle of Clothes-line Alley, a neighborhood on New York's Lower East Side. Hilarious and charming!



### **Daddy-Long-Legs**

*Director: Marshall Neilan. From the story by Jean Webster. USA. 1919. 94 minutes. B&W. 1:1.33.*

The oldest and cutest of a group of orphans, Judy Abbott is provided with funds for her education and well-being by a mysterious benefactor, whom she nicknames Daddy-Long-Legs. As she grows into womanhood, romance ensues.

### **My Best Girl**

*Director: Sam Taylor. With Charles "Buddy" Rogers. USA. 1927. 88 minutes. B&W. 1:1.33.*

A shop girl in a five-and-ten-cent store, falls in love with the owner's son, who is working incognito as a clerk to prove himself. One of Hollywood's greatest romantic comedies paired Pickford with husband-to-be Rogers.



### **Stella Maris**

*Director: Marshall Neilan. USA. 1918. 100 minutes. B&W. 1:1.33.*

Stella Maris, a crippled young heiress, has been raised in luxurious isolation while Unity Blake, a homely maidservant is ill treated by her alcoholic employer. Pickford portrayed both women in one of her greatest performances.

### **Tess of the Storm Country**

*Director: John S. Robertson. USA. 1922. 120 minutes. B&W. 1:1.33.*

Wealthy Elias Graves buys a house on a hill and tries to remove the squatters who live in the valley below. Tess leads the squatters' struggle for survival.



Also: *Little Annie Rooney, Little Lord Fauntleroy, A Little Princess, Poor Little Rich Girl, Suds, Rebecca of Sunnybrook Farm, Rosita, Sparrows, Taming of the Shrew*, and over 100 more!

# The Films of Philip Haas & Eleanor Antin



## **A Day on the Grand Canal With the Emperor of China**

*Director: Philip Haas. USA. 1988. 48 minutes. Color. 1:1.33. 16mm, Video, & Laserdisc. Rental: \$175.*  
David Hockney takes the viewer on a magical journey down a Chinese scroll painting and spins a dazzling discourse on Eastern and Western perspective.

## **Magicians of the Earth: Four Films on Art from Around the World**

*Director: Philip Haas. USA. 1989-90. All approximately 55 minutes. Color. 1:1.33. 16mm, Video, & Laserdisc. Rental: \$175 each.*

These mesmerizing films profile traditional artists in Australia (*The Giant Woman and the Lightning Man*), Senegal (*Seni's Children*), Benin (*Kings of the Water*), Madagascar and Papua New Guinea (*A Young Man's Dream and a Woman's Secret*).

## **The World of Gilbert & George**

*Producer: Philip Haas. England. 1981. 69 minutes. Color. 1:1.33. 16mm & Video. Rental: \$175.*  
In 1981 Gilbert & George focused their black comic vision on the bleak world of Margaret Thatcher's London. Brilliant, funny and macabre!



## **◀ Scenes and Songs From Boyd Webb**

*Director: Philip Haas. England. 1984. 20 minutes. Color. 1:1.33. 16mm & Video. Rental: \$75.*  
This wonderfully surreal foray into the universe of photographer/sculptor Boyd is a lush and astonishing visual treat.

## **Stones and Flies: Richard Long in the Sahara**

*Director: Philip Haas. England. 1988. 38 minutes. Color. 1:1.33. 16mm & Video. Rental: \$175.*  
Long's walks and the records of his travels make up his world-famous artwork. This film follows him on a journey across the lunar-like landscape of the southern Sahara.



## **The Singing Sculpture**

*Director: Philip Haas. USA. 1992. 20 minutes. Color. 1:1.33. 16mm & Video. Rental: \$75.*  
Gilbert & George staged one of their most famous deadpan performances for this film. The result is both heartbreaking and absurd.

## **Money Man**

*Director: Philip Haas. USA. 1992. 60 minutes. Color. 1:1.33. 16mm & Video. Rental: \$175.*  
J.S.G. Boggs is an artist whose medium is money — he makes it and spends it. In this very funny film, Boggs is on a quixotic mission to confront the U.S. Treasury.

## **From the Archives of Modern Art**

*Director: Eleanor Antin. USA. 1987. 19 minutes. B&W. 1:1.33. Video. Rental: \$75.*  
The "lost" films of Eleanora Antinova, the black ballerina of Diaghilev's Ballet Russe, including comic shorts, ethnic dances, spicy farces, and even, alas, a semi-blue movie!



## **The Last Night of Rasputin**

*Director: Eleanor Antin. USA. 1989. 38 minutes. B&W. 1:1.33. 16mm & Video. Rental: \$125.*  
The final orgy and dreadful end of the notorious monk, Rasputin, on the eve of the Russian Revolution.

## **◀ The Man Without a World**

*Director: Eleanor Antin. USA. 1991. 98 minutes. B&W. 1:1.33. 16mm & Video. Rental: \$200.*  
This Yiddish post-modernist creation by contemporary filmmaker and artist Antin encompasses the full cycle of shtetl life, complete with abduction, seduction, *dybbuks*, exorcism, weddings, pogroms, and even the Angel of Death.

# Great European Directors



## Bon Voyage & Aventure Malgache

Director: Alfred Hitchcock. England. 1944. 57 minutes. B&W. 1:1.33. In French with English subtitles. 35mm, 16mm & Video. Rental: \$250.

For almost 50 years Hitchcock's tributes to the French Resistance were banned by the British government. The great director was commissioned to make films to raise morale in occupied France but instead created two dramatic masterpieces filled with his signature mix of espionage, suspense and murder. Labeled "inflammatory," they remained unseen until the British Film Institute and Milestone persuaded the government to open its vaults in 1993.

"Diabolical...Sly humor is at play throughout...They trumpet the Hitchcock touch!" — Brett Wood, *Film Comment*

Also: *An Occurrence at Owl Creek Bridge* (35mm, Director: Robert Enrico) and *The Men Who Made the Movies: Alfred Hitchcock* (16mm, Director: Richard Schickel)

## Four Mexican Classics by Luis Buñuel

Mexico. B&W. 1:1.33. English subtitles. 35mm only. Rental: \$200 each.

**Susana** (1951. 82 minutes.) A teenage temptress working as a maid wreaks havoc on a rancher's family, leading to a lurid and delirious climax.

**A Woman Without Love** (1951. 85 minutes.) The young wife of an elderly antique dealer betrays him with a younger man. Years later, the lover leaves a large fortune to one of her two sons and all hell breaks loose.

**El Bruto** (1952. 83 minutes.) A butcher working for a corrupt landlord strong arms a tenant revolt into submission, but finds out too late that he has been on the wrong side.

**Wuthering Heights** (1953. 90 minutes.) A dream project of the director for over twenty years, Buñuel's bizarre rendition of the Brönte classic is a paean to obsessive passion.



## Mamma Roma

Director & Script: Pier Paolo Pasolini. Italy. 1962. 110 minutes. B&W. 1:1.66. English subtitles. 35mm & Video. Rental: \$400.

When the marriage of her pimp releases Mamma Roma from a life of reluctant prostitution, she is re-united with her teenage son. Despite her past, she dreams of a respectable life for him. Anna Magnani is explosive and magnificent as the flamboyant and tragic title character.

## Red Desert

Director: Michelangelo Antonioni. Italy. 1964. 116 minutes. Color. 1:1.66. English subtitles. 35mm only. Rental: \$400.

In a spectacular restored color print, Antonioni's classic of alienation is a revelation. Monica Vitti is riveting as a wife searching for a reason to hope, and discovering through a powerful epiphany, that beauty exists even in the poisonous and polluted environment of northern Italy.

## I am My Own Woman

Director & Script: Rosa von Praunheim. Germany. 1992. 91 minutes. Color. 1:1.33. English subtitles. 35mm, 16mm & Video. Rental: \$250.

This film chronicles the exceptional life of Charlotte von Mahlsdorf, a courageous transvestite who has survived a tyrannical father, the Nazi regime, the East German Stasis, and now unified Germany's neo-Nazi skinheads. An extraordinary portrait by a great avant-garde filmmaker.

## Atlantis

Director: Luc Besson. France. 1991. 75 minutes. Color. 1:2.35. 35mm only. Rental: \$250.

"Welcome to the world of *Atlantis*...Dive deeper and deeper into a world of a million years ago!" The ultimate underwater film experience by the director of *La Femme Nikita* and *The Big Blue*, *Atlantis* is an eye-popping cinematic adventure that will keep you on the edge of your seats.

# The Age of Exploration



## Tabu: A Story of the South Seas

Director: F.W. Murnau. Tahiti. 1931. 82 minutes. B&W. 1:1.33. 35mm, 16mm, Video & Laserdisc.

Legendary directors Murnau and Flaherty filmed this powerful story of young lovers doomed by a tribal edict which won the Academy Award® for Cinematography. Available for the first time since original release, *Tabu* has been called one of the most gorgeous black and white films ever made.

## Chang: A Drama of the Wilderness

Directors & Script: Merian C. Cooper & Ernest B. Schoedsack. Siam. 1927. 67 minutes. B&W. 1:1.33. 35mm, 16mm, Video & Laserdisc.

*Chang* is the story of a farmer and his family who eke out an existence on the edge of the jungle and struggle to protect their crops from wild animals and even...changes! Long considered lost, the film is a revelation and is every bit as entertaining as the filmmakers' later masterpiece, *King Kong*.

## With Byrd at the South Pole

Director & Photography: Joseph Rucker & Willard Van Der Veer. Antarctica. 1930. 82 minutes. B&W. Video & Laserdisc.

One of the *New York Times*' "10 Best Films of the Year" and winner of the Academy Award® for Cinematography, this film celebrates the American hero at its zenith. Byrd's flight over the South Pole marked the end of an era. This adventure is a stirring document of courage and achievement.

## In the Land of the War Canoes

Director, Cinematography & Script: Edward S. Curtis. Canada. 1914. 47 minutes. B&W. Video & Laserdisc.

In this film, pioneer photographer Edward S. Curtis retells a tribal story of love and revenge among the Kwakiutl Indians. In addition to the magnificent war canoes, the film features native costumes, dancing and rituals, including a powerful scene of a vision quest.



## Grass: A Nation's Battle for Life

Directors & Producers: Merian C. Cooper, Ernest B. Schoedsack & Marguerite Harrison. Persia. 1925. 70 minutes. B&W. 1:1.33. 35mm, Video & Laserdisc.

Twice a year the entire Bakhtiari tribe surmounted seemingly impossible obstacles to take their herds to pasture. *Grass* (by the makers of *King Kong*) will astonish audiences with its beautiful photography and heart-stopping adventure.

## The Silent Enemy

Director: H.P. Carver. Canada. 1930. 84 minutes. Tinted. 1:1.33. 35mm, 16mm, Video & Laserdisc.

A magical drama of Ojibway life in the time before the white man, *The Silent Enemy* is based on the writings of 17th-century Jesuit missionaries. Photographed in the Hudson Bay region, *The Silent Enemy* featured an all-Native American cast and an absolutely thrilling finale.

## Simba: The King of the Beasts

Directors: Martin & Osa Johnson. British East Africa. 1928. 83 minutes. B&W. Video & Laserdisc.

America's foremost explorer filmmakers Martin and Osa Johnson forded crocodile-infested rivers and stared down charging rhinos to film *Simba*. Their astonishing and spectacular wildlife images and remarkable portraits of tribespeople can be seen as an invaluable record of a lost world.

## 90° South: With Scott to the Antarctic

Director, Producer & Photographer: Herbert G. Ponting. Antarctica. 1933. 72 minutes. B&W. Video & Laserdisc.

*90° South* is a spellbinding chronicle of Captain Robert Falcon Scott's tragic race for the South Pole. The film's images of ice caves and wildlife are timeless masterpieces of cinematography and Ponting's tribute to his fallen companions remains deeply moving.

# Video Discoveries



## The Trial

Director: Orson Welles. From the novel by Franz Kafka. France. 1962. 119 minutes. B&W. Letterboxed. \$29.95.

Brilliantly capturing the oppressive paranoia of Kafka's classic novel, Welles' *The Trial* is the story of the young clerk who is arrested, tried, and finally executed — all without ever knowing his crime. Welles filmed this baroque work of genius in a deserted *Belle Epoque* railway station in Paris. This strange setting perfectly captures the bizarre and nightmarish world of Kafka's mythical totalitarian state.

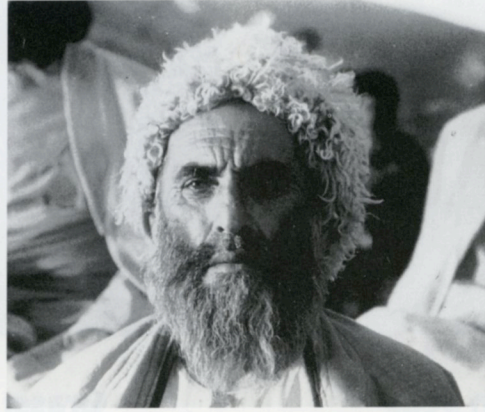
"A startling cinematic equivalent of the author's surreal vision."  
— *Entertainment Weekly*

## The Family Album

Director: Alan Berliner. USA. 1986. 60 minutes. B&W/Color. \$29.95.

Utilizing a vast collection of "found" home movies, oral histories and family recordings from the 1920s – 1950s, Berliner brilliantly weaves a composite portrait of the American family from birth to death. Through the celebrations and struggles from childhood to adulthood, from innocence to experience, the film is an entertaining view of family life and its rituals.

"Extraordinary...Very powerful."  
— *National Public Radio*



## People of the Wind

Director: Anthony Howarth. USA. 1976. 127 minutes. Color. Letterboxed. \$89.95. Also in 35mm. Rental: Apply.

To survive, the entire 30,000-strong nomadic Bakhtiari tribe must make an arduous eight-week, 200-mile trip to the mountainous summer pastures. An epic of the most grueling migration in the world, the film's astonishing wide-screen photography brings the viewer out onto the dangerous precipices of the Zardeh Kuh mountain. This Academy Award® nominee is available for the first time in over twenty years.

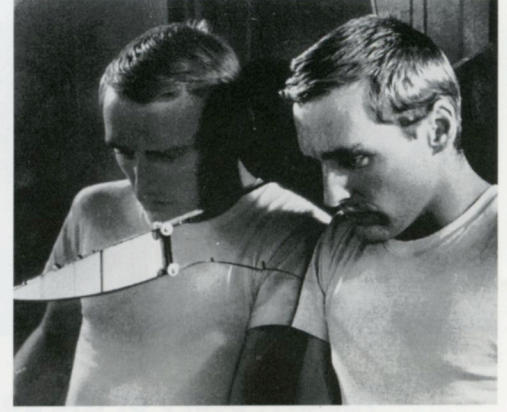
"Engrossing...Stunning...Every step is a fascinating glimpse into another world!" — *San Francisco Chronicle*

## Intimate Stranger

Director: Alan Berliner. USA. 1991. 60 minutes. Color. \$29.95.

In this incisive portrait, the filmmaker's grandfather is scrutinized, praised and condemned by a chorus of family and friends. A pioneer businessman in post-war Japan, Joseph Casuto was adored by business associates, but a stranger to his own family. This film is a fascinating journey into one man's incredible life and the damaged psyche of his neglected family.

"Remarkable...Brilliant...Intoxicating."  
— *The Washington Post*



## Night Tide

Director & Script: Curtis Harrington. USA. 1963. 84 minutes. B&W. Letterboxed. \$29.95. Also in 35mm. Rental: Apply.

A lonely sailor, Johnny Drake (Dennis Hopper), meets the beautiful, mysterious Mora (Linda Lawson), who performs as a mermaid on the Santa Monica pier. After they become lovers, Johnny discovers that Mora's past two boyfriends have inexplicably disappeared. As his suspicions grow, Mora's doomed and sinister past is slowly revealed. Available for the first time in the film's original widescreen format.

"Fearful enchantment...freshness and imagination." — *Time Magazine*

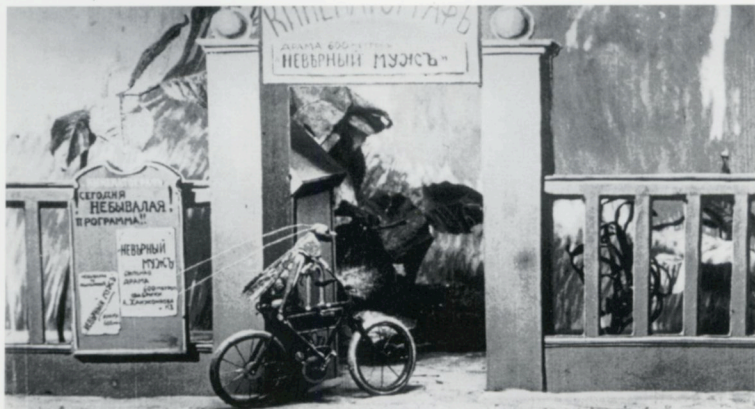
## Nobody's Business

Director: Alan Berliner. Producer: ITVS. USA. Winner: National Educational Media Festival. 1996. 60 minutes. Color. \$29.95.

Berliner takes on his reclusive father as the reluctant subject of this poignant study of family memory. This cinematic biography finds humor and pathos in the swirl of conflicts and affections that bind father and son — as generations collide, the boundaries of family life are pushed, torn and also healed.

"Splendid...Lights up with verbal and cinematic humor." — *New York Times*

# Video Discoveries



## The Cameraman's Revenge

Director: Ladislav Starewicz. Russia & France. 1912–1958. 80 minutes. Color, tinted & B&W. \$39.95.

Starewicz created some of the most imaginative and loveliest works of stop-motion animation ever filmed. These six dazzling films featuring jealous insects, political frogs, and celebratory Christmas ornaments are sure to delight viewers both young and old. A must-see for animation fans!

## The Lost World

Director: Harry Hoyt. USA. 1925. 90 minutes. Tinted. \$24.95.

When *The Lost World* opened in 1925 it was hailed as the greatest sensation ever filmed. Basing his film on the story by Sherlock Holmes' creator Sir Arthur Conan Doyle, special-effects wizard Willis O'Brien created a terrifyingly real illusion of dinosaurs loose in modern-day London.

## Felix!

Director: Otto Messmer. USA. 1918–1930. 60 minutes. B&W/Color. \$39.95.

During the 1920s he was more popular than royalty or other movie stars and a hero to millions of movie-going adults and children the world over. He was, of course, Felix the Cat! Seven restored classics from the hilarious feline's heyday plus rare footage of his creator, Otto Messmer.

## Animation Legend: Winsor McCay

Director: Winsor McCay. USA. 1911–1918. 100 minutes. Color & B&W. Video: \$39.95, Laserdisc: \$69.95.

One of the most influential pioneers in the history of animation, McCay created Little Nemo, the intrepid traveler in Slumberland and the charming Gertie the Dinosaur, characters known around the world. This tape contains every film by the great animator, mastered from archival 35mm prints.



## Early Russian Cinema: Before the Revolution

Russia. 1908–1917. B&W. \$29.95 each, \$250 for the set of ten.

Never before available outside of the former USSR, this unique video anthology reveals the amazing variety and excellence of filmmaking in Czarist Russia, which ranged from documentaries to literary adaptations, and from charming folklore to sophisticated social dramas and erotic comedies. Especially exciting is the discovery of three important early filmmakers: feature directors Iakov Protazanov and Evgenii Bauer and master animator Ladislav Starewicz. Experience the thrill that comes from encountering new treasures in the world of cinema!

One: *Beginnings*; Two: *Folklore & Legend*; Three: *Starewicz's Fantasies*; Four: *Provincial Variations*; Five: *Chardynin's Pushkin*; Six: *Class Distinctions*; Seven: *Evgenii Bauer*; Eight: *Iakov Protazanov*; Nine: *High Society*; Ten: *The End of an Era*

## Spread the Word

Director: Fred Parnes. USA. 1994. 90 minutes. Color. Public performance video only. \$195.

*Spread the Word* is one of those rare, wonderful documentaries that superbly captures both the joy of music and the complex personalities of the performers. The film documents all the fun, rivalries, arguments and sheer pleasure the Persuasions have experienced together.

## The Last of the Mohicans

Directors: Maurice Tourneur & Clarence Brown. USA. 1920. 72 minutes. Tinted. \$39.95.

This epic romance is by far the most accomplished and faithful rendition of the thrilling novel by James Fenimore Cooper. This dazzling restoration by the George Eastman House highlights the film's magnificent cinematography of ravishing landscapes.



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